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Non-Native Interlanguage Intonational System: an Analysis of Intonation for Non-Native Learners of English

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Dedications

In memory of my dearest father to taught me to never give up learning

to my dear mother,

to my sisters and brothers especially Nadjet

to my nephews and nieces especially ‘ALA,’ ‘WASSIM,’ and ‘NAHLA’,

to my husband.

FARIDA
Acknowledgements

My immense gratefulness goes first to my supervisor, Pr. Said KESKES not only for his patience, support, and guidance to me, but for being an academic reference to most Algerian universities too. Thanks to him many promotions have been instructed, evaluated, and inspired.

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In the same vein, I have to thank second year LMD students at the same university for their participation in the study by giving data for the questionnaire and the tests.

Finally, I am indebted to all those who supported me during my ups and downs.
**Abstract**

The present study aims at investigating English intonation interlanguage of second year undergraduate students at the department of Letters and English language, Kasdi Merbah University-Ouargla as NNS, and attempts to analyse their intonational system of English. The main objectives of this study are: to examine NNS stages of development when they are acquiring intonation. As well, we shall examine the extent to which Discourse Intonation Model proposed by Brazil (1997), enhances the use of tones by second year undergraduate students at Kasdi Merbah University-Ouargla. Moreover, the study endeavours to check the intonation teaching practices at the university. Finally, we aim at suggesting a new phonetic syllabus to overcome current problems of tone uses and prosody uses in general. The syllabus has to call for a reform method to teach pronunciation. To achieve the research goals, triangulated methods were selected: teachers’ interview was administered to 04 phonetics teachers, students’ questionnaires, and a T-test to assess the extent to which EFL learners have acquired intonation system according to discourse model. 50 Students were questioned and were subjects of experiment too. Results show that the students’ speech recordings tend to deviate from the discourse norms of English intonation. Most students misused the fall tone, and used larger pitch range than that of English. In addition, students seem confused about prominent syllables placement and thus they could not detect the most important information in an utterance. Post test results show little improvement in tone choices and uses but unnoticeable. Written exercises show good results. This indicates that Discourse Intonation can be introduced in EFL classes as a theory of description, but its teachability needs more training.

**Keywords:** intonation, tone, discourse intonation ,interlanguage,pitch movement
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<thead>
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<th>Description</th>
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<tbody>
<tr>
<td>CA:</td>
<td>Contrastive Analysis</td>
</tr>
<tr>
<td>CLT:</td>
<td>Communicative Language Teaching</td>
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<tr>
<td>DI:</td>
<td>Discourse Intonation</td>
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<tr>
<td>EA:</td>
<td>Error Analysis</td>
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<tr>
<td>EFL:</td>
<td>English as a Foreign Language</td>
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<td>ESL:</td>
<td>English as Second Language</td>
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<tr>
<td>FL:</td>
<td>Foreign language</td>
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<td>L2:</td>
<td>Second language</td>
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<td>LMD:</td>
<td>Licence –Master-Doctorat</td>
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<tr>
<td>NNS:</td>
<td>Non-Native Speakers</td>
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<td>NS:</td>
<td>Native Speakers</td>
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<td>Q:</td>
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الملخص
General Introduction

1. Scope of Study

The reviews of literature and classroom practices indicate that second language pronunciation teaching has received little attention. (CelceMurcia, Brinton and Goodwin (1996); Kelly (2000). Equally important, teachers and EFL learners find pronunciation as a challenging aspect of language to be acquired due to the complex nature of spoken language. Nevertheless, pronunciation is an integral part in language learning that goes beyond the mere sound system to enhance the communicative abilities of learners, and thus their communicative competence is achieved.

Intonation teaching, again, has presented challenges for teachers and learners at theoretical grounds and practicality issues. This 'Cinderella' area of foreign language teaching as Kelly (1969) describes it has swung between old and recent methods with no clear goals or realistic objectives. We strongly believe that suprasegmental phonology lies at the core of speaking.

The ability to comprehend and to produce intelligible target like speech enhances the learners' higher order skills such as critical thinking in addition to language skills. Mastery of pronunciation especially intonation will prepare the learner to be competent as he will be fluent user of the language. Furthermore rethinking of appropriate methods to teach intonation should be in the context of teaching English as a global language. Brazil(1997), Celce Murcia, Brinton and Goodwin(1996), Crystal(1997)). Although, learners of
the new era have the access to different English varieties thanks to multimedia and technology where they can pick the language pronunciation 'naturally', they are unable to use their phonological knowledge in specific contexts where some forms of communication go beyond the 'brilliant' articulation of vowels and consonants. At the suprasegmental level, English pronunciation requires an authentic use of tones, rhythm, and pitch levels that are communicated beyond the word level.

Difficulties to produce an acceptable academic English speech, then, fall at the discourse level. (Brazil(1994), Coulthard(1985), Rannali; 2002). Projecting the aforementioned claims on the Algerian context, the present study investigates the process of NNS acquisition of intonation patterns by following their intonation interlanguage development. To do so, we start from the assumption that intonation is not an easy task for the learners to learn and internalise at the level of isolated chunks of language.

Hence, discourse research findings offer a more comprehensive and flexible model for teaching intonation. In addition, exploiting NNS intonation system can provide explanations of their problems with pronunciation as it can suggest remedies. In this view, the study suggests a model to the teaching of intonation at the university based on the zealous works of Birmingham University especially Brazil's (1994;1997) works. Besides, some pedagogical implications are suggested from the actual challenges facing both the university students and teachers.
Ultimately, the study will suggest perspectives for future research in the domains of discourse intonation and L2 pronunciation course design. To enable NNS achieve a native-like competence in intonation, the mastery of prosodic features such like tone, prominence, and tonic syllable are key requirements for assessing learners pronunciation proficiency not only in phonetics classes but in other classes and real life situations too.

Pronunciation courses; then, should consolidate learning to make language learners life-long learners. Life-long learning is integral in the philosophy of teaching language and in designing courses in the 21st Century. Intelligible and fluent pronunciation is crucial for NNS speakers since they need to communicate in different forms and contexts such as oral tests, interviews seminars, conferences, NS/NNS exchanges..etc.

2. Rationale

The motivation for this study starts from my personal experience as a learner and as teacher of phonetics for many years. I observed that NNS do not make use of real English tones. They sound 'foreign'. It is not a matter to have a native accent, but it is a matter how a misuse of tone can affect meaning, and mutual intelligibility. It can also cause communication breakdowns when there is no conformity of the use with the target language. Learners can sound aggressive, impolite, or indifferent with the simple misuse of tone, thus social divergences occur. Errors in using tones emerge from the linguistic and cultural differences existing between NNS' mother tongue and NS target language. At some stages of intonation interlanguage, students would fail at linking theory to practice .i.e they
fail at applying what they have theoretically been exposed to in real uses of language.

Once again, the researcher has become confident that intonation acquisition is best occurring within discourse level.

On the other hand, NNS are not the only ones to be blamed for achieving communicative competence. Partly, the teaching methodology, that does not consider the discourse features of intonation causes failures at some level. Further, a faulty teaching method is one that does not take the needs of the learners into account. Pronunciation variations are expected among the adult learners i.e. they prefer some English varieties to others. 'World Englishes' are suitable for the learners but complicating the task for teachers and course designers.

Having said so, it is obvious for us that there is an urgent need for investigating factors that may influence academic speaking in the broader sense, and intonation in the narrow sense.

3. Objectives of the Study

With regard to the background of the study, the overall aim is to examine NNS stages of development when they are acquiring intonation. As well, we shall examine the extent to which Discourse Intonation Model proposed by Brazil (1997), enhances the use of tones by second year undergraduate students at Kasdi Merbah University-Ouargla. Moreover, the study endeavours to check the intonation teaching practices at the university. Finally, we aim at suggesting a new
phonetic syllabus to overcome current problems of tone uses and prosody uses in general. The syllabus has so cal for a reform methods to teach intonation.

4. Research Questions

Trying to achieve the objectives of the study a set of research questions is put forward:

1- How do second language learners acquire English intonational system?
2- What affects NNS acquisition of English Intonation system? (First language transfer)?
3- To what extent does Discourse Intonation enhance NNS acquisition of English intonation system?
4- What tasks and strategies are perceived by teachers to contextualise intonation teaching and thus promoting EFL learners’ speaking proficiency level?

5. Hypotheses

In order to answer the research questions mentioned above, some hypotheses are formulated:

1. English as second language learners acquire through different stages (interlanguage) affected by transfer.
2. In addition, it is postulated that NNS' comprehension of the meaning of English intonation patterns depend on the similarities of intonation patterns between their mother tongue and English.
3. NNS who have been exposed more to native English input will be competent in English intonation.

4. Differences between NS/NNS intonation system affect the way information is structured and meaning conveyed via specific tones.

Finally, on the basis on the difficulty of mastering intonation one may suggest teaching its patterns in a variety of discourses (texts) and a variety of tasks that provide opportunities for practicing the prosodic features.

6. Research Methodology

To fulfil the objectives of the study, three research tools are designed: teacher's interview, students’ questionnaires, anda T .Test as a quasi-experiment research. This methodological triangulation allows the researcher to approach the topic from different angles for more reliability and validity of results. In fact, the two first research tools (interview and questionnaire) try to answer research questions 1, 2 and 4. The experiment tries to answer research questions N° 3 and 4 so that all tools would verify the research hypotheses. The interview casts light on phonetics teaching realities at the Algerian university context and tries to collect teachers’ views and current practices, problems, and solutions.

The questionnaire, on the other hand, is selected to investigate the views of second year LMD students of English at Kasdi Merbah University-Ouargla about their experience in learning intonation and acquiring its patterns, their difficulties, their suggestions for teaching intonation and their opinions about the relationship between intonation and discourse. Finally, some solutions and resolutions are suggested.
7. **Structure of the Thesis**

This work is made up of seven chapters that interrelate to achieve the aim of the research. Three theoretical chapters, one for methodological procedure, and four practical ones to represent the main findings of research. Chapter One includes a theoretical debate about early and current issues of intonation as it embraces key concepts of prosodic features among which intonation, tone, and pitch, and functions of intonation. Chapter Two tackles second language pronunciation approaches to teach pronunciation. Chapter Three tries to investigate second language intonation acquisition, its stages, factors influencing pronunciation acquisition, contrastive phonology, and first language interference. The practical part contains: Chapter four which sets out the research methodology with research tools, design, and methods. Chapter five and six are analyses, discussions and interpretations of teachers interviews and students questionnaires respectively. Chapter seven is concerned with the T.test of students recordings before and after the training sessions. Finally, some pedagogical recommendations are suggested to tech intonation language under the task-based approach to language teaching.

A general conclusion is drawn to show the importance of Discourse Intonation Model in analysing spontaneous as well as academic speech since it is 'purpose driven, context related and real time origins'.

8. **Definition of Key Terms**
8.1. Intonation

Kelly argues that "the term intonation refers to the way the voice goes up down in pitch when we are speaking" (2007, p.86). On the other hand, Roach argues that there is no complete definition for this term, but if we try so we have to take into account the pitch of the voice which plays the most important part (2000, p.150).

8.2. Key

"The pitch that is held from the onset syllable to the tonic syllable is known as the key" (Kelly 2007, p.88)

8.3. Onset Syllables

"The syllables that establish a pitch stays constant up to the tonic syllable are called onset syllables" (Kelly, ibid)

8.4. Pitch

Roach states:"the term pitch is used to refer to an auditory sensation experienced by the hearer" (2000, p.151). Moreover, Roach emphasizes that the point that is needed in intonation is the one that holds linguistic information. The pitch should be under two main conditions: First, it should be under the speaker control. Second, a pitch differences must be perceptible .i.e. it can be detected by means of laboratory (Roach, ibid)

8.5. Tone
"In phonology the tone refers to an indefinable movement or level of pitch that used linguistically in contrasted way" (Roach, ibid).

8.6. Tonic Stress

According to Roach stress means the use of more muscular energy to produce a syllable. Thus in a tone unit the syllable that receives a high pitch called tonic syllable and the stress carried by it is called tonic stress (Roach, ibid,p.163).

8.7. Tonic Syllable

Kelly believes that "utterances are made up of syllables and syllables where the main pitch movement in the utterance occurs are called tonic syllable" (2007, p.88)

8.8. Tone Unit

"It is a unit generally greater in size than a syllable. Moreover, like the syllable, the tone unit has fairly defined internal structure. Each simple tone unit has one and only one tonic syllable; this means that the tonic syllable is and obligatory component of the tone unit as the vowel in the syllable" (Roach, 2007,162-167).

Eg. // Bill called to give me \葲HOSE

Tonic syllabl
CHAPTER ONE

Intonation: Early and Late Concerns, and Basics

Introduction ..............................................................

1. 1. Definitions of Intonation

1.2. Prosodic Features of English

1.3. Functions and Approaches to Intonation

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        criticism

  1.3.2. The Grammatical Function

        criticism

  1.3.3. Discourse Intonation

        criticism

Conclusion
CHAPTER ONE

Intonation: Early and Late Concerns and Basics

Overview

Introduction

The second aspect of suprasegmental phonology is intonation. No spoken structure is uttered in a monotone. English is not an exception. As for English as an intonation language, the way one produces an utterance matters more than what he says. This "way" describes how intonation works. This chapter attempts to review relevant studies about English intonation, its nature, basic assumptions, key concepts, and intonation functions and approaches. In parallel, the study of suprasegmentals is of notional and practical relevance

1.1. Definitions of Intonation

Many scholars at least at the theoretical grounds provide a plethora of definitions of intonation as the cherished part of pronunciation. Practically speaking, intonation occupies very little sections of pronunciation textbooks. The nature of intonation offers a wide repertoire of tentative uses of tones to maintain everyday speech. Good public speakers, lecturers, singers, politicians, and
business managers all make typical use of English intonation patterns when addressing their audiences for pragmatically persuasive and convergence reasons.

In this vein, Dalton and Seidholfer (2011, p.07) explain that the nature of intonation is the most obvious aspect of pronunciation: "...the way of the articulation of specific sounds. Thus, the proper name 'Henry' can be said to consist of a sequence of sounds or segments, transcribed as /henri/. But this segmental transcription does not, of course, tell us very much about the way this word might be uttered in any specific situation". Roach (1991,p.134) agrees with the aforementioned explanation and summarises the phenomenon of intonation by trying to answer two major questions about English speech:

i) What can we observe when we study pitch variation?

ii) What is the linguistic importance of the phenomena we observe?

These questions might be rephrased more briefly as:

i) What is the form of intonation?

ii) What is the function of intonation?

Similarly, Roach(ibid) suggests two monosyllabic words as typical utterances to study pitch variations in terms of different tones: level tone, falling tone, and rising tone to facilitate the introduction to the study of intonation. While Dalton and Seidholfer(2011) suggest proper names for studying pitch variation, Roach (1991) suggests two of the most used simple words (‘yes’ and 'no') to be uttered according to different pitch movements.
Critically, both ways of introducing intonation were confined to examine the speaker's emotions or psychological status at the moment of speaking. Actually, human contact necessitates the presence of context to infer the right intended meaning. Information structured during a verbal communication goes beyond the psychological status of the speaker at the moment of speaking and beyond the grammatical structure or the lexical meaning of the words.

A narrow definition links intonation with ‘speech melody’, limiting it to the “ensemble of pitch variations in the course of an utterance” (Hart et al. 1990, p. 10).

Intonation refers to means for transmitting different kinds of information in speech that is independent of the words and their sounds. Intonation is often thought of as the use of pitch over the domain of the utterance.

Cauldwell and Allen (1997, p.12) present general agreement of it by summing up the fundamentals stated by a number of experts as follows:

(a) the form of intonation centres on pitch and variation on pitch.

(b) There exists a system in intonation.

(c) Intonation has meaning, although the nature of that meaning is in dispute.

Intonation is frequently defined more or less generally. Cruttenden, for example, seems to link intonation specifically with pitch movement. He points out:" intonation involves the occurrence of recurring pitch patterns, each of which
is used with a set of relatively consistent meanings, either on single words or on groups of words of varying length." (1986, p. 9) While Coulthard has identified it with prosody in general (1992, p. 96), which would therefore include pitch movement but also loudness, length, speed, and even voice quality. Pitch, however, is the common thread running through most descriptions. Cruttenden (ibid) describes pitch as the perceptual correlate of fundamental frequency, which is the continuous variation in the sounds we perceive because of the vibration of the vocal cords. Intonation can be narrowly defined as the movements or variations in pitch to which we attach familiar labels describing levels (e.g. high/low) and tones (e.g. falling/rising), etc.

In addition, Beckman (1995) defines intonation as ‘all aspects of the perceived pitch patterns that the speaker intends for the hearer to use in understanding the utterance, or that the hearer does use whether intentionally controlled by the speaker or not’. These pitch patterns of speech have been described by O’Connor and Arnold (1973) as significant, systematic, and language-specific. Taken together, the terms significant and systematic indicate why intonation is assumed to have phonological structure. They state further that:"When we talk about English intonation we mean the pitch patterns of spoken English, the speech tunes or melodies, the musical features of English.

Moreover, Kenworthy (1987, p.11) argue” Speech has a melody called intonation". It means that speakers can change the pitch of their voice as they speak, making it higher or lower in pitch at will. Such way of using pitch is not done only for the sake to create music, but to send various messages". Speech in this quote refers to intonation as a distinctive feature of natural spoken language.
Opinions do differ when defining intonation. Ladd (1980) for instance understands intonation as" the use of suprasegmental phonetic features (pitch) to convey post lexical or sentence level pragmatic meanings in a linguistically structured way" (p.6)

Wode (1966) (cited in Couper-Kuhlen (1986) puts that a close approaching to intonation is by relating it to other prosodic features:

"…it covers not only pitch, but also stress and pause on a suprasegmental level". »Intonation is reserved exclusively for gradient level contrasts due to pitch" Bolinger (1962, p.03).This is a functional definition that puts the salient role of intonation made importantly by variation levels reserved to pitch. This definition would be of great assistance in our practical part as far as NS/NNS intonation comparative models are concerned.

That is to say "intonation is restricted to the (non-lexical) manifestations of melody in speech". As Gibbon puts it,(2017, p.3).Furthermore, intonation refers to the melody of speech, the rising or falling of our pitch when we speak language for communication.

Various definitions of intonation agree on a central point which is pitch movement (as pointed out by Brazil et al 1980, p.1; Cruttenden 1986, p.3).

Simply defined, intonation is then is the changing in movement of pitch upward and downward.

Intonation languages are concerned with this definition (exploiting pitch movements on the level of utterances as English. (Roach (1991, p.136))
Tench (1996, p.8), accounts for a clear image of intonation, by accounting for its basic components such as rhythm, duration pitch range, tone...etc. Hence, intonation comes at the top of the operational prosodic features of language and it characterises the highest suprasegmental unit of the English sound system.

Roach(2002, p.39) seems to agree largely with Tench's definition of intonation. He points out :“....: in its more restricted sense, ‘intonation’ refers to the variation in the pitch of a speaker’s voice used to convey or alter meaning, but in its broader and more popular sense is used to cover much the same field as 'prosody' where variation in such things as voice quality, tempo and loudness are included”.

Equally important, Roach (2002,p.39) poses the problem of confusion about intonation and the way is viewed according not only to the variations in the pitch but to the functions and approaches to intonation. Similarly, Hewings (2004,p.7) supports the same previous views:

“Essentially, intonation refers to the way the pitch of the voice falls or rises.” He adds that in addition to pitch the place at which we begin to fall or rise is also important…”Intonation works together with a wide range of other features of communication, including loudness, pitch range (wide or narrow), gesture and facial expression, to convey attitude”.

On the other hand, and from a discourse point of view, information is related to utterance and words stress, because the stressed syllables of words and utterances carry the pitch levels and changes that make up intonation” Jeffenes (2006,p.61).
Hirst and Di Cristo (1998, p.03) highlight intonation as the whole prosodic system: "the term intonation has often been used interchangeably in the literature with that of prosody". This demonstrates the significance of intonation in speech and thus its mastery can compensate the total prosodic system.

Intonation, according to Jones (1977) is a major feature of naturally occurring speech. "...it is the variations which takes place in the pitch of the voice in a connected speech. It refers to the melody of speech occasioned by the changing pitch of voice, determined to some extent by the stress." Roach’s echoes this definition (1992) stated earlier.

Intonation is analysed by Halliday (1967) as a complex of three systemic variables, tonality (division of an utterance into tone groups and the placement of tone group boundaries), tonicity the placement of the tonic syllable and foot within the tone group and the division into tonic / pre-tonic elements. This systemic analysis of British English originally integrates intonation into grammar.

O'Connor and Arnold (1961, p.1) follow the same concept: “When we talk about English intonation we mean the pitch patterns of spoken English the speech tunes or melodies, the musical features of English.

Reetz and Jongman (2009, p.221) stress the suprasegmental and the non-linguistic attributes of intonation: “Intonation is the distinctive use of pitch over units larger than a single word.”

Simply put by Kelly (2000, p.85): “The term intonation refers to the way the voice goes up and down in pitch when we are speaking. It is a fundamental
part of the way we express our own thoughts and it enables us to understand those of others." This may be paraphrased bluntly by stating that an easy understanding of intonation is closely related to the accurate use of voice within a pitch range of a given language. Furthermore, Brown (1977,p.84) first assumes that intonation expresses the speaker's attitude to what he is saying, but later, and for teaching aims, he reduces the term intonation to the variation in direction of the pitch of the voice of the speaker.” Brown, here, is supporting the claims of Kelly (ibid), and Reetz and Jongman (ibid).

Wells (2006,p.1) proves that language speeches are not monotonous, and that intonation is not used for the sake of musicality but for linguistic and pragmatic aims. He puts:" Intonation is the melody of speech …how pitch of the voice rises and falls, and how speakers use this variation to convey linguistic and pragmatic meaning. In reality;"Lehtonen, Sajavaraa, and May do not make an exception in their definition (1977,p.63):" Every language has a peculiar melody of its own, which is, in broad terms, referred to as intonation.

Finally, Jones (1972,p.275): Intonation may be defined as the variations, which take place in the pitch of the voice in connected speech, i.e the variations in the pitch of the musical note produced by the vibration of the vocal cords.

It is obvious that the definitions mentioned above afford a comprehensive account for intonation. This long account of definitions is necessary because of the abstract acoustic nature of intonation and generating operational terms for prosodic analysis later. Still, one has to note that the majority of the works cited
below to the British traditions of intonation, but some American works are provided too. There is no real hindering differences between both traditions.

The complexity of factors related to intonation, and the large number of descriptive models are also behind our choice to provide a long set of definitions. It remains to be said that no definition is complete and embracing all the phenomenon, but all definitions agree that the pitch level and range are at the core of intonation functioning.

### 1.2. Prosodic Features of English (Suprasegmentals)

Prosodic features are phonetic in nature. They can be noticed and perceived in a continuum of speech.

The interaction between the linguistic and the physical levels of prosodic analysis led to the emergence of acoustic terminology necessary for analyzing intonation systems. Hirst and Di Cristo (1998, p.6) suggest that; "pitch, loudness, length and timbre are often used in this sense as auditory correlates of fundamental frequency, intensity, duration, and spectral characteristics respectively".

The intonation system of English is a wide system of various features. It determines the non-segmental phonology of English. However, it is not easy to define comparison to elements of segmental phonology having the phoneme as a minimal functional unit.
Definitions are stuck in the problem of labels. Cavell and Tiffani (1960, p267) state: “there is no satisfactory terminology for discourse different qualities of voice”

Sapir (1927 see 1958, P.538), Pittenger, Hockelt and Daneley (1960;P254), all complain the unavailability of labels to describe the verbal qualities. Another procedure of analyzing the prosodic system of English is the debate occurring in many diachronic studies as for the distinction between 'prosodic' and 'paralinguistic' features of utterance.

**Figure1.1.** Summarises the Most Common Paralinguistic Components of English.
Figure 1.1. Categories on Non Segmental Phonology in English
This represents a tough account of the speech variables and it can clearly show the areas of overlap and areas of distinction between paralanguage and prosody. In fact, Cruttenden(1986,P01) ends the debate about the distinction between segmentals and suprasegmentals by using alternatively, [a] shorter term PROSODIC. According to him (ibid): “prosodic features may extent over varying domains: sometimes over relatively longer stretches of utterances, like one syllables one morpheme or one word (the tonic of tone languages are generally relatable to such shorter domains”; some time over relatively longer stretches of utterances, like one phrase, or one clause, or one sentence, (intonation is generally relatable to such longer domains).

Structurally, speaking, the tone uses boundaries are not clearcut since a sentence can contain just one word.

Since our work is about intonation we shall focus on features of longer domains and use the term utterance instead of sentence.

1.2.1. Pitch

All the literature review definitions of intonation are closely tied to pitch because all what happens when a speaker of a language use tones is that he changes his pitch, so what is pitch?

Gruttenden (1986,p.03) seems to afford a comprehensive view to pitch. He defines it physiologically as being dependent on the rate of vibration of the vocal cords, within the larynx. On the one hand, the variation is principally produced by the length and tension of the vocal cords and secondary, by the pressure of below the larynx. From a perceptual side, vibration rate is reflected in fundamental frequency.
This term refers to the number of repetitions of the regular waveform being typically produced when the vocal cords vibrate for voicing.

The average fundamental frequency for men is approximately 120h\(^3\) female: women: 225h\(^3\); children: 256h\(^3\) (men's ones are thick)

Generally, pitch is felt by the listener as "high" or "low" and the listener can judge if that voice is going "up" or "down" level high

Bronsnahan(1970,p.148= agrees with Cruttunden in the idea that intonation emerges when there is variation of the fundamental frequency of the vibration of the vocal cords, and thus of the pitch of voice.

Lehtones et al (ibid) again view pitch as the closest physical correlate of speech melody or intonation.

As such, intonation can be described as the moments or variations in pitch to which we attach the terms high/low for levels of pitch, and falling/rising for the tones. It is commonly known that speakers hence, the significance of pitch in everyday communication.

Couper- Kulher (1986,p.63) "perceived pitch is related to the fundamental frequency of the vibration of air molecules set in motion during speech. Also, Pennington (1996,p.148) define pitch from an auditory point of view:

“Pitch is an important component of accentuation or prominence both at the level of individual words and at the level of longer utterances”
She adds: “The pitch of the voice is determined by the frequency with which the vocal cords vibrate “(ibid, p.148). She agrees with Cruttenden that frequency of the vocal cords is in turn determined by their thickness, length and their tension in addition to their thickness.

Lodge (2009,p.112) puts " pitch is an auditory property of sounds; native speakers of different languages can place sounds on a scale from high to low .Changes in pitch produce the tune of the words being spoken.

1.2.2. Pitch Range

The variation in vocal cords vibration is called pitch range. Physiologically; high pitch is realized when there is a tightening of the vocal cords ;and low pitch when loosening them. (Ladefoge, 1982, p.226). Variations in the vocal cords avoid monotonous speech and produce meaningful pieces of speech.

As Brazil, Coulthard and Johns (1980, p.163) indicate, the neutral, unmarked, mid pitch range – which is the speaker’s modal pitch – is used to make a statement in a neutral manner. So, pitch range uses are regulators of information structuring.

1.2.3. Prominence

Cruttenden (1986) relates prominence to syllables . Prominent syllables are louder, longer, and more accentuated than the other syllables in the same utterance or tone unit. In addition to give rhythmical effect to the speech, prominent syllables are ....”linguistically important: they may be involved in distinguishing different lexical meanings.....or different grammatical classes.”(ibid, p.07).
Functionally, syllables are made prominent if the speaker wants to make the information they carry the most important so that the receiver would pay more attention to them and respond accordingly.

1.2.4. Tone

Tone is a sound with distinct pitch and vibration.

According to Reetz and Jongman (2009, p.218) point out: “Tones can be defined as pitch variations that change either the lexical or grammatical meaning of a word. A language in which the meaning of a word depends on its tone is known as a tone language.”

The previous definition does not only attribute linguistic functions to tone, but it considers it as distinctive a criterion that differentiates tone languages from intonation languages. Tone takes different forms or shapes which are defined according to pitch levels. High pitch gives rise tone; low pitch gives fall tone, and mid pitch gives level tone. There are also combined tones which are rise-fall and fall-rise tone. Intonation is one of the most challenging aspects of spoken language because listening to a foreign language and tracing down the rise and fall of voice is complex. Even native speakers are in need of intonation.

1.2.5. Prosody

Prosody is presented by Beckman as “the organisational structure of speech” (1996, p.17). On the other hand, Coleman (2005) determines prosody by other features such as stress and tone. Prosody is features or group of features not located at a single place in the sequence of consonants and vowels.
1.3. Functions of Intonation (Approaches to Intonation)

Chapman (2007) observes that even native speakers find it demanding. In addition, it is, sometimes, difficult to identify the correct tone of speech even after repeated listening and listeners in language classroom may not reach an agreed answer. It is also debatable in the sense that over the last few decades linguists have introduced several theories of learning and teaching intonation. However, the debate is interminable for all the functions of intonations are closely related to each other and it is hard to find a clear distinction between the approaches. Roach (2000) sees that “what seems to be common to accentuate grammatical and discourse functions is the indication, by means of intonation, of the relationship between some linguistic elements and the context in which it occurs” (p. 184). Tench (1996) gives six major functions of intonation or in other words, six approaches to study intonation. Brown (1997), however, views the functions of intonation in three major categories: grammatical functions, attitudinal functions and discourse functions. Roach (2000) adds accentual functions to the list.

Except for the debates on these functions, all of them have their own rationality in one way or the other. Intonation is important for a number of reasons: it potentially can compensate listeners’ grammatical misunderstanding of speech (Roach, 1990; Roach, 2000); it helps speakers as well as listeners to determine the management of information such as “what comes first, what follows, what precedes” (Tench, 1996, p. 17) and also signals various stages in conversation such as “to quit talking, to respond in a particular fashion, or to pay particular attention to a piece of highlighted information” (Celce-Mercia 1996, p. 200); it helps listeners to indicate turn taking (Dalton & Seidlhofer, 1994); listeners can guess speaker’s attitude and
mood through intonation focusing on not what they say but the way they say it (Tench 1996, Brown 1997, Roach 2000); as it informs “whether the speaker is asking, telling, ordering etc.” (Tench 1996, p. 19). All of these functions, though, have been categorised separately and have been debated in past studied separately, focusing on one or two dimensions of intonation functions might not provide insight into the information on speech and speaker because there is overlap between many functions (Roach 2000).

Depending on the circumstances and meaning, Wells (2006, p. 11) points out that "It may well be the case that English makes more elaborate use of intonation to signal meaning than do most other languages. This is the further reason why it should not be neglected by learners and teachers of English as a foreign language". The study of intonation, then, help the identification of different meanings generated from contrasted uses of intonation i.e the same structures may carry different tones when occurring in a new environment. Meaning contrasts regulated by intonation are in fact the very principle of the communicative process for intonation languages.

We can recognise several functions of intonation.

1.3.1. The Attitudinal Function of Intonation

The most obvious role on intonation is to express our attitudes and emotions, to show shock, surprise, anger etc. we do this by tone shapes. It was the most important function in the past before the adoption of discourse function.

The attitudinal approach of intonation mostly described and developed by J.D. O'Connor and Arnold (1961, 1973), focuses mainly on the attitude of speaker at the moment of speaking. In an attempt to convey the speakers' feelings, emotions, and
impressions when using an utterance such approach believes in the usefulness on tone shapes in delivering different attitudes with the same utterance.

Historically, many scholars have put the emotive role of intonation under dispute. (Stankiewicz, 1964; Bolinger, 1942a; Scherer, 1979; Uldall, 1960, 1964; Crystal, 1969). The debate was about whether to consider the inner state of the speaker or his attitude a part linguistic analysis or non-linguistic one. Bolinger (1972a) puts grammar at the core of linguistic analysis and considers intonation outside linguistic levels of analysis. Frank (1974, 100) agrees with Bolinger:

If uses of pitch which change only the emotional overtones of the message are included in the grammar, then why not include other equally effective message modifiers such as gestures and facial expressions?

Stankiewicz starts from the claim that language has an 'emotive' function that can be considered as the 'linguistic dimension of expressiveness' (1964, 239). The confusing area of attitudinal function of intonation is due to that it borrows its terminology from psychology and sociology and tries to apply on verbal language system. In order to analyse the attitudinal function of intonation phoneticians do the following: to invent a large number of sentences and to utter them with different intonation patterns are the starting points of attitudinal analysis of intonation. Transcription of utterances in the form of combining heads and tones is done afterwards. According to Roach (1992), this way of analysis is very limited, artificial, and subjective (viewed from one persons’ angle).
Another way of analysis it to utter different sentences to a group of listeners and ask them to give what attitude they are felt to facilitate the task and to avoid a very large number of attitudes expressed in many adjectives, the analyst may ask the listeners to choose among a set of adjectives he gives or proposes (no free choice). Ask them to produce those sentences and tries to see what intonational features are common.

A more useful efficient way is to study recording of natural speech produced by different speakers' naturally, spontaneously. It is preferable to select 'neutral' utterances in term of emotion. Avoid sentences as: why don't you like me? What is your problem with ling? What an immense building?

New discoveries about intonation could be better if we study what people actually say instead of inventing examples. Suprasegmental variables are helping factors or prosodic analysis such as changes in loudness, speed, voice qualities for different attitudes.

Besides, the use of paralinguistic channels such as facial expressions, body language, and gestures. Cauldwell and Allen (cited in Kumaki, 2003) point out the problems of analysing attitudinal meaning by tone choices. They agree with Crystal on the imprecision of the attitudinal analysis and the difficulty of labelling the speakers' emotions. Likewise, McCarthy (1988) criticises the attitudinal function of the intonation which is nearly impossible to cover all contours and is difficult to perceive even from the native speaker.

On the other hand, attitudes are overlapping with grammatical structures. Halliday (1967) claims that rising and falling tones associate with both sentence types.
and speakers emotions. Polite requests are realized by fall rise tone, strong commands are done with fall tone, complying (grumbling in O'Connor and Arnolds' (1973) terms) are done with long fall than sudden rise. Katamba (1989, 1997) state that intonation does have a role in conveying the speaker's attitude but it is not sufficient. The listeners have to depend on paralinguistic features to provide the context of utterance. Tag questions are the best example for attitude in context: fall tone indicates asking for confirmation; rise tone to ask for information. Yet, Brown (1977) does not diminish the role of attitude in contextualising utterance: "I shall call the intonation pattern that is not marked by any special attitude an unmarked intonation pattern" (p.90)

O'Connor and Arnold description of tone shapes is presented to show the instant 'temper' of the speaker. They (1973) divided intonation groups into four parts: the pre head, the head, the nucleus, and the tail.
Table 1.1. Reported Prosodic Correlates of Selected Emotions and Attitudes  
(Source: Couper Kuhlen. 1986, p.181)

<table>
<thead>
<tr>
<th>Attitude or emotion</th>
<th>Prosodic feature</th>
<th>Pitch level (average)</th>
<th>Pitch range</th>
<th>Tone</th>
<th>Loudness</th>
<th>Tempo</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Intervals between Tones</td>
<td>Width of Glides</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>high</td>
<td>Greater than neutral steps down (W/S)</td>
<td>Simple Falling (C)</td>
<td>Loud (C)</td>
<td>Fast (C)</td>
<td>Strong stress (C) High unstressed syllables</td>
</tr>
<tr>
<td>Anger</td>
<td></td>
<td>low (C, H)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amusement</td>
<td></td>
<td></td>
<td>Rise-falls (C)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boredom</td>
<td></td>
<td>low (D, H)</td>
<td>Level (C)</td>
<td>Soft (H)</td>
<td>Slow (H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complaint</td>
<td></td>
<td></td>
<td>Semi-tone rises (F/M)</td>
<td></td>
<td></td>
<td></td>
<td>Smooth melody rhythmically (F/M)</td>
</tr>
<tr>
<td>Confidence</td>
<td>high</td>
<td>(S/L/W)</td>
<td>loud (H,S/L)</td>
<td>Fast (H,S/L)</td>
<td>soft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coquetry</td>
<td></td>
<td></td>
<td>suppresed (F/M)</td>
<td></td>
<td></td>
<td></td>
<td>soft tential up-glide on last stressed syllable (F/M)</td>
</tr>
<tr>
<td>Excitement</td>
<td></td>
<td>high step-ups (C)</td>
<td>falling &amp; rise-fall type (C)</td>
<td></td>
<td>loud (C)</td>
<td>fast (C)</td>
<td></td>
</tr>
<tr>
<td>Fear</td>
<td>lower than for anger (W/S) mid (F/M)</td>
<td>extremely narrow (F/M) occasional high peaks (W/S)</td>
<td>Durton longer than for anger (W/S)</td>
<td></td>
<td>Rigid melodic line (F/M)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Happiness (=joy)</td>
<td>high</td>
<td>(D,H,F/M)</td>
<td>Increased (F/M)</td>
<td>frequently ascending at irregular intervals(F/M)</td>
<td></td>
<td></td>
<td>irregular stress distribution (F/M)</td>
</tr>
<tr>
<td>Longing</td>
<td>Narrowed (F/M)</td>
<td>slightly rising, descending, gently ascending finally</td>
<td>Restrained (F/M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasure</td>
<td>high (h)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Puzzlement</td>
<td>high (c)</td>
<td>high step-ups (C)</td>
<td>wide (C)</td>
<td>rising type (C)</td>
<td>piano (C)</td>
<td>lento (C)</td>
<td></td>
</tr>
<tr>
<td>Sadness(=sorrow, grief)</td>
<td>low (D,H)</td>
<td>narrow (W/S)</td>
<td>soft (H)</td>
<td>slow (W/S)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surprise</td>
<td></td>
<td>Increased (F/M)</td>
<td>sudden fall (F/M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenderness</td>
<td>narrow (F/M)</td>
<td></td>
<td>restrained (F/M)</td>
<td></td>
<td></td>
<td></td>
<td>audible off-glide in long stressed syllables (F/M)</td>
</tr>
<tr>
<td>Timidity</td>
<td></td>
<td></td>
<td>soft (H)</td>
<td>slow (H)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Criticism

Though it was popular and affording comprehensive account of human beings feelings and moods, the attitudinal function receives the number of critiques:

First of all, this approach does not accurately describe English intonation at some levels. The model seems complex for large number attitudes O'Connor and Arnolds provide which makes it challenging for the learner and the language user in general to limit.

In fact, Brazil et al (1980, p118) Support this view since the description, they believe, removes any systematicity in analyzing and labelling two meanings of speakers' attitudes.

Moreover, Roach (1992) asserts that at the level of reception, many listeners can conceive different attitudes with the same utterances. In addition, it is most of the times decontextualised too difficult to study and teach.

What intonational means do the speakers have at his disposal for signaling discourse structure so help transmit his message?

The answer to the question entails a description of the intonation model being used for the analysis.

The intonation model

The inventory: contains no of pitch patterns which are described in terms of phonological features as follows:
We hypothesize that there is a co-occurrence relation between intonation and discourse structure: given intonation patterns serve as cues for given patterns of discourse, helping the listener to understand what the speaker is talking about.

Pitch: “if the speaker does not employ the intonational cues which sign to producing a piece of discourse rhetorically ineffective if not incoherent, for it is the exploitation of such devices that ensures the coherence and intelligibility of discourse”.

and Halliday in Brown and Yule (1983, p.169) largely deals with three: grammatical, informational, and attitudinal significance of intonation choices. Again Brown (1990) adopts Halliday's approach. The following table summarizes the functions of intonation given above:

Table 1.2. Crystals Models of Intonation Functions

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional/attitudinal</td>
<td>Serves to express emotions and attitudes: anger, happiness, gratefulness, boredom, etc.</td>
<td>Relates to key (speaker’s attitudes: assertiveness politeness, indifference, etc.)</td>
</tr>
<tr>
<td>Intonation’s most obvious role to express attitudinal meaning: sarcasm, surprise, reserve, delight, anger, and thousands of other semantic nuances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grammatical Helps to identify grammatical structure in speech, performing a role similar to punctuation in writing May identify clause and sentence units Contrasts question/statement</td>
<td>Grammatical Helps us to recognize the grammar and syntactic structure: boundaries between phrases, clauses or sentences, the difference between questions and statements, grammatical subordination</td>
<td>Grammatical Relates to grammatical mood (question/statement, etc) and modality (possibility, validity, etc.)</td>
</tr>
<tr>
<td>Informational Draws attention</td>
<td>Accentual Tonic stress</td>
<td>Informational Marks given/new</td>
</tr>
<tr>
<td>to what meaning is given and what is new The word carrying the most prominent tone in a contour signals the part is new information</td>
<td>indicates importance of a word Discourse Signals what is new information and what is given Signals what kind of response is expected</td>
<td>information without/with prominence</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Textual Helps larger units of meaning than the sentence to contrast and cohere</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psychological Helps us to organize speech into units that are easier to perceive and memorize</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indexical An important marker of personal or social identity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1.3.2. The Grammatical Function to Intonation

Grammatical model of intonation refers to indicating the syntactic structures of speech through intonation. Roach (2000) finds it customary to illustrate the grammatical function using different sorts of intonation. Grammatical approach claims to identifying rise and fall with the occurring of clause structure. Various generalizations have been proposed to identify the intonation pattern, following syntactic structures in speech. For example, Thompson 1995, Cauldwell&Hewings 1996 & Roach2000 discuss that question-intonation in
ELT books suggest the rule that *yes/no* questions, generally, end with a rising tone whereas *wh* questions end with a falling tone:

1) § Shall we go ↑ tomorrow §

2) § Where shall we go ↓ tomorrow § (Cauldwell & Hewings 1996, p. 331)

---

Yet, all of them agree that these patterns are not final and deviation from these patterns is possible in different conditions and diverse circumstances. For example, *wh* questions can have rising tone while asking for repetition of some information. Concerning the use of question tags, change in tone is possible in both ways, depending on the attitude of the speaker (Tench 1996, Roach 2000):

3) § They are coming on ↓ Tuesday ↓ aren’t they §

4) § They are coming on ↓ Tuesday ↑ aren’t they § (Roach 2000, p. 197)

The rising tone in (3) reveals a lesser degree of certainty as compared to (4) which is more sure and certain. Roach clarifies that there is overlap between attitudinal and grammatical functions of intonation.

Brown (1997), based on the speech analysis of newsreaders’ speech, and indicates certain tendencies in the use of intonation. She claims that speakers put the
subject phrase of sentence into a tone group, and put the predicate phrase of sentence into one tone group unless the phrase is particularly long (p. 92):

5) │ The ↑ forecaster ↑ say that much of ↑ England and ↑ Wales ↓ will be cloudy and ↓ wet |

6) │ The ↑ building employers ↑ say that and the ↑ union ↓ are still ↓ meeting |

Brown sees that the most general and important function of tone group division must be seen to be the marking off of coherent syntactic structures which the listeners must process as unit. Tonality, division in spoken discourse in separate intonation units, corresponds to a clause and this can be taken as a basic pattern (Halliday 1970). Tench (1996), Brown (1997) and Roach (2000) also consider that tone-unit boundary placement can also indicate grammatical structure to the listeners where they can understand through the speaker’s placement of intonation:

7) │ The conservatives who like the proposals ↓ are ↑ pleased |

8) │ The conservatives ↑ who like the proposals ↓ are ↑ pleased (Roach 2000, p. 196)

The partition of tone groups distinguishes the meaning between (7) and (8): the former proposes some conservatives who are pleased while the latter suggests that all of them are pleased. However, interpretation of this type of speech also rest on the common knowledge of context. Brown (1997) also clarifies that tonic syllables mark the last lexical word of the tone group (p. 95). Tench (1996) calls this tendency neutral tonicity to have the tonic syllable within the last lexical item in the intonation unit. Nevertheless, he specifies that the last item “must be the lexical item, not a grammatical item, not even the last word” (p. 57):
9) | A new plan to boost British cheeses is announced |

(Underlined words indicate the tonic syllables)

10) | The building employers and the union are still meeting (Brown 1997, p. 5)

In contrast to neutral tonicity, Tench (1996) also mentions marked tonicity which is mostly used to convey contrasts:

11) | It’s not what I think but what you think |

12) | That’s what you’re exporting and we’re importing (Tench 1996, p. 62)

Bowler & Parminster (1992 in Cauldwell & Hewings 1994, p. 328) detect that in lists the intonation always goes down on the last item (to show that the list is finished), and up on all the items that come before the last (to show that there is more to come).

13) | I bought a ↑ shirt a ↑ tie and some ↓ trousers (Bowler & Parminster 1992, p. 30)

Another grammatical meaning of intonation is the choice of tonic syllables (Roach 2000). By shifting tonic stress from one group, or word, to the other a statement can be turned into a question. Roach considers that such a shift of tone is rather acceptable in some dialects of English. He gives example of a variety of American English which may ask a question like this:

14) (Why do you want to buy it now?) The ↑ price is going up (Roach 2000, p. 196)
However, he claims that British speakers would more likely to ask the question like this:

15) (Why do you want to buy it now?) | ‘Is\(^{67}\) the ↑ price is going up | | (Roach 2000, p. 197)

Tonicity is the syllable made noticeable by a combination of pitch, volume and length within an intonation unit (Tench 1996). Tench claims that a change in tonicity, or in the tonic, also changes the focus of information while the tonality may remain constant. For instance, look at the following sentences with the shift of tonicity in an intonation unit where tonality remains constant. For example:

16. | This book is ↓ mine |
17. | This book is ↓ mine |

In accounting for roles of intonation, Crystal (1995) views grammar as a tool to distinguish between restrictive and non restrictive relative clauses. By illustration, we quote Crystal (ibid):

\textit{My brother who’s abroad wrote me a letter. (one brother).}

\textit{My brother who’s abroad wrote me a letter. (I have more than one brother).}

Besides, tone can be used to reinforce the grammar contrast as in parallels.

I liked the green dress / and she liked the red one /

Grammatical function does not cover the range of possible intonation choices available to speakers. Kelly (2000, p.90) criticises the grammar function as
being decontextualised and dealing with isolated chunks of spoken language as it overlaps with the attitudinal function of intonation.

1.3.3. Discourse Intonation

Discourse Intonation had its early stages in the formal descriptions of Halliday, but developed by Brazil (1925 – 1995) at the University of Birmingham, in collaboration with Sinclair and Coulthard. Discourse intonation introduces four major features to locate the functions of intonation in speech. In its most fundamental form, this theory indicates that all intonation choices made by speakers are a function of the discourse developing between them.

Intonation helps speakers show how each of their utterances is related to other utterances and to the discourse as a whole. Moreover, all intonation choices are bonded to the context in which they occur. In contrast to the linguistic universals of grammar-based descriptions, it would be impossible in the discourse approach to separate or isolate a stretch of speech from its context and generalize the intonational meaning.

1.3.1.1. Formal Components: The Tone Unit

Discourse intonation suggests a simple and flexible system with a small and limited number of choices, among which are the formal components Brazil identifies. First is the tone unit, which is the basic building block of speech (and which is widely used as a unit of phonological analysis in most theories of intonation, though Brazil presents his own version.) The tone unit in Brazil is distinguished by containing a single complete pitch pattern and consisting of proclitic, tonic and enclitic segments.
Additionally, there are four sets of options associated with the tone unit – prominence, tone, key and termination – each of which adds a different type of information. Following Coulthard’s description, these are summarized in the table below:

**Table 1.3. Description of Formal Components in Discourse Intonation Theory, from Coulthard.**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prominence</strong></td>
<td>Distinguishes marked from unmarked syllables … given to a property that is not inherent (like word ‘accent’) but only associated with a word by virtue of its function as a constituent part of a tone unit. A tonic syllable is one which is prominent but on which there is also major pitch movement.</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
<td>Pitch movements distinguished by their particular direction or contour. In Brazil there are five: falling, rising, fall-rise, rise-fall and level.</td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>A relative pitch level chosen by speakers for each tone unit, from three choices, low, middle and high. Key choices are made and recognized with reference to the key of the immediately preceding tone unit.</td>
</tr>
<tr>
<td><strong>Termination</strong></td>
<td>Also a low, middle, or high pitch-level choice, made by speakers at the beginning or end of a tone unit. Termination choices relate to the key choices of the preceding and following tone units, whether these are spoken by the same person or an interlocutor.</td>
</tr>
</tbody>
</table>
Discourse intonation model locates a prominently toned item, lexical or grammatical, in each tone group of speech. Brazil (1980, p. 39) indicates that making any word prominent, whether lexical or not, constitutes a meaningful choice. He introduced the concept of tonic segment, which begins with the first prominent syllable and ends with the last prominent syllable:

**Table 1.4.** The Tone Unit (Brazil 1980, p. 40).

<table>
<thead>
<tr>
<th><strong>Proclitic Segment</strong></th>
<th><strong>Tonic Segment</strong></th>
<th><strong>Enclitic Segment</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>he was</td>
<td>GOING to GO</td>
<td></td>
</tr>
<tr>
<td>that’s a</td>
<td>VERY TALL STO</td>
<td>Ry</td>
</tr>
<tr>
<td>it was A</td>
<td>WED</td>
<td>Nesday</td>
</tr>
</tbody>
</table>

Prominent words are called tonic syllables or the nuclear syllables and prominence is achieved by raising or lowering the pitch level on the tonic syllable. Brazil reveals that tonic syllable reflects the speaker’s judgement that the word in question contains matter which, at this time and in this context, will be informing. Look at the following example:

1) │ the queen OF heart │
2) *Which heart did you play?*
   a. │ the QUEEN of heart │
3) *Which queen did you play?*
   a. │ the queen of HEART │ (Coulthard 1992, p. 40)

We notice in (2) and (3) that tonic syllable depends upon the context of interaction. Shift of tone from queen to heart is determined by the focus of
information required by the listener. According to discourse intonation, it is the knowledge of the context that is realised on the spot and speakers make decision on the intonation pattern immediately.

The interaction between speakers’ intentions and his uses of intonation is significant enough since it diagnoses and spots the light on every single moment of interlocutors’ interactions so that intended meanings are deduced aesthetically and appropriately. This approach was developed by David Brazil and a group of researchers at Birmingham university in the late 70s [Gussenhoven 1983].

- Description of the System

Systematically, Brazil's model provides five categories of intonation choices:

- Tone Unit
- Prominence
- Tones
- Key
- Terminations

Similarly to other approaches to intonation Brazil(ibid) uses approximately the same terms thought he attributes different meanings to them.

The following is set of the categories of discourse intonation.

a) The Tone Unit

Functionally speaking, the tone unit contains a meaningful amount of speech.
Brazil (1996, p.9) presents the tone unit as «the minimal stretch of speech for which assembly plans are made »

From the definition above, Brazil focus on the phonological structure of the speech rather than on the syntactic structural i.e. a tone unit can stretch from a minimal word, to a clause to a sentence, and beyond that all.

Thus, tone unit boundaries are not structurally or grammatically controlled and delimited but they are rather, identified by the variations of the speaker's pitch when uttering it. In Brazil's terms the tone unit is located between the occurrence of a tone and the first prominent syllable of the following tone unit (Brazil,1994,P.8).

b) Notation / Symbolisation

In transcribed form, the tone unit by double vertical lines.

When speaking a tone unit is known by pauses in addition to variation in pilots and lengthening of the last stressed syllable (Celce Mercia 2001,P.37) Some linguistics refer to a tone unit as an intonation contours. Pierre Humbert uses IP intonation phrase term for prosody is presented by (Beckman,1996) as the organization oral structure of speech.

1.3.1.2. Common Ground

In Discourse Intonation, much of the significance of the interaction between speakers relates to common ground. Underhill clarifies this idea as “the knowledge and experience that the participants think they share about the world, the topic and
each other in terms of ideas, emotions, attitudes, viewpoints, etc. at any given point in the interaction”(1994: 86).

Discourse proceeds and intonation choices are made on the basis of the speaker’s assessment of what he and his listener(s) share as common ground – or how he wishes that state of shared experience to appear since, as Underhill notes, common ground is “exploitable by the speaker to his advantage.”

1.3.1.3. Proclaiming and Referring Tones

Tone descriptions in discourse intonation follow from the idea of common ground. Underhill continues,

“Information which is additional to the common ground is marked by a pitch that finishes with a falling movement, and is given the name proclaiming tone. Information which is given as already shared and part of the common ground is marked by a pitch that finishes with a rising movement and is given the name referring tone, since it refers back to something already shared or negotiated” (1994: 86).

More marked versions of these tones exist – the rising tone and the rise-fall tone – by which speakers can signify a dominant position in the discourse. Other tones choices include an oblique falling tone and a level (or ‘zero’) tone, both of which are used for utterances not meant to be part of direct discourse.

Chapman (2007) claim that information conveyed in the tone units of speech can serve a speaker’s purpose either to convey something that the listener is already of
aware, or the speaker may be introducing some new information. In Brazil (1980; 1997) we find five tones which speakers use to indicate their intonational moods:

a) The Fall
b) The Fall-Rise
c) The Rise-Fall
d) The Rise
e) The Level

These tones are realised in speech through the varying pitch at the tonic syllable. The speaker’s selection of a tone is determined by the fact what speaker knows about the listener’s expectations as well as given and new information in speech. Neutral proclaiming tones (P tones) are falling tones which contain new information whereas neutral referring tones (R tones) are Fall-Rise which contain shared information. However, discourse intonation does consider some attitudinal factors in speech which are realised through “plus tones”. Brazil (1980) demonstrates proclaiming and referring tone as follows:

1) \(\text{he’ll be } v \text{ TWENTY in } p \downarrow \text{ AUGUST}\)
2) \(\text{he’ll be } r^v \text{ TWENTY in } r^v \text{ AUGUST}\) (Brazil 1980, p. 16)

\(v = \text{Fall-Rise}\)

In (1) the listener is told of when a mutual acquaintance will have his twentieth birthday, whereas in (2) the date is already known and the listener is told how old the acquaintance will be in August. Coulthard (1992) observes that the referring tones allow speakers to call on shared knowledge and opinions, which have not so far been verbalised in the conversation. The concept in plus tones is same as
that of shared or new information, but the pattern is modified where the plus proclaiming tone has a Rise-Fall pattern, and the plus referring tone is a Rise. Speakers tend to use plus tones when they are expressing some sort of dominance. Brazil (1980) observes that by choosing the P + tones the speaker signals that s/he is simultaneously adding information to the common ground but also to his own store of knowledge (p. 56). It reflects feelings of surprise, horror etc. On the other hand R + tones indicate the speaker’s dominance in speech. Compare the following examples from Brazil:

1) \[ p \text{ in the } \downarrow \text{CUPboard} \] (I assume you don’t have never known)

2) \[ r \text{ in the } \uparrow \text{CUPboard} \] (Where it always is)

3) \[ r + \text{ in the } \uparrow \text{CUPboard} \] (Why don’t you ever remember?)

4) \[ p + \text{ in the } \uparrow \text{CUPboard} \] (‘m as surprised as you are…) (Brazil 1980, p. 57)\[= \text{Rise-Fall}\]

In these examples, (1) and (2) reflect new and shared information respectively, (3) shows speaker’s dominance by using a rise rising tone that contains attitudinal expressions. On the other hand (4) contains expression of surprise through a plus proclaiming tone. Speakers tend to use level tone when the focus is on language, not on communication. Chapman (2007) indicates that it happens either when the speaker is thinking hard about what to say or when the language being used does not serve a communicative purpose but is formulaic.

**1.3.1.3. High and Low Key**

Key is variation in pitch at the first prominent syllable. It is signal of starting, or ending the speech. While defining High and low key, Chapman (2007) cites that
the communicative function of high key in a tone unit is to signal that the utterance is different from what the listener may expect to hear, “and it typically co-occurs with the change of topic” (Brazil 1980, p. 65). On the other hand, the use of low key indicates that the utterance is just what the speaker is expecting to hear. Coulthard (1992) refers to three levels of key choice:

- High Key contrastive
- Mid Key additive
- Low Key equative

He exemplifies the three levels by the following example:

1)  \[ \text{he GAMbled} \quad \text{and} \quad \text{LOST} \]
2)  \[ \text{he CAMbled} \quad \text{and} \quad \text{LOST} \]
3)  \[ \text{he GAMbled} \quad \text{and} \quad \text{LOST} \]

He explains in these examples that high key choice in (1) indicates an interaction-bound interaction between „gamble” and „lost”; perhaps the „he” usually wins when gambles. The second mid key choice simply conveys the message whereas the final low key choice indicates the expected outcome of gambling i.e. losing. It is noteworthy, however, that high key can also be used to highlight and low key to parenthesise information. To sum up, discourse intonation model is realised through five intonational moods and three variations in the key positions. These features are determined moment by moment, according to the situation and the context of shared and new information between the speaker and the listener.

**1.3.4. Relevance and Impact of Discourse Intonation**
Discourse intonation is important because, by many accounts, it provides the most satisfactory explanation for the intonation choices speakers make. The theory is attractive because it is simple and yet has a powerful explanatory force. It not only can account for 10 frequently occurring patterns in conversation, but for the exceptions to those patterns as well. It has a current appeal now because of its “top-down” and communicative orientation, foregrounding as it does the distinctiveness of particular speakers and contexts rather than linguistic universals. Perhaps because of this, it has become more and more accepted in recent years, as evidenced by the number of course books and other teaching materials incorporating it (see, for example Bradford, 1992, Brazil, 1994 and Underhill, 1994).

**Conclusion**

Whether emotionally revealed, lexico-grammatically derived, or contextually dependent, intonation is significant enough when it affects the meaning of the utterances. We do not claim by any means that we are able to prove that all paralinguistic features have interactional meaning. The most important is that one can have a workable description and analysis.

There was a revolutionary approach to intonation stressing, the need to go beyond the linguistic analysis of intonation to investigate speech occurring in natural situations. The sentence, then, is no more the fundamental unit of prosodic analysis, but it is the tone unit which is placed as the most appropriate element of designing intonation patterns and functions. Ultimately, context of utterances seems to be vital for intonation choices made by a given speaker to convey messages.
CHAPTER TWO

The Teaching and the Learning of Second Language Pronunciation: Approaches and Methods
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The Teaching and the Learning of Second Language Pronunciation: Approaches and Methods

Introduction

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2.2. Approaches in Teaching Pronunciation

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2.4. Techniques in Pronunciation Teaching
Introduction

Teaching English pronunciation is a challenging mission with diverse objectives at each level. Most English teachers now agree that clear pronunciation teaching is a vital part of language courses. On the one hand, confidence with pronunciation permits learners the interaction with native speakers that is so necessary for all aspects of their linguistic development. On the other hand, poor pronunciation can hide otherwise good language skills, condemning learners to less than their deserved social, academic and work advancement.

2.1. Issues in Teaching Pronunciation

In spite of common agreement about the importance of pronunciation teaching, pronunciation is the aspect of language that is given least attention. The cause is not unwillingness to teach pronunciation, but how best to help learners. Many teachers agree that they want their students to be capable to speak English with good pronunciation. However, what is good pronunciation?

Native speaker intonation might be the right answer to this question. Yet, this answer is problematic for many reasons. First, it is hard to define what “a native speaker” sounds like. There are several varieties of English and so much variation within each type that it is almost impossible to define that indefinable “ideal” pronunciation. Trying to speak like a native speaker is difficult, frustrating, and likely to fail. Learners are unlikely to reach a native-like accent - but their intelligibility can be greatly enhanced by effective pronunciation teaching.

Ur (2006) indicates that it does not matter as long as a standard accent was chosen as a model and it is “easily understood by other speakers of the language” (p.
She emphasizes to choose a certain accent can change from country to country. She suggests that “it is a good idea to give learners at least some exposure to others, through the use of “live” speakers or recordings, in order to raise awareness of other possible accents and, of course, for listening practice” (Ibid).

Another issue is that a limited number of learners will ever be able to speak and sound exactly like their preferred pronunciation model, no matter how hard or how long they try. This is particularly true for adult learners and for those who do not frequently hear English in their everyday lives. Whatever the definition, speaking with native-like pronunciation is not an easy goal to attain.

Therefore, the emergence of so many different varieties of English has also led so many linguists to query the use of native speaker pronunciation models in the teaching of English. Their argument is that native speaker accents are not essentially the most understandable or suitable accents when a non-native speaker is communicating with another non-native speaker.

So many teachers and researchers recommend intelligible pronunciation, i.e. speaking in a way that most listeners, both native and non-native speakers, can understand without too much effort or confusion. It is not a bad thing if you can still tell that the speaker comes from a particular country or region, as long as the speaker can be easily understood by others (Celce-Murcia, Brinton, & Goodwin, 2010).

As regard intelligible pronunciation for English intonation learning, we need to identify which pronunciation features are vital for mutual understanding when a non-native speaker of English talks to another non-native speaker and which are not at
all important. These are often not the same features that are essential and unimportant for a native speaker of English.

The challenging of native models brings us back to pronunciation. As Celce-Murcia et al. (2010: 277, 280) state, non-native English teachers have traditionally been unwilling and insecure to teach pronunciation. This may be because of a belief that in order for them to teach pronunciation, they should be able to speak like native speakers.

Furthermore, Jenkins (2000: 3) emphasises that pronunciation has been marginalized in language teaching because of the communicative approach. In short, it seems that pronunciation is not enough appreciated in language pedagogy and that the native models remain to be treated as norms.

To be truly intelligible to a wide range of listeners, learners need to come fairly close to some kind of a recognized standard, whether it is one of the major native-speaker varieties or a non-native variety of pronunciation that is easily understood by listeners from many backgrounds. As responsible teachers, we must make sure we do not set the bar too low.

Many English teachers can understand their students’ speech when people in the world cannot. Therefore, we can say that English teachers, both native and non-native speakers, are not always the best judges of whether someone’s pronunciation is intelligible. Actually, it sometimes seems that we, as teachers, are able to understand practically anything. We are used to inaccurate pronunciation. We know how difficult and hard the students try and what they are going through. Our task is to help them so
we can understand their speech, while a non-teacher might not try so hard to understand them. Non-teachers are a tough audience (Lane, 2010).

In this chapter, I am going to attempt to answer the question of how to teach pronunciation of English as a foreign language. It seems obvious that pronunciation teaching must be developed and improved.

Given approaches to pronunciation teaching have changed within time, and curricula have been mostly designed according to these perspectives, and given the developments in computer programs and devices have brought new ideas to teaching methods and curriculum, I seek to provide alternative perspectives to pronunciation teaching.

2.2. Approaches and Methods in Teaching Pronunciation

In comparison to such areas of language as grammar and vocabulary, Celce-Murcia, Brinton, and Goodwin (1996: 2) indicate that the study of pronunciation began later. Accordingly, language teachers have frequently been better skilled at the teaching of the first two areas.

According to the same authors (1996), three approaches to pronunciation instruction are generally suggested: the intuitive-imitative approach, the analytic-linguistic approach, and the integrative approach. These approaches combine both traditional methods and modern techniques.
2.2.1. The Intuitive-Imitative Approach

Before the late nineteenth century, only the first type of approach, i.e. the intuitive-imitative approach, was used occasionally supplemented by the teacher’s or textbook writer’s impressionistic observations about sounds based on orthography (Kelly 1969).

This approach is purely based on intuition and imitation. As suggested by Celce-Murcia, Brinton, and Goodwin (1996), in the intuitive-imitative approach, second language learners listen and imitate the rhythms and sounds of a second language without any explicit instruction.

The intuitive-imitative approach presumes that the second language learners are capable of good listening and imitation without any detailed explanation. This approach needs good and reliable resources. Specific technologies are today employed for this purpose like audio-clips, audio visual aids, songs, rhymes etc.

Ur (2006) indicates that the learners generally acquire pronunciation via “intuitive imitation” and so many teachers have not ever taught it; in that, “their students' command of it seems [...] quite satisfactory” (p. 55). At the end of her answer, Ur refers to the redundancy of teaching pronunciation recommending: “occasional short sessions directing learners' attention to and giving practice in aspects of pronunciation that are clearly problematic for them, as well as casual correction in the course of other activities” (Ibid).
2.2.2. The Analytic Linguistic Approach

In the analytic-linguistic approach, second language learners are provided with explicit information on pronunciation (e.g., the phonetic alphabet, articulatory descriptions, and vocal charts). This approach is based on analytical abilities of the learners. In this, the instructor gives the information regarding all the rules of the language i.e., phonetic symbols, stress pattern, how to articulate those sounds, organs used to produce sounds etc. The learners analyse this information and try to produce sounds accordingly.

The late 1880s had known the first sustained application of analytic-linguistic principles to the teaching of pronunciation. The source of the term ‘analytic-linguistic’ to characterize the Reform Movement’s continuing impact is the following from Kelly (1969):

*The ways of teaching pronunciation fall into two groups: intuitive and analytical. The first group [i.e., intuitive] depends on unaided imitation of models; the second [i.e., analytic] reinforces this natural ability by explaining to the pupil the phonetic basis of what he [sic] is to do* (p. 61).

Celce-Murcia et al. (2010) propose a definition of what analytic-linguistic approaches to pronunciation teaching involve. Although their definition reflects the spirit, it possibly extends beyond what late 19th century reformers originally envisioned:

*An Analytic-Linguistic Approach . . . utilizes information and tools such as a phonetic alphabet, articulatory descriptions, charts of the vocal*
apparatus, contrastive information, and other aids to supplement listening, imitation, and production. It explicitly informs the learner of and focuses attention on the sounds and rhythms of the target language. This approach was developed [in the late 19th century] to complement rather than to replace the Intuitive-Imitative Approach [e.g., Direct Method appeals to mimicry, imitation], aspects of which were typically incorporated into the practice phase of a typical analytic-linguistic language lesson. (Celce-Murcia et al, 2010, p.2).

This approach clearly informs the learner of and emphases attention on the sounds and rhythms of the target language. This approach was developed to complement rather than to replace the Intuitive-Imitative Approach, aspects of which were typically integrated into the practice phase of a typical analytic-linguistic language lesson.

2.2.3. The Integrative Approach

This is an integrated approach focusing both on segmental and supra segmental features, in order to improve the linguistic capabilities of the students as well as emphases on imitation too, to increase the communication abilities (a combination of both imitative and analytical).

According to Morely (1994), in the above-mentioned approach, the main goals of pronunciation teaching are for the second language learner to develop intelligible speech and be able to communicate in the second language. In this approach, Morely (1991, as cited in Chen, 2007) identifies basic pronunciation goals of functional,
intelligibility, functional communicability, increased self-confidence, speech monitoring ability, and speech modification strategies.

Morely (1994, as cited in Lee, 2008, p. 2) indicates that there is a dual-focus oral communication program in which the micro-level instruction is focused on linguistic competence by practice of segmental and supra-segmentals, and the macro-level pays attention to global elements of communicability, with the goal of developing discourse, sociolinguistic, and strategic competence by using language for communicative purposes.

According to Derwing and Munro (2005), pronunciation is a multifaceted experience affected by biological, social, and psychological factors, which make this skill complex. It is argued that with good pronunciation, a speaker is intelligible regardless of other errors; with weak pronunciation, it could be very hard and difficult to understand a speaker, in spite of accuracy in other areas (Fraser, 2000).

There are two basic hypotheses about the learning of foreign language pronunciation. The first, based on the critical period hypothesis (CPH), which indicates that it is virtually impossible for adults to acquire native-like pronunciation in an foreign language. The second, rising primarily from the work of Krashen (1982), claims that pronunciation is an acquired skill and focused instruction is useless, so pronunciation cannot be affected by focused practice and the teaching of formal rules.

In a similar context, Jones (2002) claims that factors that mostly affect the learning of second language phonology (e.g., L1, interaction with native speakers, and
motivation) seem to be those on which second language teachers and classrooms have the least influence.

In contrast, there are two different perspectives towards pronunciation teaching. Harmer (2001) indicates that the first perspective assumes that teaching of pronunciation not only makes second language learners aware of different sounds and sound features but can also improve their speaking immediately. On the other hand, the second perspective assumes a small role for second language teachers to influence the natural course of phonological development and is ingrained in ineffectiveness of pronunciation teaching.

Some reasons may lead to the controversies among L2 teachers in teaching pronunciation. Fraser (2002) believes that this uncertainty about the way of teaching may arise from the selection of pronunciation features, the ordering of the features selected, the type(s) of the discourse to practice pronunciation, undesirability of second language learners, and lack of enough time. So many empirical studies (e.g., Bruck & Genessee, 1995; Catford & Pisoni, 1970; Cicero & Royer, 1995; Couper, 2006; MuraKawa, 1981; Neufeld, 1987; Verhoeven, 1994) have shown positive effects for explicit teaching of different aspects of pronunciation like segments, suprasegmentals, and fluency. The learning of English pronunciation has been the subject of investigation for a long time. Celce-Murcia, Brinton, and Goodwin (1996) have illustrated several pronunciation teaching approaches ever since L2 teaching started.

2.3. Different Methods of Teaching Second Language Pronunciation

When we talk about methodology and the different language methods that have been used in the last centuries, we have to acknowledge that there are methods
such as the Grammar-Translation Approach and the Reading-Based Approach, in which the teaching of pronunciation is largely irrelevant.

In such methods, grammar or text comprehension is taught through the medium of the learner’s native language (L1), and oral communication in the target language is not a primary instructional objective. In the following lines, we will talk about the methods and which of these paid more attention to the teaching of pronunciation.

2.3.1. The Reform Movement

The first linguistic or analytical involvement to the teaching of pronunciation emerged in the 1890s as part of the Reform Movement in language teaching. This movement was subjective greatly to phoneticians such as Henry Sweet, Wilhelm Vietor and Paul Passy, who formed the International Phonetic Association in 1886 and developed the International Phonetic Alphabet (IPA). Thus, the IPA (International Phonetic Alphabet) was designed in order to represent the transcriptions of the all languages’ sound patterns. The disciplines of the movement obtained new status to teaching speech and phonetics appeared as a new field. The principles were including important ideas concerning the position of pronunciation teaching:

a. “the study of the spoken language,

b. phonetic training in order to establish good pronunciation habits,

c. The use of conversation texts and dialogues to introduce conversational phrases and idioms” were fundamentals of language teaching (Richards and Rodgers, 1992, p. 7).
The pioneers of the movement have thought that language teachings have been beyond teaching grammar rules and translation of written materials. In their point of view, speech patterns, rather than grammar, were the fundamental elements of language and their teaching methodology was shaped according to this view. In this regard, Wilhelm Viëtor states “Reform must begin with the provision of accurate descriptions of speech based on the science of phonetics and there must be a properly trained language teaching profession” (as cited in Howatt, 1984, p.172), and added “training in phonetics would enable teachers to pronounce the language accurately” (Richards and Rodgers, 1992, p. 8).

Abercrombie as well indicates that “the language teacher ... will inevitably be a phonetician” (as cited in Howatt, 1984, p. 179). Klinghardt taught several language courses by initially introducing English pronunciation (Howatt, 1984). The ideals of the reformists inspired the basic rules of the Direct Methodists and provided new classroom teaching methods. The effects of these methods might be discussed even today and therefore, it is clearly beyond this study to cite and analyse all the methods. This section will mention about “the audio-lingual method” and “communicative language teaching” which are avowedly two important methods giving priorities to speech and pronunciation skills, instead (see Melo, 1989; Hişmaoğlu, 2006; Çelik, 2008).

### 2.3.2. Reform Movement Innovations

The reform movement in teaching language pronunciation brought numerous innovations among which we cite that findings of phonetics were applied to language teaching and teacher training and formation of pronunciation teaching’s second wave through the use of analytic linguistic instructional techniques. In addition, the IPA
chart served as a classroom tool for teaching pronunciation, and instruction focused explicitly on sound segments (consonants and vowels). Moreover, learners listen to language samples first before seeing written forms.

In the movement’s first decade, teachers tended to provide phonetic information in detail. Later, teachers realized learners could easily become overwhelmed and a focus on phonemic (broader, less detailed) rather than strictly phonetic information became the norm. First wave classroom techniques of mimicry and imitation continued; second wave incorporation of phonemic/phonetic information was used to support mimicry and imitation. In addition, learners were guided to listen carefully before trying to imitate;

As one way of treat problematic vowel phonemes, ESL learners might be taught to say quickly and repeatedly two vowel sounds that are near, though not immediately adjacent to, each other on the English phonemic vowel chart. As a practice sequence of rapid repetitions of the two sounds continued the teacher would aim to “harness human laziness” until learners eventually began to produce an intermediate sound located between the two sounds initially introduced (Kelly, 1969, p. 66);

To raise phonological awareness, ESL students might be asked to pronounce a sentence from their L1 as if a strongly accented native speaker of English were saying it. The intention was to increase learner awareness of pronunciation differences across languages. In the same way, to demonstrate pronunciation characteristics to be avoided an ESL teacher might pronounce a sentence in English for ESL learners of L1 Spanish backgrounds as if it were spoken by a heavily accented L1 Spanish speaker of English (with Spanish vowels and consonants). Later, the teacher would be able to
“refer to this sentence now and again in speaking of the single sounds, as it will serve to warn the students against the kind of mistakes that they themselves are to avoid” (Jespersen, 1904, p. 154);

Learners were taught to say sentences while mouthing words, consonants, and vowels in an exaggeratedly slow manner. The purpose was to use slow motion speaking as a way of “minimizing interference from the native phonemes and phonological systems” (Kelly, 1969, 66). For difficulties with consonant clusters in word final position, an ESL teacher might provide L1 Spanish speakers with practice featuring syllabification (linking) (i.e., It’s a pencil ◊ It –sa pencil; He’s a friend ◊ He –sa friend). “As the pupil was made to repeat” such sequences “with increasing speed he [sic] found that he would remake the clusters without inserting the usual Spanish supporting vowel” (Kelly, 1969, p. 67).

2.2.1. The Direct Method

The Direct Method, also called Natural Method, was established in Germany and France around 1900. It appeared as a response to the shortcomings of the Grammar Translation Method. It is a method for teaching foreign languages that uses the target language, discarding any use of mother tongue in the classroom. As teachers became frustrated with the students inability to communicate orally, they began to experiment with new techniques. The idea was that foreign language teaching must be carried out in the same way people learn their mother tongue.

In this method, translation is completely banished from any classroom activity. Classroom activities are carried out only in the target language. The Oral teaching
comes before any other kind of reading and writing activities. Also, the use of chain activities accompanied by verbal comments like: I go to the door. I open the door. I close the door. I return to my place. I sit down. (called the Gouin series)

Grammar in this method is taught inductively. (i.e. having learners find out rules through the presentation of adequate linguistic forms in the target language.). Concrete vocabulary is taught through the use of realia, while abstract vocabulary is taught through association if ideas.

Emphasis is put on correct pronunciation and grammar. Teaching here is through modeling and practice, and the teaching techniques rely mostly on reading aloud, question answer exercise, self correction, conversation practice, fill-in-the-blank exercise, dictation and paragraph writing.

Among the advantages of Direct method, we notice that clearly this Method is a shift away from the Grammar Translation Method. One of its positive points is that it promises to teach the language and Not about the language. More advantages can be listed as follows:

It is a natural method which teaches language the same way the mother tongue is acquired. Only the target language is used and the learning is contextualized. Its emphasis on speech made it more attractive for those who have needs of real communication in the target language. Moreover, it was one of the first methods to introduce the teaching of vocabulary through realia.

In spite of its achievements, the direct method fell short from fulfilling the needs of educational systems. One of its major shortcomings is that it was hard for public schools to integrate it. As Brown (1994:56) points out, the Direct Method “did
not take well in public education where the constraints of budget, classroom size, time, and teacher background made such a method difficult to use.”

After a short popularity in the beginning of the 20th century, it soon began to lose its appeal because of these constraints. It then paved the way to the Audiolingual Method.

### 2.2.2. Audio-Lingual Method

In order to take advantage of being strategically well prepared against the enemy, the military researches on diverse methods and strategies were the focal basis for the appearance of the changes in language teaching. During the period of the World War II, the American Army was in need of military personnel that could speak and understand the enemy's language. Therefore, Army Specialised Training Programs were formed in 1942.

In addition, American Universities were also responsible for training both these officers and students by applying intensive language programs thousands of foreign students had come particularly during and after the war, to America in to obtain a University degree. Training in English language was compulsory before joining any university. These resulted to new approaches to language teaching.

In this context, the “informant method” was developed by Bloomfield (1940s) and his colleagues at Yale University. In the informant method, a native speaker of language was the model for teaching since there was not textbook. It was represented as a source of phrases and vocabulary, and the teacher provided just “sentences for
imitation”. Learners were expected to learn by taking part in conversation with “informant” and learn how to speak as well as to practice grammar.

Afterwards, linguists tended to use “oral-based approaches” (Richards and Rodgers, 1992, pp. 44-5). In the 1940s, the “Oral Approach, Aural-Oral Approach, and Structural Approach” were employed together in foreign language teaching. In the second half of the 1950s, Fries and his colleagues added “behaviourist approaches” to this combination. That combination was later named the “Audio-lingual Method” in the linguistics literature. Charles Ries (1939), head of English Language Institute of the University of Michigan, rejected the “Direct Method” and developed a new one necessitating “contrastive analysis”5, and “systemic attention to pronunciation and intensive oral drills”.

The learners were taught accordingly; first, “aural training” and, second, pronunciation training with speaking, reading, and writing. The emphasis was largely on speaking and vocabulary; as Hockett (1959) indicates; “It is this basic patterns that constitute the learner's task. They require drill, drill, and more drill, and only enough vocabulary to make such drills possible” (Hockett 1959, p. 46). Audio-lingual method was regarded as a “process of mechanical habit formation” applying “stimulus response chains” in language teaching.

Spoken forms of language had precedence and written forms were generally showed in further stages and therefore, “automatic production and comprehension of utterances” were taught in the first stages and then grammatical issues were represented. Teachers had strategic roles in audio-lingual method; Brook (1964)cites numerous important tasks for teachers. However, the audio-lingual method lost its
prestige in the second half of the 1960s and the focus of language teaching shifted to “grammar”.

The audio-lingual methods were claimed as “unsatisfied” and “boring” by learners. Additionally, language authorities harshly criticized these methods and their structural approaches in the 1960s. Chomsky (1966) stated, for example, “[language] [was] not learned by imitation and repetition but “generated” from the learner's underlying “competence”” (Chomsky 1966, p. 59). The changes in language teaching methodology also influenced pronunciation teaching methods and curriculum.

Howatt (1982), in this context, notes that: The heart of the Reform Movement's philosophy was the supremacy of the spoken language. The children hear the new language first, spoken properly by the teacher in the classroom, before seeing it in its written form. This idea makes us believe that pronunciation teaching has been an important part of language teaching at least since the Reform Movement; especially the method of transcriptions of target language sounds into distinct phonetic symbols.

Furthermore, when learners did come to read the texts, they should not be misled by the use of the phonetically irregular and inconsistent traditional orthography, but should see the words in especially prepared, phonetically transcribed form first (p. 265). In this context, we understand that "imitation", "spelling" referring to "perception of speech and then production" and "phonetic dictation" were mostly the basic methods in pronunciation teaching during the late 19th century (Kelly, 1976, pp. 60-94).
Yet, rather than just imitation, the learner's self-effort to gain good pronunciation was one of the focuses. The curriculum design was also insufficient in the following decades; for example, in the 1950s and 1960s analysis of the "minimal pairs" (Kelly, 1976, p. 95) was mostly used, and in the 1970s “course books of the 1970s virtually ignored pronunciation” and only later, changes in language teaching put the emphasis on the suprasegmentals (stress, rhythm and intonation) (Jones and Evans, 1995, p. 244).

For example, Morley (1991, p. 484) states that “The pronunciation class was one that gave primary attention to phonemes and their meaningful contrasts, environmental allophonic variations, and combinatorial [phonetic] rules, along with [...] attention to stress, rhythm and intonation” (as cited in Hismanoğlu, 2006: 13). It is also right to claim teaching pronunciation shifted from "contrastive analysis techniques" to teaching segments, suprasegmentals (and lastly intelligible teaching) even though nowadays these techniques have not fallen totally out of use (Orlow. 1951, p. 387-390; Wennerstrom, 1999; Jenkins, 2004, pp. 113-4).

2.2.3. The Cognitive Approach

In the period of the Cognitive Approach, Morley (1991) indicates that during the 1960s and 1970s, the methods of pronunciation training employed until then were usually seen as meaningless non communicatory drills. According to Otlowski (1998), questions were asked about the efficiency of pronunciation instruction methods, so as about the scope of pronunciation teaching and its role in the English Foreign Language curriculum, because the results of many studies de-emphasised the value of pronunciation. These tendencies started with the Critical Period research in the 1960s,
because its results proposed that native-like pronunciation is a highly unrealistic or even unachievable goal for adult foreign language learners (Levis and LeVelle, 2010). In another study, Suter (1976) indicates that there is only little relation between student’s achieved level of proficiency in pronunciation and classroom activities aimed at pronunciation practice.

Such findings then pushed the interest in pronunciation teaching to the side, and it has been relegated to positions of minor interest or even ignored completely (Junqueira and Liu, 2010). Possibly the best summarizing viewpoint is offered by Kelly (1969). We are sure that readers are able to connect this label with the right connotative meanings and consequently make a sketchy portrait of the role of pronunciation training in the Cognitive Approach to foreign language teaching. However, not all academics agreed with the generally held beliefs and began to develop new approaches that highlighted the importance of pronunciation.

2.2.4. The Silent Way

Perhaps the most important method, though not widely used in its original form, was the one known as the Silent Way, developed by Caleb Gattegno in the mid-seventies. Celce-Murcia et al. (1996) define it as being similar to Audiolingualism in terms of emphasis on precise production of individual speech sounds and their meaningful combinations from the first phase of foreign language learning, but at the same time as being different from it due to its focus on suprasegmentals and the ways of instruction, as any use of transcription systems or clear information from the field of phonetics is avoided in this approach.
According to the same authors, the teacher, as the method’s name suggests, remains silent most of the time and uses gestures; e.g., he taps out rhythm, uses fingers to count the number of syllables in words or to signal the placement of stress, etc. Besides that, he uses wall charts in which individual letters or their combinations are colour-coded in order to visualise each sound’s possible spelling patterns (Derwing, 2010). Derwing also indicates that the use of this approach was limited to a small number of locations, because it required a special training on the teacher’s side.

Briefly, this period was distinguished by a reducing interest in pronunciation instruction, since many studies concluded that pronunciation is something that cannot be taught effectively. Among the prevailing skepticism, still, there was one method that stressed the value of pronunciation in foreign language teaching, namely Gattegno’s Silent Way.

### 2.2.5. Community Language Learning

Community language learning (CLL) was primarily planned for monolingual conversation classes where the teacher-counsellor would be able to speak the learners’ first language.

### 2.2.6. Communicative Language Teaching

Communicative Language Teaching (CLT) also named the Communicative Approach, took hold in the 1980s and is currently the main method in language teaching. It holds that since the major purpose of language is communication, using language to communicate should be central in all classroom language instruction. This
focus on language as communication conveys renewed urgency to the teaching of pronunciation, since both empirical and anecdotal evidence indicates that there is a threshold level of pronunciation for non-natives speakers of English; if they fall below this threshold level, they will have oral communication problems no matter how excellent and extensive their control of English grammar and vocabulary might be. (Hinofotis and Bailey. 1980)

In the late 1960s, the audio-lingual method was substituted by a new approach; Communicative Language Teaching. Chomsky's new principles in language and linguistics played an important role in this process. To “provide communicative competence” and develop “procedures for the teaching of four language skills” to language teaching became two basic essentials. Nevertheless, linguists developed different views for this new movement. Howatt (1984), for example, formulated “strong” and “weak” versions of “communicative language teaching” (Richards and Rodgers, 1992, p. 66).

Moreover, Chomsky (1965) claimed that language teaching could be achieved by enabling speakers to formulate “grammatically correct sentences” in a speech community, while Hymes (1972) was advocating that language teaching also required “incorporation between communication and culture” (Hymes 1972, p. 70).

In the light of communicative language teaching approaches, different learning and teaching types or activities were developed. Littlewood (1981), for example, formulated two types of activities; so called “functional communication activities” and “social interaction activities”. Though functional communication activities involved such activities as “comparing sets of pictures and noting similarities and differences” or finding missing parts of a map or picture, social interaction activities
involved “conversation and discussion sessions, dialogues, and role plays”, etc. Learners were expected to interact with each other by using or forming certain contexts and cooperation was essential while the role of teacher was not primary (Littlewood 1981, p. 76).

The Communicative Approach, though pronunciation is not explicitly taught in this instruction mode (Carey, 2002), recognises the crucial role of pronunciation in spoken language production and is aimed at achieving success in oral communication. Junqueira and Liu (2010) illustrate that the previous focus on individual sound units of a spoken language was replaced by the central interest in suprasegmental level of pronunciation. These authors also add that teaching such prosodic features as rhythm or intonation in contextualised situations is the optimal approach to pronunciation training in non-native language classrooms.

In conjunction with the shift in the main topics of pronunciation instruction, also the main goal of pronunciation teaching was different from the past objective of a native-like accent. In the 1980s and later, there was a general consensus among language teachers that the superior goal of pronunciation training should not be the eradication of a learner’s foreign accent in order of attaining perfectly accurate pronunciation, but rather the ultimate goal should be pronunciation that does not act as a detractor of one’s communicative ability (Busà, 2007; Celce-Murcia et al., 1996). Brown (2007) argues, that pronunciation instruction ought to be aimed at comprehensible pronunciation.

Hismanoglu (2006) defines the overall focus of communicative language teaching more generally as spoken English that is easily understandable and allows a positive picture of the learner as a speaker of English as a foreign language. Even
though these new perspectives slightly differ from each other, all of the presented points of view are based on the principle of intelligibility, which holds “[...] that learners simply need to be understood” (Levis, 2005, p. 370); i.e., communicability must be assured (Hismanoglu, 2006). As consequence, we may specify the main objective of classroom pronunciation training in the Communicative Approach as “intelligible pronunciation”, where the epithet “intelligible” could be explained as “understandable and not detractive for comprehensibility”.

In spite of the fact that the importance of pronunciation training was recognised by the Communicative Approach followers, as Silveira (2002) and Celce-Murcia et al. (1996) agree, language teachers still tended to neglect it in their English lessons, because of a lacking agreed-upon communicative strategy for addressing pronunciation in EFL classrooms. According to Derwing (2010), teachers at that time had restricted access to good resources, and that a considerable number of them had no background in TEFL or linguistics.

Gilakjani (2011) writes further that only little attention was paid to methods of pronunciation instruction in teacher trainee programs of that era, and consequently, EFL instructors then struggled with pronunciation training in their own teaching practices. If we look at an earlier study from the United States, we find that teachers of phonology courses at that time were interested primarily in the segmental features of pronunciation, secondarily in mastering a transcription system, and thirdly in the suprasegmental level of pronunciation, but only in terms of enhancing teacher trainees’ own pronunciation (Murphy, 1997). It is surely observable from the above listed resources that integration of pronunciation training into communicative approaches to language teaching was not completely ideal.
The approaches are summarised in Table 2.1:
In summary, the goal of teaching pronunciation to learners is not to make them sound like native speakers of English. With the exception of a few highly gifted and motivated individuals, such a goal is unrealistic. A more modest and realistic goal is
to enable learners to surpass the threshold level so that their pronunciation will not
detract from their ability to communicate.

2.4. Techniques in Pronunciation Teaching

As long as the language teaching profession changed its positions many times
with respect to pronunciation teaching, it can be assumed that there have also been
changes in methods and techniques used to teach the skill.

The following part discusses an overview of the traditional and time-tested
techniques as well as the new directions in pronunciation teaching.

2.2.7. Phonetic Transcription

One of the long-used and known to all teachers technique is phonetic
transcription, which is a code consisting of phonetic symbols. Each symbol describes
a single sound, which is in fact different from a letter of the alphabet. True as it is, in
order to use phonetic transcription one must learn the code and it takes time and
effort.

Although it is possible to learn the pronunciation without the code, many
linguists believe it to be a valuable tool in learning the foreign sound system. One
obvious advantage of learning the code is the ability to find the pronunciation of
unfamiliar words in a dictionary. All good modern learners’ dictionaries use phonetic
symbols to indicate pronunciation, and learners must therefore be familiar with them’.

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2.2.8. Auditory Reinforcement

As A. Brown (1992) notes, there is a common assumption among teachers that perceptual and productive language skills such as listening and speaking are taught through the same medium, namely speaking and listening. As the result, many of them use the traditional listen-and-repeat approach in spite of the present tendency for communicative language teaching. Techniques based on this method are often production oriented and aim at improving students’ spoken English.

Many of such techniques use minimal pairs, which are words that have different meaning and their pronunciation differs only in one sound. Minimal pair drills were introduced during the Audio-lingual era and have still been used both in isolation - at a word-level and in context - at a sentence-level. The technique is useful for making learners aware of troublesome sounds through listening and discrimination practice.

2.2.9. Visual Reinforcement

Visual reinforcement has been connected with pronunciation teaching since the time of Silent Way where the skill was taught through the use of word charts and colour rods. Since that time, many other ways of visualising pronunciation have been introduced.
They may be especially useful for adult learners who undergo the process of fossilization. While children benefit from oral repetition, drills and taping themselves, adult learners find it difficult to learn the patterns of intonation, stress and rhythm.

The reason may be that they simply do not know whether the patterns they produce are acceptable. Real time visual displays are to show learners the relationship between the patterns they produce and those they are required to repeat. One of the possible conventions for making the word stress visible is writing the stressed syllable in capital letters:

FAshion, SEssion, bEHAVE

Another common way of visualising word stress is the use of dots. The large dots mark a stressed syllable in a word: catwalk - • •

2.2.10. Tactile Reinforcement

The use of the sense of touch is another frequently employed technique, though it is not discussed very often. In fact, some teachers might be taking advantage of it without even realising this. Celce-Mauricia (1996) calls this mode a visual reinforcement.
One of the forms of this reinforcement includes placing fingers on the throat in order to feel the vibration of the vocal cords, and it may be useful when teaching the distinction between voiced and voiceless consonants. A different form of tactile reinforcement incorporates simple tactile descriptions given to the students: ‘When you pronounce /t/ your tongue feels liquid and your jaw is tight (Celce-Mauricia, 296).

2.2.11. Drama Voice Techniques

The focus of the above techniques has been generally on accuracy of sounds and stress at a word level. Nevertheless, we should bear in mind that both the ability to produce isolated sounds or recognising suprasegmental features and fluency contribute to effective communication. Today’s pronunciation curriculum which has communicative language teaching as its goal thus seeks to identify the most important features and integrate them in courses. The interactive aspect of pronunciation as well as other aspects of English can be emphasised by the use of drama techniques. In classes where these techniques are employed, they help to reduce the stress that accompanies oral production in a foreign language. They are fun, entertaining and relaxing. Moreover, they also increase learner confidence, because they help learners to speak clearer, louder and in a variety of tones. One means in which drama voice techniques can enter pronunciation classroom is for teachers to employ poetry, tongue twisters and raps.
2.2.12. Audio Feedback

In traditional methods, which have been used for a long time now, teachers have taken the advantage of the audio medium, namely a tape recorder, for a dual purpose: first, for listening to the recorded native speaker discourse, and second, for taping students and replaying their own production. Actually, in today’s pronunciation classroom audio feedback still plays a significant role. Most of all, learners are provided with authentic material and unlimited access to native-speaker’s discourse. They can also record written passages and ask teachers for feedback.

2.2.13. Multimedia Enhancement

One of the major developments in the field of linguistics following the audio medium are video recorders and the use of software. These are an advance over audio tapes in that they provide visual support, which is as important in pronunciation teaching as auditory. Celce-Mauricia (1996) lists also other advantages of multimedia enhancement (313):

1. access to a wide variety of native-speaker speech samplings
2. sheltered practice sessions in which the learner can take risks without stress and fear of error.
3. opportunity for self-pacing and self-monitoring of progress
4. one-on-one contact without a teachers’ constant supervision
5. an entertaining, game like atmosphere for learning.
As for video recorders, they may serve both as a source of learning material and feedback. Students may not only view a native speakers’ production of speech but can also see and hear themselves if videotaped.

Another innovative technique, which is becoming more and more frequently used in pronunciation teaching, are computer displays. The advantages of this medium include: visual feedback, entertaining, game like quality of programs, a great amount of individual feedback and the opportunity to compare learner’s own production of speech with a native-speaker model. The only limitation of this medium that learners and teachers may come across is the availability of software, since many schools are still not equipped with large enough computer labs to meet users’ needs.

**Conclusion and Recommendations**

It is mainly through pronunciation that your ideas are communicated to the world. For better pronunciation the learners should have adequate knowledge of segmental and supra segmental elements of pronunciation. Teachers should develop curriculum that balances both these elements. Depending upon the nature of students, the teachers should use their discrimination power to select the most suitable method or technique for improving pronunciation. Role-play can also be used for improving pronunciation. It raises the enthusiasm and curiosity among the students. However, it takes time, as the students have to learn the dialogues and utter them. The audio recording method mostly suits the purpose, as in this, they can listen to the native speakers, and their own voice and understand the difference by themselves. Thus, we can achieve perfect pronunciation by practising all these methods.
The learners are encouraged to seek direct comprehension by inferring meanings from the context. When this cannot help, we can chalk out ‘situations’ from which the students draw meanings. An integration of the Situational Approach comes handy in such circumstances. The materials to be used in such a classroom should contain graded vocabulary and structures.

The materials used in ‘Communicative Approach’ can be used here to teach conversation skills. The Grammar - based activities should be more controlled, and more inductive in their approach. Inclusion of Audio-Visual Aids and materials facilitate communication between learners and that develop communicative abilities of interpretation, expression and negotiation. (Jack C. Richards and Theodore S. Rodgers, 2001:30)

In addition to that, the materials should allow learners to progress at their own rates of learning and for different styles. They should also provide opportunities for independent study and use and for self - evaluation and progress in learning (Jack C.Richards and T.S. Rodjers, 2001).

The syllabus and the materials for implementing various methods must relate the classroom activities to real life. They should also (Jack C. Richards and R.S. Rodjers, Approaches & Methods in Language Teaching, 6th print, 2003, NY: Cambridge University Press, 2001, 30) foster real communication among the learners. A good comprehension and resulting communication are expected of the learners, and the language, in all the forms it is used, must necessarily possess a link with objects, pictures or actions.
The teacher implementing an Integrated Approach should use a language laboratory effectively. He can teach the sounds of the alphabet with a judicial use of audio cassettes and Compact Discs. After a drilling session of the sounds, the teacher can assign tasks related to pronunciation of various sounds as they appear in words and contexts. A good use of the Audio Visual Aids should supplement the lesson. Other visual materials like advertisements, brochures, maps, graphs and books and games like Charade, Mime, Scrabble, Role-plays etc. should make the learning process interesting and enjoyable.

When the students are asked to associate speech with action, words with concepts and objects, the teachers must make sure that the associations are direct, concrete and definite. Cross-associations have to be avoided at all costs.

Drills of patterns and structures follow as a reinforcement activity. Situations which are real-life-like must be created so that the learner can communicate. Every attempt to communicate, on the part of the learner, is positively reinforced and this motivates the students to do a better job.

The learners who have already acquired the Second Language patterns are made to do a comparative study of the structural differences between their Source Language and Target Language thereby enabling them take it into their advantage, the Source Language patterns then considering them as hindrances. As in Audio Lingual Method, the learners must also be given adequate systematic practice.

The proposed communicative syllabuses can be employed here. When the materials are constructed, the teachers must make sure that they can ensure uniformity in classrooms despite the individual differences between the teachers. The syllabus
and materials must also provide enough scope for all types of learners. Besides that, the foundation for further learning should be laid at this time.
CHAPTER THREE
SECOND LANGUAGE INTONATION ACQUISITION
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Introduction

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Conclusion

Introduction
The fundamental goal of most second language learners is to reach native like fluency. They want to be indistinguishable from native speakers. Yet, for many learners, this vision has remained a dream and has not been realized particularly in the field of pronunciation as native speakers frequently identify them as non-native speakers because of their accent. A huge number of second language learners believe that the main difficulty they meet when speaking the second language is pronunciation and consider this difficulty as the principal source for their communication problems.

3.1. Second Language Acquisition Research

It is believed that one goal of pronunciation training in any course, is plain pronunciation, not perfect pronunciation. The former is an essential component of communicative competence. The achievement of the latter should no longer be the objective. As an alternative, we should set realistic and accurate goals that are reasonable and rational, applicable and suitable for the communication needs of the learner. Learners must develop their ability to be easily understood in communication, their ability to meet the communication needs they face and increased self-confidence.

In spoken language, intonation is the feature that carries a speaker’s different emotions, intentions, and attitudes about what is being said. According to Bänziger & Scherer, the phrase “come here” could be said with a rising plus falling tone, in order to beg for someone to come to you; it could be said with an elevated tone to indicate urgency or an order; or it could be said with a low-high tone to express displeasure with someone’s actions (Bänziger & Scherer 2005, p.265). This same sentence takes on
different meaning just through intonation. This feature is used alongside actual words to express one’s conscious and subconscious attitudes so that one may more entirely communicate one’s thoughts. The main frequency of the voice of the speaker is the physical correlate for intonation. The rate at which the vocal chords are vibrating is the essential frequency, and the change in the rate is what forms the intonation pattern of an utterance.

The importance of investigating pronunciation difficulties stems from the fact that pronunciation stands as an obstacle in communication particularly when the meaning of a certain word or an expression is changed or altered because of the wrong pronunciation of an item as when one says “pin” for “pen”, or “ship” for “chip”. Nonetheless, it is necessary, in this research, to see the factors that have a role to play in the acquisition of the phonological system of any non-native language.

3.2. Factors Affecting Pronunciation

Pronunciation of any non-native speaker of any language is affected by some factors such as: age, mother tongue influence and personality.

3.2.1. Age

Age has received an important attention and research as a controversial factor that affects pronunciation. It may make adults find acquisition more difficult than children do and that they possibly will not attain native-like proficiency. The role of age is found to be more prominent in pronunciation than in other fields. Lenneberg (1967) suggested the Critical Period Hypothesis (CPH), and proposed that there is a period of
time when language learning is more successful than any other time in one’s life. He links the close of the critical period to the accomplishment of the cerebral lateralization of language function which takes place at puberty.

The Critical Period Hypothesis is still disputed in many language acquisition studies; for instance, Chiswick and Miller (2007) describe the CPH as a sharp decline in learning outcome with age. They state that to ensure a native-like proficiency, one has to acquire the language before the critical period ends. In response to Lenneberg point of view, Johnson & Newport (1989) cite that they do not find a direct relationship between performance and age of learning throughout childhood, with a quick decline in performance marking the end of the critical period; instead, in their study performance increasingly declined from about age seven until adulthood.

According to the Critical Period Hypothesis, there is a biological or neurological period, which finishes around the age of 12; after which, it becomes extremely difficult to reach the complete mastery of a second language, especially pronunciation. On the other hand, Bongaerts, Planken and Schils (1997) have revealed that it is not always the case; adult learners are able to achieve native-like in a second language. Yet, the degree of pronunciation accuracy varies from one learner to another in spite of the age similarity.

1.3.1. Mother Tongue Influence

First language learning is complete as compared to second language learning in the sense that learners have no choice to leave certain aspects of first language
because it is necessary for their everyday life communication. Non-native learners have no difficulty in producing most words in their language after the age of puberty because it is only one linguistic system that the learner's mind tries to understand and he/she is exposed to the language all the time; whereas, in the learning of second language, first language features play a role which outcomes in a clash between the system of first language and that of second language. Therefore, it seems to be true that, as Odlin (1989: 112) puts it, ‘there is no little doubt that native language phonetics and phonology are powerful influences on second language pronunciation.’

When debating the influence of first language on second language, it is necessary to refer to Contrastive Analysis Hypothesis (CAH) which states that those second language elements that are similar to learner’s first language will be simple for him/her and those different elements will be difficult. At this framework, it is obvious that the language teacher and language learners should know the structures of both first language and second language. Since such knowledge can help the language teacher identify the zones of influence of first language on second language and to improve some methods to remedy the interferences.

Cook (1992) cites that first language is always present in second language learners’ minds, whether the teacher wants it to be there or not. The second language knowledge that is being produced in them is linked in all sorts of ways with their first language knowledge. According to this, learners’ interlanguage is open to first language influence in a way that they transfer features from their first language into second language. This kind of transfer results in error if the transferred feature is not similar or not found in second language. Such transfers are called ‘interference’.
Second language is the language acquired by a person after having acquired the basic system of first language. Researches emphasis the errors learners make when learning a second language. In second language learning, errors are indispensable. Researchers are interested in errors because errors are believed to comprehend valuable and appreciated information about the language and the way it is learned. As it is known, we communicate orally and/or in writing where errors are found in both kinds of communication; our concentration in this investigation is on the oral type.

Avery and Ehrlich (1992) state that learners transfer their first language sound patterns into the second language and this transfer is probable to cause foreign accents. It is reflected by the mispronunciations of words by non-native speakers.

In this respect, Avery and Ehrlich, indicate that the sound system of the native language can influence the learners’ pronunciation of a target language in at least three ways. First, when there is a sound in the target language, which is absent from the learners’ native sound inventory, or vice versa, learners may not be able to produce or even perceive the sound(s). Second, when the rules of combining sounds into words (i.e., phonotactic constraints/rules) are different in the learners’ mother tongue from those of the target language, they cause problems for learners because these rules are language specific as they vary from one language to another. Thirdly, since the rhythm and melody of a language determine its patterns of stress and intonation, learners may transfer these patterns into the target language.

Eckman (1977) suggested the Markedness Differential Hypothesis (MDH) as a clarification for ranges of difficulties in second language acquisition. The common sounds in many languages are considered unmarked, whereas the less common ones are considered marked. He expected that for second language learners, the acquisition
of the former would be easier than the latter. This hypothesis has become in some way disputed since some researchers have agreed with it and think it is the cause of second language errors, while others think it cannot be the only answer to identify sources of errors. The current study identifies pronunciation errors, which could lead to predicting sources of difficulty.

3. 2.3. Personality

Some non-linguistic factors related to an individual’s personality and learning objectives, attitude towards the target language, native speakers and their culture, and type of motivation, which are out of the teacher’s control, all have their role in the development of pronunciation skills. Furthermore, the degree of contact to and use of the target language can support or hinder pronunciation skills development. For instance, learners who are outgoing and confident and get involved in interactions with native speakers are liable to practice their foreign language pronunciation (Avery and Ehrlich, 1992).

In opposition, some learners feel uncomfortable trying out new speech rhythm and melody patterns, while others feel stupid pronouncing ‘weird’ sounds, and with time, they decide that it is unsuccessful and impossible to learn English pronunciation. In this context, Miller (2000) sees that changing and not changing speech patterns is affected by how much responsibility the learner takes, how much the learner practices outside of class, and how ready the learner is.

To recapitulate, the factors discussed above may help English language teachers consider what learners are expected to encounter when learning English as a foreign language. These factors would allow the teachers to identify the difficulties in the
pronunciation of the target language experienced by non-native speakers in order to help them overcome these difficulties and thus improve their performance. Moreover, these factors would also allow teachers to provide competent pronunciation instructions, and design their teaching methodology according to learners’ requirements.

A lot of work has been done on errors committed by Arab learners of English as a second language, particularly, phonology, morphology and syntax.

In order to see the influence of one’s’ first language on the acquisition of the second language pronunciation, Barros (2003) identifies and analyses the difficulties encountered by Arabic speakers when pronouncing English consonants. The participants were a group of Arabic speakers came from different Arab countries with different colloquial Arabic backgrounds. All participants were in interaction with the target language group and culture after the age of puberty for at least four years. The results reveal that some English consonants, namely, /ŋ/, /p/, /v/, /d/, /l/, /ʤ/, and /r/ are identified as problematic ones for Arabic speakers. The author also reveals that interference of first language seems to be the major factor contributing to pronunciation problems that might differ from one Arabic speaker to another, depending on the colloquial variety of Arabic they use.

3.3. Acquisition of intonation

Ioup and Weinberger (1987) raise the question

Could students acquire the linguistic features associated with “native-like accent” with no reference to grammar or lexis?
The theoretical standpoints led to the following findings:

The foreign learners tend to sound:

1- Heavily accented
2- Nationally foreign with many English accents
3- Near native with frequent sounds
4- Appears native with occasional varieties
5- Unmistakably native with no signs of interference of the mother tongue

From another perspective, the acquisition of tone is influenced by the age factor. (Ioup and Tansomboon cited in Stephen and Weinberger, 1987)

Many researchers have noted a contrast in the adult’s ability to acquire a SL syntax and phonology. They observe that syntactic fluency seems to be much more attainable for the adult learner than a native-like pronunciation.

Lenneberg (1967) states that" Although adults can communicate in a foreign language, foreign accent cannot be overcome easily after puberty. E.g: Joseph Conrad became a major English writer but his pronunciations in non-native accent."

A foreign accent, due to the interference errors in the interlingual system, is found predominantly at the level of phonology in the adults’ language. An experiment has been conducted to check criteria of age and degree of Arabic proficiency using taped conversation.

Procedure: once a week over a three month period 12 sessions (40 mm) interviews, T test, picture identification, humming to assess the subjects productive and receptive command of tone.
• The picture identification task: 15 pictures for different tones.

• The humming task: adopted from a technique duped by Vanlanker and from Kim(1973). the main aim was to explore the research question: Is tone used differently when as melodic pitch rather than as a linguistic contrast. Humming the prosodic contents, ignoring all segmental information.

Tentative results: they spoke with a marked foreign accent which resulted from the fossilized development of their prosodic contents.

“The first acquired aspects of the language are the last lost”

Discussion

At this point it will be relevant to examine the characteristics of tone that determine the way in which we will processed cognitively.

Tone is normally classified as suprasegmental feature of the phonology because tones occur in conjunction with phonological segments and are typically defined over a syllable tones, like other phonetics segments, are lexically associated with particular words, the most salient feature of tone is its pitch, defined acoustically as its fundamental frequency.

Consequently, adults experience more difficulty with the tonal system due to cognitive strategies (maturational differences)

In recent years, researchers have questioned the importance of transfer, suggesting that if transfer operates at all in SLA, it is a factor only in the acquisition of phonology, not of syntax.
Transfer can play a role in the production of SL strings but not on the perception of SL (Newfeld, 1980 cited in). The falling tone for example is transferred from native language by the adults to acquire second phonology.

The phases of communication and the relationship between the factors that involve intonation acquisition can be diagrammed as follows:
Diagram 3.1: Phases of Communication and Factors of Intonation Transfer

The boundaries of intonation units is a problematical issue in analysis
Practically, despite the relatively uncontroversial theoretical side of information, the teaching of intonation still plays a minor role in the L2 classroom. This might be due to the fact that both teachers and learners of a foreign languages still underestimate the consequences which deviant intonational patterns may have in communicative and attitudinal respects. (Gut, P 14)

As for the teaching of stress rules, the creation of language learners and perceptual “sensitization seems to constitute a perquisite for the production of native-like intonation by language learners”. In contrast, the acquisition of intonation is pictured as an unconscious by product of teaching methods that focus larger prosodic units and imitative techniques. (ibid, P15)

Possible difficulties in second language intonation are listed by Gut(ibid,p.58) as follows: alignment of words and sounds ,relation of high and low tone ,word stress and nuclear placement , and pitch range

EFL learners find difficulty with the correct placement of prominence at the sentence level (Backman;1979; Jeanes 1976)

From what we know it appears that some discourse and pragmatic aspects of the system are acquired early.

“young children perceive prosodic contours and pitch excursions from infancy (Mehler et al cited in Demnuth and Archibald, 199)

In the experience in second language speech learning Bohn , and Munro(2007)state that suprasegmental features are fundamentally different from segmental features because suprasegmental are established by comparing units in
sequence. Prosodic features consist of a multiple perceptual features: pitch, stress, and length which are manifested by fundamental frequency for intensity and duration (Kert and Read, 1992, tehiste,1970).

It appears that the prosodic features of L2 speech contribute to the degree of foreign accent.

23% of NS listeners reported that they considered prosodic features important in finding foreign accents comprehensibility of L2 speech to see post studies (Archibald, Fledge and Bohn 1995).

Another difference L1/L2 speech is speaking rate. Utterances and shorter in duration, slower in second language speech which leads to a foreign accent perceived. (Derwin and Murno, 1997)

Roach (2000,p.35)suggests functions related to the grammar of utterance and the psychological state of the speakers, these seem to show only part of the picture. Perhaps the best way to look at the subject is to see intonation as an essential competent of the discourse structure of speech. We speak to communicate, we need to interact, we must indicate the type of information we are representing and how it is structured, and at the same time we must keep our listening attention and their participation in the exchange of information.

“communicative interaction would be much more difficult without intonation: think how many misunderstandings between people a use in the exchange of e-mail messages, where intonation cannot play a role”( Ibid)
3.3.1 Approaches to Second Language Acquisition Research

The methodology in a language teaching is somehow always informed by a theory of acquisition. The structure of a pedagogical text involves decisions as to exactly what processes of acquisition are likely to be improved by teaching.

Over the last thirty years, the field of Second Language Acquisition has become progressively influenced by the need to develop theoretical models of acquisition. In some ways a separation has occurred between language teaching methodology and the study of Second Language Acquisition as a theoretical endeavour, so that the two are now seen to exist independently. As James and Leather point out, 'learning a second language (or 'acquiring' it...). .has been scientifically differentiated from teaching it....' (1987b: 1).

The increasingly 'scientific' field of Second Language Acquisition research has followed a number of main changes in approaches to research, and in the general parameters of the framing of models of acquisition. In this section, I will inspect these concisely, and consider their probable implications for the study of second language intonation.

3.3.2 Contrastive Analysis and the Transfer of First Language in SECOND language Acquisition

Contrastive Analysis tries to identify differences between the structures of different language systems. Within the study of Second Language Acquisition, Contrastive Analysis has been used as a way of describing how specific second language forms are acquired from the starting point of a particular first language,
where resemblances and differences between first language and second language are seen to affect the nature and rate of acquisition. Such an analysis effectively becomes a predictive model for the acquisition of the second language by speakers of a particular first language. McCarthy (2001) states that “Perhaps the most stubborn issue that refuses to go away in SLA is the influence of the first or some other language on the acquisition of a new language” (p. 74). While Dulay and Burt (1974), and Odlin (1989) deny the existence of language transfer and argue that it has nothing to do with the L2 errors, Lado (1957) depends entirely on language transfer as the main process for second language acquisition explanation.

Contrastive analysis by Lado (1957) views Behaviourism as the general framework for contrastive analysis. Behaviourist Approach had its impact on the field of language teaching theory and become widespread after WWII via the application of Audiolingualism. According to Lado (ibid), it is possible to diagnose the errors/mistakes of a native speaker make by an analogical process comparing it with the target language. Thus a systematic study of languages would focus on similarities and differences between them. Analysis of similarities implies that the process of second language acquisition will be easier for the NNS; and areas of divergences would be challenging.

Structural Linguistics had its impact on Contrastive Analysis as well. Structuralists view language as an analysable system that can take the unidirectional way and could be broken down into levels of analysis: phonology, morphology and syntax. It is clear then, that phonology can be analysed according to CAH and its results can suggest hints for pedagogy. Practically, the teaching methodology suggests the Audiolingual Method to put the tenets of CA into practice. Behaviourism is a
theory of language that views it as habit formation that reinforces the acquisition of phonological patterns by power of repetition and memorisation. Consequently, mistakes can occur but immediate corrective feedback is provided. The idea of errors is avoided at the maximum.

The field of second language acquisition (henceforth SLA) has put CA into extensive use during the 1960's and 1970's to explain errors in the target language.

Evaluation of contrastive descriptions used to assist in designing language syllabi by pinpointing the major difficulties a foreign learner faces during the process of acquiring a second language.

The contrastive analysis model is the most suitable to speculate phonological errors. However errors of discourse cannot be predicted.

Contrastive accounts of SLA have often been concerned with sound systems.

In the present study there are numerous problems linked to a wholly Contrastive Analysis based approach. First, there is a dearth of adequate descriptions of the intonational systems of many languages. This is principally so in the case of studies of the phonetics of intonation. Hence, experimentation would involve the elicitation and analysis of data on both first language and second language production of informants. This would be not only a very time-consuming approach, but would also involve considerable care in the elicitation of data of a comparable nature across languages.

There are also several theoretical arguments against the wholesale adoption of a Contrastive Analysis approach, which have been voiced repeatedly in the field of
second language acquisitions a whole. One common argument has been that Contrastive Analysis bind to the nature of acquisition, and cannot provide a qualitative account of exactly how the transition from first language to second form develops.

A second language feature might be new for a learner, yet easy to acquire, for reasons of conceptual clarity or functional transparency. On the contrary, a second language item might prove unpredictably resistant to acquisition, despite putative similarities with first language forms.

Contrastive accounts of second language acquisition lean to suppose that differences between the two systems constitute a source of difficulty, or interference. In terms of language teaching, such predicted difficulties can be given particular attention in order that this first language interference, or negative 'transfer', be overcome. Contrastive Analysis in this sense founded upon a view of acquisition as the 'constant warfare’, which results from the difficult accommodation of two language systems in the mind of the learner (see Marton 1981).

Indeed, the very idea of constantly referring back to first language forms in a description of the acquisition of second language forms itself proposes that acquisition establishes something of an unnatural co-existence of conflicting systems. Consequently, CAH can provide some help, but it should not be the only theory of analyzing L2 errors. We also concur with Gass & Selinker’s (1994,p.98) assertion that “the interest is not in denying the importance of transfer ... but in determining the principles that underlie its use. It is for this reason that the Contrastive Analysis Hypothesis in phonology was not abandoned with the same vigor as in syntax. Rather, the attempt was to reconfigure it and incorporate additional principles” such
as “linguistic differences between the NL and the TL systems, universal facts of phonology, and sociolinguistic constraints.”

During the 1960s and 1970s, dissatisfaction with Contrastive Analysis prompted a shift towards new research orientations in Contrastive Analysis. At this time, interest in Second Language Acquisition and sound systems began to reduce. Second Language Acquisition research since then has most often used evidence from phonetics and phonology in only a peripheral way. First language interference, so central to accounts of the acquisition of second language sound systems, has become regarded by many as only a minor aspect of SLA. This was expressed unequivocally in 1980 by Felix:

...our data on L2 acquisition of syntactic structures in a natural environment suggest that interference does not constitute a major strategy in this area... it seems necessary to me to abandon the notion of interference as a natural and inevitable phenomenon in L2 acquisition.(Felix 1980: 107)

In the point of view of Felix, the phenomenon of second language acquisition became synonymous with that of the acquisition of second language syntax. Nevertheless, there is no doubt that the first language of a speaker influences substantially the acquisition of the phonology of a second language. For this reason, current work in the field of the phonetics and phonology of Second Language Acquisition is possibly most clearly distinguishable from other fields of Second Language Acquisition research in that a vital role is still given to the process of transfer.
CA is centrally criticised for its emphasis on one type of errors which interference over other types such as over generalisation. Secondly, CA can foresee the EFL learner but fails at examining strategies used by them to overcome their acquisition problems.

Furthermore, one cannot accept the simple belief that EFL learner would make the same errors nor can one accept that the same learner would make error in other contexts. Therefore; any attempt to repair learners’ errors would be defective.

Errors under CA framework have no significance or pedagogical implications. On the contrary, errors are not tolerated. Additionally, teachable points within CA are not complete i.e. CA does not focus on all the aspects of language.

### 3.3.3. Error Analysis

Coder(1967), has shifted the focus on errors as significant landmarks of language acquisition. Forming language input hypnoses and testing them by the learners during their journey of discovering the language. Corder coined interesting terminology about language acquisition in a set of dichotomies (errors/mistakes; competence Vs performance. Nevertheless, error analysis has failed to speculate errors of psychological origin.

### 3.3.4. Interlanguage

According to Lennen(2008, P.05), the term interlangauge is:” a dynamic system moving in the direction of the target language. ... a language intermediate between the native and the target language"
Selinker used the term language transfer instead of interference to state the significance of learner and his errors in the process of acquisition.

3.4. Contrastive Phonology: Arabic/English and Second Language Intonation Acquisition

Abundant works have tackled the major differences between Arabic and English pronunciation systems at the segmental level and at stress patterns (Ashour, 2017, Meliani 1992, Aboubakr 2008, Reed 2006).

Very little has been done, for intonation systems. Kenwothy (1994), examines that: « Arabic speakers tend to have relatively minor difficulties with intonation ».

Arabic spoken language is produced via utterances by keeping the same pitch height at every syllable. Changes in pitch movement occurring between syllable. In English, pitch movement on the syllables. Kenworthy (ibid) compares Arabic pitch patterns to 'a flight of stairs', and English patterns to 'an escalator'.

Second, Arabic speakers are different in tone uses. They use 'narrower falling pitch' which can sound to the native speaker as incomplete statement. The previous differences are mentioned by Van Bezooijen (1995); and Scherer (2000). In other word, cross-linguistic analysis of intonation show that pitch range is one of the prosodic features that are influenced by the speaker's first language. Ohara (1992) consider that cultures or languages have their typical 'vocal image' that is transmitted by speakers with a particular selection of pitch. Patterson (2000) in his research shows the role of pitch defining the class and attitude of given speaker. He explains further that people with positive attitudes tend to use wider pitch range.
A wealth of research put evidence that pitch range differences occur between languages and perception of pitch range also differs between speaker of different languages. Gibbon(1998) compares German to English by having a smaller pitch range. Following Kenworthy's(1994) comparison, Backman(1979), and Jenner(1976) observed many similarities of L2 intonation errors by speakers of different languages, and the same problems exist as for pitch range, tone use and tone unit boundaries. Such similarities paved the way for questioning the existence of universal patterns in acquiring the intonational system of a second language (Menned,2006). According to Mitchel and AL-Hassan (cited in Jaidani,2012), Arabic intonation system have received little analysis, with neglect of regional variations. Fundamental differences are put by some unpublished researches.

3.4.1.Situation Transfer

Mitchel and Al-Hassan (1989, P.54) observes that «Arab speakers have a problem in distributing the fall-rise tone meaningfully». Also they have difficulties in prominent syllables placement which crates intelligibility problems. Furthermore Arab speakers are assimilating tone unit boundary to word boundary. i.e. for them an utterance is a word overloaded by pitch. In this respect, Kenworthy (1999) although mentioning similarities of Arabic and English in sentences stress, there are two differences which can lead to problems: weak forms do not exist in Arabic so that when uttering a sentence containing function words in connected speech, NNS would make them prominent and change the intonation pattern or sentence stress. Second, verb phrases do not exist in Arabic and that NNS cannot predict that they take weak forms and never stressed in rapid speech.
«Arab speakers' broad conversation between intonation and word division is largely foreign to English [and in contrast to] typically smooth decent or rise of English syllables in comparable places... the overall 'up and down' jumping effect of Arabic is an important difference »
(Mitchel and AL Hassan 1999,P63)

A lot of practice by Arab learners is recommended to produce meaningful utterance. The fall-rise tone would enable NNS vary their movement before and after the most prominent syllable in the utterance which is the tonic syllable.

The need for providing a coherent model of English pronunciation is still a controversial issue Jenkins(2000) explains that teaching and learning intonation is difficult regardless the theory adopted because of the difficulty of following pitch movement and difficulty of acquisition of tones (p.153). Acquisition of intonation takes place subconsciously (Jenkins, ibid). This does not directly relate to the nature of intonation but it is rather a psychological process.

Celce Murcia (1996) view that factors such as individualistic abilities, motivation, age, and the like are important for the learner to produce intonation units and practice them extensively

Wells(2006) distinguishes two sorts of phonological transfer developed by EFL learners during the course of their intonation learning: positive and negative transfer. First language transfer is related to a number of intelligibility and teachability of English intonation.
Mastery of prosodic features need active training because when earning a foreign language like English, learners tend to transfer the entire native language system in the process.

In this perspective, Lado (1971, p.11) states:

«The speaker of one language listening to another does not actually hear the FL sound unit phonemes. He head own phonemic differences in FL will be constantly missed by him if there is no similar phonemic difference in his mother language».

Hence, a more technical definition of intonation would be: «the variations which take place in the pitch of the voice in connected speech, i.e. the variations in the pitch of the musical note produced by vibration of the vocal cords» Jones (1960).

In general, Jenkins (2000) emphasizes that phonological transfer is deep rooted and can be of benefit to learners, it is not -and should not- be abounded easily or willingly.

Teaching implications; then, necessitate that we have to examine intonation transfer at the level of preceptors and production.
Conclusion

This chapter has discussed the major issues related to second language phonology and the crucial role of interlanguage phonology. The findings of CA; EA have show some universal grounds of intonation acquisition, as they have offered hints for pronunciation pedagogy as far as transfer and intelligibility are concerned. English as an international language has set pedagogic priorities for intonation teaching having three starting points: pitch movement; nuclear stress and tone units.

Previous researches has devote a great number of research on the attitudinal function of intonation, that has guided the EFL learners towards an analogous way of prosodic analysis: tones uses; tonic syllable placement, and tone unit division and structure, on some occasions, attitudinal function and the grammatical function overlap and there is no correlation between sentence type and tone.

Recent works on intonation within the 'native speaker' framework are promoted by Brazil's (1996,1997) discourse intonation using pitch movement as a way of speech analysis, and setting the falling tone (proclaiming) at the centre of theory.

Discourse intonation was considered satisfactory in L1. However, its application in L2 teaching is problematic in tone choices.

Pitch movement is difficult to trace regardless any theory to intonation.

The next chapter will examine approaches to teach pronunciation.
CHAPTER FOUR

Research design and methodology
CHAPTER FOUR

Research Design and Methodology

Introduction

4.1 Research Design and Methodology

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B. Results and Discussion

Conclusion
Introduction

The present study explores an attempt to propose a model to the teaching of pronunciation in the Algerian universities inspired from the difficulties, reluctance, classroom practices occurring there.

The theoretical part reviewed the literature related to the area of research. This part explains the methodological procedures adopted in the study and affords the results with tentative findings and discussions.

Hence, the general approach adopted after the data collection sampling methods are described. Finally data is analysed and findings are interpreted.

4.1 Research Design and Methodology

Since the present study attempts to investigate the EFL learners acquisition of English intonation patterns along with its learnability and mastery at discourse level and endeavours to suggest of model of teaching intonation to NNS of English at the tertiary level based on Brazil's theory, this chapter is concerned with the research design and methodology opted for research approach and method, the methods of data collection, research sample, and research limitation.
4.1.1. Qualitative and Quantitative Research

In order to fulfil the multifold objective of the study, our research approach is both qualitative and quantitative.

Halliday (Cited in Holy, 1993, p.1) points that: "quantitative studies require very large populations to work with". This is quite obvious when one works with corpus based studies for more systemic analysis. In our case, the corpus is relatively long in terms of the intonation aspects we want EFL learners to be aware of and to acquire.

Being descriptive, this study owes much to other disciplines such as sociology, psychology, statistics...etc. So, it is a hybrid study that develop varied research approaches and methodologies. Consequently, we shall not confine our analysis to the quantitative method, but we shall hold a qualitative research too for a more comprehensive analysis.

According to Collis and Hussey (2003), quantitative research provides a thorough description of the research topics regardless the scope if research and the respondents attitudes to the study. It addresses smaller samples with no measurable outcomes. This is again another reason for us to opt for a hybrid study based on both the qualitative and quantitative research.

Within SLA methodology, no method has proved itself as a tool of inquiry. In this regards, the term qualitative is a blanket term for any research design that targets
small sample size to retrieve qualitative data via an interpretive way with a flexible research design.

4.1.2. Triangulation

To bridge the gap between quantitative and qualitative research, we advocate an eclectic approach that blends both of them having admitted that our study is multifold. Ultimately, and as mentioned earlier, since classroom research is 'hybrid' (Ellis, 1984, P.284), triangulation is suggested to approach a study with different methods. Data collection procedures, then, encompasses interviews, questionnaires recordings and transcripts, and tests, this variety of research tools is best used with the triangulation process for a better understanding of each method advantage and limitation.

Bogdan and Taylor 1998, believe that triangulation is a mixed approach to empower the validity of the research findings. It is clear then that triangulation is adds strength to data analysis and interpretation (Rothbauer, 2008). Triangulation can take different forms:

Investigator triangulation that is used by more than one observer. Methodological triangulation that uses a variety of research methods. (Bogdan and Taylor, 1998). Data source triangulation refers to the employment of different sampling techniques.
Cohen and Marion (1989), and Thurmond (2001) agree on three types of data source triangulation: time triangulation, space triangulation, and combined levels of triangulation (or the sources of data collected).

Finally, theoretical triangulation that entails the use of several theoretical perspectives in order to either back up a theory or to generate a new one (Shih 1998).

As far as the present work is concerned, methodological triangulation is the most suitable for the research objectives of the study, since it is achieved through two main stages: quantitative and qualitative.

The first aim of our research hinges on the extent to which NNS can perceive and produce the intonation system of English by checking their line of development of English intonation. Thus, it requires collection of textual and listening data from EFL learners in our case study in order to measure their movement from one stage to another (intonation inter language) according to the discourse model, hence the referring to quantitative tools. Qualitative tools, goes hand in hand with the second aim which is the observation of the subjects' level and stages of acquisition of intonation.

Besides, to explore both the students and teachers' attitudes, experiences, opinions, qualitative research in opted for. Culminating by suggesting new teaching perspectives based on actual problems, and by giving pedagogical implications in forms of course goals and sample lessons; triangulation constitute a backbone for best teaching practices of intonation.
4.1.3 Case Study Design

Qualitative research is better situated within case studies; Denzin and Lincoln (2005) view it as source for a comprehensive account of an isolated case based on real situations that deliver unique instances, the reader's attention should be drawn to that this study is a case study. It is an empirical research which though does not give statistically generalisable findings still is useful. Action researchers are more focusing on their own research settings: their students; their courses, their classes and so on. Case studies are thus pertinent for phenomena that cannot be understood by theories and assumptions alone. Further case studies take advantage for action researchers by meeting their professional needs better than other studies relating to larger target populations.

The usefulness of case studies lies also in their aims which are solving problems, linking theory to practice, generating hypotheses and illustrating. As result, the case study design is well suited to investigate the extent to which discourse intonation theory is applicable to improve EFL learners acquisition of English intonation system on the one hand, and the teachers ability to make discourse intonation teachable within context.

Yet, researchers who adopt case studies as their contextual challenges. To start with, case studies embody large amounts of data which can make it difficult for the researcher to analyse an so that he would choose some data on a subjective basis. In addition, it is almost impossible to generalise the result retrieved from case studies.
4.2 Data Collection: Methods and Procedures

The steps of our research are as follows:

4.2.1 Research Setting

The study took place in the Department of English at Kasdi Merbah University -Ouargla. The teaching staff and learners belongs to the same context so that do enable us to correlate between students' perception and acquisition and teachers methods. Being a teacher at the same department made it smoother for me to establish rapport with staff and learners to make them cooperative. In addition, my pedagogical experience as a phonetics teacher was helpful as for teaching of intonation is concerned with the embankment of the LMD system as a main education reform in Algerian universities since the last decade, there has been a radical shift in the higher education syllabi and assessment.

4.2.2 Research Population

Participants of this study are of two different sorts: Algerian undergraduate students as EFL learners whose recordings and written answers is the textual corpus under investigation, and Algerian university teachers of phonetics or pronunciation providing insights about the teaching of phonetics in general, and of intonation in specific.

a- Learners

The attitude of learners towards the study and the instruments especially audio-recording was of utmost importance. Random sampling could not applied. One
has to select among learners those volunteer learners who would not mind the use of audio recordings and taking the test or attending the training sessions. By the end, our participants are selected in a non-random sampling technique that includes participants suitable to our purpose of the study. On this basis, the participants of the questionnaire are 30 second year LMD students of English at Kasdi Merbah University of Ouargla- Algeria who accepted to answer the questionnaire.

Undergraduate studies under the LMD system consist of three years of instruction with totality of six semesters of 15 weeks each culminating to BA degree succeeding in the baccalaureate exam is the condition to enter the University. In addition to that, students eligible as major in English language should have good grades in the English paper in the BAC exam.

The same participants would take part in the test later after attending training sessions.

**b-Teachers**

I was introduced to all teachers of phonetics to whom I explained the aim of my research. They all welcomed to be interviewed. All the teacher are working at Kasdi Merbah University Ouargla, graduated from Algerian Universities and are non native speakers of English.

**4.2.3 Research Methods**

Data collection procedures are undertaken thanks to a variety of instruments: Questionnaire, interview and test.
4.2.3.1 Teachers' Interview

There are four (04) teachers from the department of English at Kasdi Merbah University Ouargla who participated in the interview. All of them are full-time teachers with different years of experience either as university teachers or as phonetics teachers. Our participants belong to the same department of one university which makes it a relatively small sample size. Yet, it is the most probable way to gather typical data in our case although we cannot generalise, compare or contrast the results with other settings.

Semi-structured interviews are considered the most profound means of collecting data. Since semi-structured interviews are flexible, they are affording opportunities to answer 'why' questions (Miles and Gilbert, 2005)

Being descriptive in nature, interviews seek to tackle facts and to deduce meanings. In depth information can be gathered from the interviewer’s experiences in field (McNamara, 1999)

Contrariwise to questionnaires who are prepared in advance and contain answers, interviews, especially semi-structured ones; give more freedom in the format and choice of questions to answer whatever order was. For Dörney (2007), semi-structured interviews, if prepared, they need no guide or biased route toward a given information. On the contrary, they lead the researcher to a real fields experience of the subject.

Notwithstanding, interviews need to fulfill some criteria to enable the researcher achieve his/her aim.
Firstly, and since as Dörney (ibid) argues that one has to view interviewing as « a natural and socially» acceptable way of collecting data it can serve several contexts of research with a wide range of topics. In this vein, interviews as eminent tool for qualitative research have to be comprehensive in the sense that they cover all parts of the topic. To do this the researcher has to be knowledgeable as well.

Secondly, interviews should be clear and well structured, pragmatically speaking, a clear and direct interview outlines the procedure of the interview with respect of bringing people's experiences, challenges and suggestions to more contextualised settings of research.

Third, the interview should not take the « naïve» superficial nature in the sense that it has to allow the researcher to scale the extent of his interviewee's responses reliability and validity..

As for this study, the general layout of the teachers' interview involve key concepts related to the topic of the research in the form of varied questions. The interview is designed as follows: an introduction that explains the objective of the study to the interviewees. Next, we account for the interview sections:

- **Section One** : Introductory that elicits personal and professional information of (Q1-Q2,Q3)

- **Section Two** : Is about the context of teaching phonetics at the university level with regards to number of sessions per week, ways of delivery, curriculum and courses (Q3-Q4)

- **Section Three** : Specifies the teaching of intonation in context (Q5-Q14)
- **Section Four:** includes suggestions and potential solutions given by the interviewees (Q15)

When administering the interview; we have explained to the interviewees our aim and they way appropriate to answer the questions.

Face to face interviews were conducted in order to gain further details. All the questions were answered by the teachers while they have been audio recorded. Later, we have transcribed the interviews in form of scripts.

The interview took place a week after the first semester examinations. All the participants have answered in the classrooms to avoid external noise and interruptions almost all recording sessions lasted half an hour.

The transcripts were written in complete version. We tried our best not miss any chunk of answer. Nevertheless, we have focused on some prominent parts that contain items with direct relationship to the topic (we have put them in bold). Those selected areas were taken from our predictive and deductive way of treating data gathered from each respondent.

**4.2.3.2 Students Questionnaire**

The second instrument used for data collection is the questionnaire.

Closely related to the objectives of the study the questionnaire is administered accordingly. Needless to mention that the target respondents should be defined before designing the questions(items). Ultimately, it is preferable that the researcher has pilot the questionnaire before administering it and interpreting it to ascertain that the questions are clear and lead to right responses and perhaps modifying the items.
It is all the same true that criteria for a good research may fall under clear, culturally unchallenging, and serving the scope of research to state but a few.

The questionnaire was distributed to 50 students who answered all the questions.

The questionnaire is composed of 21 questions divided into two section. It contains both closed questions (Yes/No questions or pick up the right answer questions), and open questions with more freedom of students expressiveness.

The questionnaire was conducted after the first term examinations and a week before the start of the training sessions so that the researcher would derive hints from the responses to focus on given aspect during the training sessions in parallel with the recordings.

The questionnaire is designed as follows:

First we arranged a meeting with the target group in a classroom in a period of time when they have no studies.

Second we explained in details the aim of the study and procedure of answering after thanking the respondents for being cooperative.

The participants are second year undergraduate students at Kasdi Merbah University Ouargla who have studied at least four semesters phonetics and two semesters intonation. The students form more than the third (1/3) of the population. Results would be valid and reliable only for their case.

We can describe the questionnaire in terms of its sections and items:
• **Section One:** General information (Q1-Q4). Students are asked to provide personal information to correlate it with their views and attitudes about intonation.

• **Section Two:** (Q5-Q21). It touches upon the students’ profiles, their learning experiences, difficulties and expectations. In this case, questionnaire are relevant to our aim since they target larger amount of respondents and give opportunities to discover the students attitudes towards all the stakeholders of pronunciation teaching at the university and towards the use of methods and materials to teach intonation in particular.

Data gathered from the questionnaires is next analysed quantifying it using Microsoft Excel Program. Frequency tabulation is presented in forms of tables and graphs. Finally, results were discussed and interpreted. It is worth noting that the questionnaire serves as a needs analysis tool preceding the experiment.

**4.2.3.3 Quasi-Experimental Design**

Broadly speaking, classroom research is done through two major approaches: experimental and non-experimental. For the case of experimental studies, the researchers, has to control many variables with context. Unlike interviews and questionnaires, quasi-experimental studies do neither control the conditions nor do they manipulate the variable. Practically, quasi-experimentation works on comparing groups or circumstances (Wallace, 1998).

We base our design on tests and training sessions on one group considered both as controlled and experimental due to time constraints. The results obtained in
the pre-test end the post test analysed by SPSS system (statistical package for social sciences) which is widely known and used for statistics in social sciences.

A. The Experiment

It is made up of tests and training sessions.

A.1. Witten Tests

The students are given passages to mark tones on them according to the discourse function of intonation. At first, no justifications are required.

A.2. The T-Test

As its name indicates, the pre-test intends to test groups in terms of their language and current level as starting points. The pre-test was designed according to Brazil's model based on patterns from his book Pronunciation for advanced Learners of English (PALE 1994)

The subjects were asked to answer written exercise about making tones placement of the right syllable and defining the prominent syllable.

No specific function of intonation was suggested as no justifications of answers were required.

Later on, the same group was asked to pronounce those passages existing in the written exercises paying attention to pitch movement and tone choice.

The students were recorded in order to analyse their speech through a speech analyzer software called PRAAT.
It is an easy and clear system of speech analysis that provides suprasegmental details in clear diagrams.

After the pre-test results, we have designed and made training sessions based on the deficiencies found in the pre-test results. Besides, we sought to check whether discourse intonation is a suitable alternative for students to improve their English intonation system and reach on native-like accent.

Aiming at decreasing students reluctance to intonation and at improving their inter-language intonation system, a remedial work is done through both the training sessions and the post-test.

The choice of the teachers who would hold the sessions was done according to the conditions of research. Since discourse intonation is not applied at the level of the department due to the several reasons among which the lack of knowledge about the theory and its practice, lack of adequate material for instruction and assessment, busy schedules for teacher and no clear teaching goals, from the students' behalf, their background in intonation and their learning experiences have been isolated phenomena in which all internalised phonological awareness and acquisition (a learning at least) were decontextualised.

Consequently, the researcher has decided to hold the training sessions by herself since she is acquainted with the theory and its components and she has taught the target group in phonetics and oral expression. In this vein, Nunan (1999) introduces experiment variables that influence each other. By illustration, he goes on mentioning that the selection of given teaching approach may enhance the students' abilities. In our case the experiment endeavors to show
whether discourse approach to intonation proposed by David Brazil 1997 can improve NNS acquisition of tones and their use in different grounds. Hence, discourse intonation is the independent variable, and the students results and recordings represent the dependent variable.

From the different quasi-experiment designs suggested by Cohen et al (2007), we have chosen the one group pre-test post-test to make a direct relationship between the model of teaching and the students results.

**Conclusion**

This chapter is methodological by nature. It discussed research methods and tools appropriate to achieve the study objectives.

Mixed methods were selected. Qualitative research is helping in designing planned and empirical study with an overload of analytical and interpretive power.

On equal footing, quantitative method is chosen for treatment and solutions via the experiment and statistics. For a more comprehensive way of data collection triangulation offers the use of various methods for more objective results. Thus, interviews, questionnaires, and T tests are designed and introduced after supplying research tools and samples.

We will try to answer the research questions within this methodological framework in the coming chapters.
CHAPTER FIVE

Analysis of Teachers' Interview
Analysis of Teachers' Interview

Introduction

5-1 Analysis of Teachers' Interview

5-1-1 Section One

5-1-2 Section Two

5-1-3 Section Three

5-1-4 Section Four

5-2 Discussion of Findings and Tentative Interpretations

Conclusion
**Introduction**

This chapter analyses and interprets the findings of the first research tool selected to accumulate data from interviews that cast light on phonetics teaching realities at the Algerian University context. As a result, the teachers’ interview tries to answer the research question about how teachers view the current situation of teaching intonation to NNS, what problems, what best practices, and what solutions.

**5-1 Analysis of Teachers’ Interview**

WH questions included in the interview give more openness and freedom to the teachers to answer them. On this basis, the analysis of the interview would focus on the major themes stressed by the teachers.

**5-1-1- Section One: Personal and Professional Information (Q1-Q2)**

This section contains background information on the respondents

**Q1- Could you tell me about your experience as a teacher at university?**
Table 5-1-Teachers’ Experience and Background

<table>
<thead>
<tr>
<th></th>
<th>Teacher 01</th>
<th>Teacher 02</th>
<th>Teacher 03</th>
<th>Teacher 04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experience</td>
<td>28 Years</td>
<td>05 Years</td>
<td>27 Years</td>
<td>14 Years</td>
</tr>
<tr>
<td>Specialty</td>
<td>Linguistics</td>
<td>Applied</td>
<td>Applied</td>
<td>Applied</td>
</tr>
<tr>
<td></td>
<td></td>
<td>linguistics</td>
<td>linguistics and TEFL</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>linguistics and foreign language teaching</td>
<td></td>
</tr>
<tr>
<td>Status</td>
<td>Full-time, assistant teacher</td>
<td>Full-time, assistant teacher</td>
<td>Full-time, teacher</td>
<td>Full-time, assistant teacher</td>
</tr>
<tr>
<td>Qualification</td>
<td>Magister</td>
<td>MA</td>
<td>PHD</td>
<td>PHD</td>
</tr>
</tbody>
</table>

The table above shows that all the participants are full-time teachers with nearly the same specialties. Two have a Magister degree and two are PhD holders.

We can clearly observe that their teaching experiences in higher education vary from 5 years to 28 years. Those experiences can be considered acceptable to very good. All teachers are full-time teachers with two assistant and to two lecturers.

**Q2: How do you describe or evaluate your experience in teaching second language phonetics at University?**
### Table 5-2- Teacher's Experience in Teaching English Phonetics

<table>
<thead>
<tr>
<th>Teacher 01</th>
<th>Teacher 02</th>
<th>Teacher 03</th>
<th>Teacher 04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Years</td>
<td>04 Years</td>
<td>10 Years</td>
<td>11 Years</td>
</tr>
<tr>
<td>Level</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All levels</td>
<td>1,2 LMD</td>
<td>1,2,3</td>
<td>1,2,3 classical and LMD systems</td>
</tr>
<tr>
<td></td>
<td>system</td>
<td>classical systems</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,2,3 classical and LMD systems</td>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Teacher 01 is a very well experienced teacher in phonetics. If we go back to his teaching experience in general, we would find that out of 28 years of teaching he has taught phonetics for 25 years. This is indicative enough from now on, that his responses would add value to the data analysed. Also he has taught within two different educational systems (classical/LMD).

Teacher 03 and teacher 04 have near duration of experience in teaching phonetics (10 years and 11 years respectively) although teacher 04 (the younger) has taught within the classical and LMD systems. Teacher 02 has a shorter experience in teaching phonetics (04 years) and taught within LMD system only since he has been recruited after the reform (2013).

All the teachers have taught all levels. That means that they have taught suprasegmentals especially intonation for some time.

**Q3: Have you received any kind of training to teach phonetics?**
Table 5-3 Teacher Training and Development

<table>
<thead>
<tr>
<th>Teacher 01</th>
<th>Teacher 02</th>
<th>Teacher 03</th>
<th>Teacher 04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>Yes (02 years abroad)</td>
<td>No</td>
<td>NO</td>
</tr>
<tr>
<td></td>
<td>Online</td>
<td></td>
<td>face to face and online</td>
</tr>
</tbody>
</table>

Only one teacher reported that he has never received any training to teach phonetics. The remaining teachers vary in the way they have been trained. Teacher 01 for instance has received a long training programme abroad and has produced genuine documents about contrastive phonology. For teacher 02, although he has shorter experience he has received an online training programme on YouTube and tries to apply it in his classes. Teacher 04 declared that she took part in two training programmes within the World Learning Algeria programme designed for the members of English department at Kasdi Merbah University-Ouargla that contains a variety of courses among which speaking and phonetics.

5.1.2 Section Two: The Context of Teaching Phonetics

Q4: What factors and situations under which you teach phonetics at the department?
All participants agree that teaching phonetics is not an easy task due to various factors. We can categorise them to factors related to different circumstances. First of all, phonetics module under the LMD reform system has witnessed drastic changes with regard to the different stages of the syllabi.

The module has metamorphosed in many ways. Interviewees reported that timing is crucial point where phonetics has received little attention. In comparison to classical system, were phonetics used to be taught for three (03) whole academic years delivered in the three ways: lectures, tutorials, and laboratory sessions; it changed to be taught for two years (four semesters) in a 'hybrid' way where the teacher provides rule and practice them with students during the same session.

Classroom sizes have become larger which is ironically not a changing phenomenon that LMD reform has brought. Next, teaching materials are another challenging teaching factor. Interviewees claimed that phonetics is best taught with the call of the use facilities and material (authentic and non authentic). The department lacks availability of technology and multimedia language laboratories, so one would question the improvement of learners at both level since there is no systematic and authentic exposition to active listening passages.

As for the syllabi of phonetics; the interviewees stated that they are in struggle. i.e from the one hand, the timing and the nature of classes has changed, however, the teaching goals and objectives have been subject of any adjustment. So that to say that the teachers should accomplish the course by hook or by crook which will affect the internalisation of the phonological aspect by the learners and would lead to our unrealistic and irrelevant objectives, Furthermore, the teachers mentioned that the LMD system has come to reinforce teamwork and collaborative teaching but
there no clear landmarks to do so. i.e there is no corporation between teachers of the same level and the different levels, as there is no harmony amount phonetic teachers and oral expression teachers.

For the approach and method(s) of teaching phonetics all teachers agreed on the absence of any approach or method to teach phonetics.

Coming back to classroom sizes, the respondents reported that the average size can go beyond 40 students per class which can negatively affect the teachers' roles as classroom managers and affects the learners abilities to be able to master the phonological aspects. Seemingly, the only positive factor that describes the context of teaching phonetics at this department is according to the interviewees the availability of library resources which a relatively updated catalogues.

Q5: What pronunciation aspects do you find the most challenging to teach phonetics? Why?

Again, all teachers agreed that suprasegmentals particularly intonation are the top challenging parts of the syllabus to be achieved of course, the teachers have mentioned contrastive phonology as difficult such as the pronunciation of /P/, /b/ ; /F/, /a/ sounds. From now on our interview will focus on intonation.
5.1.3 Section Three: The Teaching of Intonation in Context

Q6: What circumstances under which you teach intonation?

In earlier sections of the interview; respondents have emphasize the difficulty to teach phonetics. Intonation teaching is no exception.

The teachers view stress and intonation as the most difficult aspect of pronunciation to be a acquired by the learners.

Added to that intonation, unavailability of technological sources, absence of clear syllabus and mother tongue interference are factors that complicate the context of teaching intonation. Thus the teacher have described and evaluated their experiences of teaching intonation as 'defective', difficult, and 'useless' within the context mentioned earlier. (Q8).

Q7: Can you follow your learners shapes intonation acquisition?

The teachers responded to this question from the perspective of linking theory to practice. i.e. they reported that they can follow the stages of intonation acquisition on their learners within very limited scope. They can observe their students development inside the classroom but they cannot guarantee their implementation of what they have learn it in real life situations outside the classroom. This can make teaching rules on intonation in an 'artificial setting' (classroom) questionable since there are fluent native like competent speakers who acquired intonation naturally without receiving any kind of instruction.
Q.8: What approach(es) do you follow in teaching intonation?

As for the approach to teach intonation, two teachers reported that they teach it in the classical and traditional way, whereas the two remaining teachers opt for CLT framework based on communication and more interactive sessions.

Further, all teachers believe that the best way to teach intonation is through practicing its functions along with relevant intonation patterns. They mainly focus on the attitudinal and grammatical functions.

Q9: Do you think intonation can be taught?

Despite that the interviewees have accounted for the difficulty of teaching intonation, they still believe in its teachability under some circumstances they reported that it is definite to rethink the methods that approach the teaching of intonation since all depends on the focus. They went stating that intonation is not a matter of a mere use of tones for ranging the rhythm of speech, but it is an extra linguistic element that adds meaning to the utterance, and it is pragmatic tool for information structuring, conversations regulations, distinguishing difference sentence structures and functions.

It is clear then, that teachers are in way or another favoring the teaching of intonation in context from a perspective that goes beyond the isolated sentence level.

Q10: What aspects do you focus on when you teach intonation in context or within discourses?
All teachers brought that they devote majority of their sessions in teaching tone shapes especially the rising and the falling tone and in assessing their students on that ground. I.E. they give drills and imitation exercise to their students to consolidate outcomes. however two teachers (teacher 1, teacher 4) try to think out of the box by situating their teaching in context. In other words, these teachers have started to teach other aspects of intonation in addition to tones such as prominence tonic syllables and the relationship between information and intonation.

Those two teachers reported that they insist on the theme/rheme aspect, known/unknown information, the common background between the interlocutors and the nature of the relationship between them.

This shows the first seeds of teaching intonation from a discourse perspective.

**Q11: Have you tried to teach Discourse Intonation?**

All teachers expect one (teacher 04) said that they have never used discourse intonation in the classes. They explain that because of the difficult model, little time allotted to teach all functions of intonation and practice them, the large number of students in class, and their little background in discourse competence or knowledge, authentic use of language can be found more outside the classroom using real situations and using intonation for relevant needs. On the other side, teacher 04 declared that she has taught Discourse Intonation for some years in the classroom in the classical system to students of third year.

The replies of the interviewees of this question relate the question 09 in some way. Although teachers expressed their abilities to teach intonation, they do not ensure its learnability to all levels of students i.e. It is not taken for granted that
intonation can be taught better to adults or to advanced learners than to beginners or young learners. Since Discourse Intonations is designed to advanced learners other prerequisites are required in addition to the level such as the linguistic background of the learners, their knowledge of discourse an intonations theories.

Surprisingly, the teachers who did not try discourse intonation in their classroom put that they are aware of the approach but it is either 'unnecessary' or insufficient to teach intonation. In addition to that, the theory is not easy to be broken down into teachable chunks.

They suggest that the better position of discourse, teaching intonation is to be under the supervision of the teachers who have received training and become experts not only in phonetics but in this discourse and speech analysis too.

Q12: What were your students’ attitudes towards discourse intonation teaching?

This question is answered by teacher 4, the only teacher who tried discourse intonation. According to her the students felt frustrated at the beginning with the theory parts and principals since it offers a model with new terminology, new filed, and new procedures.

Besides, tone uses under this theory are to a great extent different from those they used to practice under other approaches to intonation such as the attitudinal and grammatical approach. She agrees that she is sincerely concerned with pinpointing what learners are able to do and to know about intonation. She adds that the nature of the module (especially the parts of intonation) and the class profile, and her teaching beliefs all dictate on her to consider the learners communicative needs to do so, she
has thought of trying this new model of teaching intonation. On the other hand, the LMD reform is shifting towards learner centered approach in which the learner is adult and prepared to be a fluent speaker and writer of English as a global language. Thus developing communicative competence is crucial for them to be Active and autonomous learners who will link language skills to job skills in the future to be able to achieve the aforementioned requirements, she adds, the learners should focus on some components of the communicative competence where discourse competence lies at its center.

She adds, after a period of training, the learners have become more familiar with the relationship between intonation and the discourse and they have started to pay more attention to their uses of tones in utterances with particular reference to discourse intonation rules.

**Q13: Do you think about appropriate use of intonation and tones in the discourse intonation help your learner's acquire more intelligible and native like pronunciation?**

The teacher stated that it does to a great extent, but only if undertaken In real context of language use. She suggested that the students have to practice their intonation patterns with a variety of techniques and registers. She strongly advise teachers of phonetics an oral expression to encourage their students to read aloud passages from different genres. In addition, the teacher has to think of designing communicative activities so that students would find opportunities to use different tone shapes such as role-plays, debates, telephoning. All these according to her, are good and authentic tools to assess the students oral performance in context with direct relevance to their needs within and outside the academic setting.
Q14: Do you think that intonation should be given more important place in the phonetics syllabus?

All respondents agreed on the vital role intonation play in enhancing a successful communication in English. They complain about the little time allotted to teach intonation (less than semester) with no facilities to help its assessment, they added that segmental phonology takes the lion's share in the curriculum and syllabus. First year students take a whole year with two semesters drilling and transcribing vowels and consonants, then during the second year they are haphazardly introduced to another level of phonology that requires careful and sensitive use of acoustic features going beyond the word level or the syllable level. In fact, the teachers admitted that all what they doing in their phonetics classes was more theoretical than practical. Moreover, the practice is even more mechanical than authentic or vivid.

5.1.1 Section Four: Suggestions for Future Improvement of Intonation Teaching

Q15: What do you suggest to rethink the place of intonation in pronunciation syllabi?

In fact, teachers response have many points in common; in their suggestions as far as intonation place in the phonetics syllabi center on some factors such like the teaching goals and objectives, the teacher experience in phonetics, the teachers development, the role of other skills enhancing pronunciation, the interaction between the teachers beliefs and the students needs.
By the end of the interview, the phonetics staff suggested a set of solutions and teaching practices as gist of their teaching experience and their futuristic views based on their reflective work.

The teachers made it clear that the teacher is at the core of the university tasks. S/he is wearing different hats to perform different roles in and outside the classroom.

In-service teachers and novice teachers have to receive training programs for course development and classroom management (teacher 1, teacher 2, teacher 4). On the other hand, the teachers added that a skillful teacher is not able to improve the teaching of phonetics by his/her own; there has to be collaboration among teachers. Thirdly, they suggest the integration of listening comprehension module in the department as a supporting skill to speaking and pronunciation that would solve many learners problems in both phonetics and oral expression. Participant 04, for instance calls for the previous suggestion.

All phonological knowledge cannot be authentically and intelligibly appropriate unless there is a collaboration between the teachers as well as the readjustment of the Canvas by integrating the listening skill as a separate course as a backbone of speaking.

There should be a realistic objective to be achieved in the short and long terms. Since there is little time to practice all patterns, I give my students extensive listening work sometimes I suggest the passages and sometimes they choose their preferable passages because there is a tendency towards favoring the American accent by younger generation so that they prefer to practice new accents in parallel
Teacher 2 and teacher 4 again consider the teaching of phonetics useless and more theorizing if its outcomes are not applied in other subject-matters such as speaking classes, literature classes and culture classes.

It is highly advisable that the students reach the stage of delivering natural and spontaneous passages. They can take benefits from pronunciation classes to develop their public speaking, Viva defending, seminar presentations, oral presentations, oral reports, electing and dramatising; creating a department radio interacting in video conferencing...Etc.

The same teachers focus on the continuing and cyclic process of course design as an integral part of the teaching process of phonetics course is no exceptions.

The rest of the suggestions can be listed below:

- Involving the students in the practice of extended speech.
- Varying the motivational strategies to decrease to students’ reluctance of the module especially the intonation parts.
- Decreasing the space of the theory and augment the area of practice.
- Analysing the students needs so that to focus on the principal parts of the syllabus
- teaching intonation in context paying attention to different learning styles.
- activating learners schemata when holding conversation so that they would adjust their focus on the type of information they would focus on(new/given)
• Despite that intonation deals with strict rules, there should not be an overemphasis on correctness over fluency.

The teacher can allow certain misuses of tones if neither cause communication breakdowns nor they sound inappropriate or impolite.

5-2- Discussion of Findings and Tentative Interpretations

The majors points tackled in the interview section reveal many facts on teachers' attitudes towards teaching intonation, their perception of the teachers' roles and the learners roles, their behavior in implementing new theories, methods and tools and their best practices in the future. This implies that all teachers are well aware of their students' needs in terms of developing a native like oral proficiency for teaching intonation. And on the basis of the teachers’ response to question 6, our interviewees opt an eclectic method to teacher intonation with much more focus on communicative activities such as role play dialogues; presentations, debates in addition to written exercises. This can be interpreted by the fact that teachers focus on the final product of learners rather than the process itself. The assessment of intonational system development cannot escape the general framework of teaching phonetics put by the authorities in the curriculum. Results show that there is no smooth transition from first year to second year of study which make it confusing for EFL learners about what to focus on.

The official syllabus of phonetics gives only the general guiding principles of teaching with a brief list of objectives:
• Developing phonological awareness of stress and intonation.
• Practicing aspect of connected speech.

There are no concrete ways of evaluation. A vague syllabus, indeed, is a double edged sword: on the overall goal of the syllabus; on the other hand it gives the teacher freedom to write his own syllabus according to his/her students needs, lacks and necessities since all teaching approaches and methods are said to be decontextualised when designed outside the classroom.

Most EFL learners have some problems with uttering stretches of language in context with careful use of tones. This is due to several factors related to age, level, gender, background and linguistic competence of the learners. On the other hand, spoken English may cause anxiety and inhibition to the learners due its very rapid and connected rhythm. The more students miss a chunk of spoken passages the more they lose attention to the way of pronunciation. They would rather focus on meaning. Gradually they will be afraid of making mistakes and would withdraw from learning and participating. On this basis, teachers may guide the learners towards appropriate use of tones by arranging utterance that carry the most important information on their last lexical items. Other problems most students encounter are lack of motivation and reluctance of pair and group work. As a result they show unintelligible pronunciation, poor use of prosodic features, production of artificial speech with no appropriate pacing or pitch movement, and use of mother tongue tone rules in English.

In response to most questions of this section of the interview, participants stressed that intensive and extensive use of authentic spoken English is paramount to decrease students problems mentioned earlier.
Discourse Intonation, then, can be good alternative form rigid methods who
deal with intonation as blocks of utterance marked by arrows of falling and rising
tones. If learners use intonation in context, they do not only become intelligible and
clear, but they will use intonation as a system of meaning inferring and negotiation
and as tool of regulating dialogues and converging the spaces between the
interlocutors.

As for the factors influencing the teaching of intonation, the results shed light
on the role of material in facilitating learning by motivating students and varying the
tasks. Secondly, tester, course designer, training taker, and motivation can prompt the
use of spoken language authentically and produce lifelong learners.

The teachers should believe that the teaching process is a dynamic one that
does not exclude any helping factor to achieve the goals of a given course. Lack of
materials does not only demotivate learners, but demotivate teachers too. The absence
of authentic material, the lessons would embark on the theoretical level with boning
long lists of rules that remain decontextualised without real practice. This would lead
the teacher to plan lessons that do not only fail to teach pronunciation in use, but also
fail to clarify the aim and the usefulness of the whole module in itself and in relation
to other modules.

In regard of the teachers experience with intonation in context and as can be
noticed from their answers to questions 6 to questions 14, they express positive
attitudes towards teaching intonation at a discourse level despite the hindrances they
mentioned in the previous section. Discourse intonation would enhance student but
it'll speaking, and motivate them to learn more and offer to opportunities to talk to
you later immense into EFL environment.
Furthermore, the teachers should not confine the teaching of intonation to spoken discourse solely, but they have to provide chances for the learners to give melody to written discourse as well. The literary texts are golden opportunities to practice reading aloud. The interviewees gave us hints about approaching intonation at the discourse level and cultural one too to avoid interlanguage interference. To illustrate, what is polite for NNS ca, sound impolite for the NS if the tones are misused. Besides, what is an ordinary statement can sound a strong order or impolite request if the interlocutor does not deliver this utterance properly. Thus intercultural competence is highly recommended to be taken into consideration during the sessions of phonetics.

5.3. Practical Recommendations

On the basis of the results of the interview the following recommendations are put forward:

- Providing students with opportunities to practice tones under different models with more focus in discourse approach to teach intonation.
- Selecting linguistically and culturally appropriate material for authentic use of intonation.
- Organising real life situations to consolidate the use of intonation and stress such as Video conferencing, students' shady days, inviting a native speaker to the classroom, group discussions on social media…
- Promoting students' esteem and self-confidence throughout extracurricular activities that encourage public speaking (the speaker's corner).
• Ask advanced students to present mini lessons less than fifteen minutes, during which they use variety of tones.

• Decreasing anxiety inside the classroom by splitting long rapid listening scripts into smaller chunks and repeating their uttering with different techniques of assessment (informal, peer-correction, self-correction).

• Implementing task based approach to enhance the use of intonation patterns in context.

• Introducing the listening comprehension course as a more active and supportive skill to phonetics and oral expressions.

• Providing the logistic support that facilitate the learning of English intonation which displays a physical, abstract nature.

• Rethink the place of intonation in phonetics syllabi.

Conclusion

Roughly, the interviewees had a consensus on the importance of intonation in language learning since English is an intonation language.

Since the aim of the interviewees is to determine phonetics teachers, attitudes towards the current situation of teaching intonation at the Algerian university level, their views about the learning problems, and their suggestions for best practices in phonetics classes, this chapter has culminated by results showing that teachers and learners reluctance to intonation is due to the way it used to be approached as far as tuning, content selection, material selection and evaluation methods are concerned.

Predominantly, the aforementioned factors constitute the key parameters of an effective course design. Thence, result of the interview (as those of the questionnaires
and the tests) give insightful orientations towards intonation learning and acquisition deals with through the designing and teaching an adequate syllabus.

Interestingly, teachers show positive attitudes towards, discourse intonation as a model of teaching. The only reservation they hold is that the lack of logistic support and language background can affect its teachability.
CHAPTER SIX

ANALYSIS OF STUDENTS’ QUESTIONNAIRE
CHAPTER SIX

Analysis of Students’ Questionnaire

Introduction

6-1- Analysis of Students’ Questionnaires Results

• Section One
• Section Two

6-2 -Discussion of Findings and Interpretations

Conclusion
Introduction

A self completion questionnaire was selected as a method for investigating the views of second year LMD students of Kasdi Merbah University-Ouargla about their experience in learning intonation and their acquiring its patterns, difficulties in learning intonations, teaching techniques and the impact of intonation on discourse.

The selection of the questionnaire methods allowed us to gather more data than would be possible in a one to one interview (See Dorney, 2010). Questionnaires then help to describe and identify problems in the field with an attempt to find solution and resolutions.

6.1. Analysis of the Students’ Questionnaires Results

The students answered the questionnaire within the same period of its administration. They took about 30 minutes to scrutinize it and answer its parts. They found the subject interesting and new.

- **Section One: Personal and General Information**

  **Question 1 : Age?**

  **Table 6.1: Students’ Age.**
A quick look at this table indicates the existence of three age groups. The majority with a rate of the minority with % from 35 and more. Age is a distinctive factor that may affect pronunciation acquisition.
Kenworthy(1987), puts age as the second factor that affects pronunciation learning, testing on the assumption that the younger the learner, the easier for him to acquire pronunciation. Conversely, there is a great deal of studies.

Q2: Gender

Table 6-2: Students’ Gender

<table>
<thead>
<tr>
<th>Options</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>6</td>
<td>44</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>12%</td>
<td>88%</td>
<td>100</td>
</tr>
</tbody>
</table>

Graph 6-2: students gender

Q3: Mother Tongue

Table 6-3 Students Mother Tongue

<table>
<thead>
<tr>
<th>Option</th>
<th>Arabic</th>
<th>Amazigh</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>48</td>
<td>02</td>
<td>50</td>
</tr>
</tbody>
</table>
Section Two: Intonation Background

Q4: For how many years have you been studying English?

Table 6-4 Language Exposition

<table>
<thead>
<tr>
<th>Option</th>
<th>7 Years</th>
<th>8 Years</th>
<th>9 Years</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>02</td>
<td>4</td>
<td>44</td>
<td>100</td>
</tr>
<tr>
<td>%</td>
<td>4 %</td>
<td>08%</td>
<td>88%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Graph 6-3 Students Mother Tongue

- Arabic
- Amazigh

157
The table shows that the highest rate for language exposition is for students having at least studied English for 09 year (88%) (the highest number of year for this group).

**Q5: How do you describe your experience in learning English pronunciation?**

The overwhelming majority of the students claims that their experience in learning English pronunciation was difficult. They evaluate their levels as 'weak', 'bad', 'not acceptable'. They justify this status by the short period of time they have been taught phonetics, students 01 for example claimed: «learning English pronunciation is considered as a difficult aspect of language that I have experienced at the university»
It is obvious that the bad experience student had acquiring pronunciation had affected his whole process of learning English.

Students 09 claimed his difficult journey of learning phonetics: “It was a nightmare for me listening to English was like I am in a whirlpool I couldn't decipher the sounds and infer the meaning of those rapid speakers”.

Students 09 response uncovers a crucial feature of spoken English being rapid in speech and full of fragments and contractions. That is why he as NNS feels frustrated and inhibited to follow up with listening. Such bad experience may affect the whole way he can learn English especially when he is introduced to reading. At that moment, he will recognize the difference between the graphological form of the word (spelling) and its phonological realisation (pronunciation) which in many instances they do not match. Such irregularity of the English language will result into low performance of EFL learners.

By contrast, few students (students 02, 06, 10) for example reported that their experience of learning pronunciation was good, satisfying and enjoyable. Here; the age factor as the gender may affect the way students perceive and produce pronunciation. We noticed that older respondents deal with phonetics with less sensitivity. As well, females have more eagerness to learn phonetics than males do.

In short, questions have revealed that learning pronunciation is still a problematic issue for NNS. Other factors could be put under lack or misuse of materials, teachers' methods, time for practice, absence of listening comprehension as a separate subject, differ the indecision of which accent to learn, and the effect of multimedia.
Q6: What aspects of pronunciation were (and still) difficult to you?

**Table 6-5- Aspects of pronunciation**

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Number</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stress patterns</td>
<td>07</td>
<td>14%</td>
</tr>
<tr>
<td>Intonation patterns</td>
<td>30</td>
<td>60%</td>
</tr>
<tr>
<td>Pitch</td>
<td>01</td>
<td>02%</td>
</tr>
<tr>
<td>Syllable</td>
<td>10</td>
<td>20%</td>
</tr>
<tr>
<td>Vowels</td>
<td>01</td>
<td>02%</td>
</tr>
<tr>
<td>Consonants Clusters</td>
<td>01</td>
<td>02%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>50</td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**Graph 6.5 Aspect of pronunciation**
As this table clearly reveals, intonation is the predominant aspect of pronunciation that causes difficulties to NNS. It is the area where students need more consolidation and mentoring. Being a purely non segmental element, the students would approach intonation with cure and uncertainty especially when they try to apply rules via written exercises and with lack of real voice practice. The students are speakers of Arabic(96%) or Amazighs (04%). Hence the native language is considered as another factor that affects pronunciation learning. This is applicable at both levels of English phonetics and phonology (segmental and suprasegmental ). 60 % of students face problems in intonation uses. These could be when uttering the passages or when they are asked to mark tones on units.

Again, results show that 20 % of the students find the syllable as difficult to acquire. Although the syllable can be taught with segmental phonology, its uses and roles are to help a better understanding of stress and intonation. Consequently; EFL learners are asked to master the rules of the English syllable to mark stress patterns on it; or to find the tonic syllable; or to indicate the right tone shape on a given syllable.

That is why we believe that the syllable is the transition point between segmental and suprasegmental phonology. On this basis we can justify why 20 % of the respondents find the syllable as challenging part in learning pronunciation.

The third aspect that represents an area of struggle for acquisition is stress patterns.

In fact, we have found many respondents that link stress to intonation as one difficult aspect for them. When they were asked to rank the areas, stress come at the third level with 14%.
Again, stress is property of the syllable that adds prominence to it. The process would be more hindering for the students when trying to combine knowledge about stress and syllable since both of them are challenging. Additionally, vowels, consonants clusters and pitch come at lesser degree with 02% may be because the students study vowels and consonants for a whole academic year (two semesters) and the speech sound system is approximate to the mother tongue's one.

Q7: Why?

Students reactions to this questionnaire are similar to those of teachers during the interview both parties are treating the problem from a realistic point. They justify intonation and other prosodic features of English to be inaccessible for them due to various factors, practice is a the head. Students 47 for example stated «...because of the lack of practice; and the time allotted for pronunciation at the university is not sufficient».

Student 19 view it from an outsider factors: «the main reason that makes intonation difficult to me, especially the rising tone, is the absence of the listening skill. My problem is that I feel confused between the pronunciation of words and their spelling».

Student 3 evaluated his experience according to the way he was taught stress and intonation:

“There are many rules and each rule is full of exceptions”.

This would give us hints about rethinking theory and practice of intonation teaching in future.
With reference to the notion of 'Native speaker model', some students (student05,30,31..) believe that intonation is difficult to imitate and master because of the differences between English and their mother tongue: «we do not have always the chance to meet or to exposed to native speakers' speech». Here n the students ask for a more authentic exposure to language source.

Again, this question would give us other hints as for as the nature of language teachers should bring the classroom, and to raise the questions: «Who is the native speaker» shall every EFL class be taught by a native? If so, what English variety is favored?

We think that such questions would not add much more to the scene of EFL context.

The revolutionary notion of English as a global language has paved the way for some issues such as questioning the relevance of native speaker models of English and the future of English for international communication skills.

The remaining students who replied to question 07 seem to blame the teaching methods of intonation at some levels: The level of presentation where rules are dictated and asked to be memorised; the level of practice which seems to be nearly absent due to timing, class size and lack of extensive use; and the level of production where students are not provided with tasks to use what they have learnt in real life situations.

These kinds of responses lead us towards revisiting the journey of teaching intonation from theoretical foundations to pedagogical implications.
Q8: How was the way you were taught intonation?

Table 6.6 Intonation teaching techniques

<table>
<thead>
<tr>
<th>Technique</th>
<th>Explicit instruction then practice in context</th>
<th>Listen and repeat</th>
<th>Written Exercise and transcription</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>07</td>
<td>03</td>
<td>40</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>14%</td>
<td>6%</td>
<td>80%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Graph 6.6 Intonation teaching techniques
A quick glance at the table above shows that 80% of the students are complaining about the teaching methods of intonation which supports what we have analysed in question seven (the previous one) in terms of intonation as an area where they feel many perplexities. 80% of students view that they cannot learn and acquire tones and pitch via written exercises. Besides, few students (6%) had the experience to practice intonation pattern with a mechanical technique: «listen and repeat». It is true that this technique can reinforce the oral/aural skill but only for a limited number of utterances inside the classroom with no chance for extensive use or authentic use of language. Put aside, that the utterances, are given in the form of isolated chunks' with no updating according to cultural differences and language changes.

14% of students have been taught intonation through explicit instruction then have been given some practice in context. This can suggest that this techniques or method seems to be most effective so far as the method tries to contextualise learning and then to achieve acquisition.

Such practices can affect learners’ intelligibility which is crucial to pronunciation teaching.

Kenworhy (1987, P.13) views intelligibility as a native-like competence necessity and the most sensible goal for learners. He defines it as :”...being understood by a listener at a given time in a given situation “. That is what the teachers should focus on rather than seeking to make students be native speakers if they would, practicality matters proved that no one can be a native speaker of a
foreign language. Substitutionally, a more intelligible speaker is a “listener able to identify accurately more words when said by a particular speaker” (ibid).

Interestingly, intelligibility is affected by some factors among which biological and psychological factors. That is what we will notice in the following question.

Student 04: «I hesitate a lot in my speech» psychological status: lack of self confidence.

Student 11: “I have a problem in my tongues” biological factor.

**Q09: How do you evaluate your experience in learning and acquiring intonation?**

**Table 6.7 Students’ evaluations of intonation learning process.**

<table>
<thead>
<tr>
<th>Options</th>
<th>Fruitful</th>
<th>Not fruitful</th>
<th>Mechanical</th>
<th>Decontextualised</th>
<th>Contextualised</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>04</td>
<td>29</td>
<td>06</td>
<td>07</td>
<td>04</td>
</tr>
<tr>
<td>%</td>
<td>08%</td>
<td>58%</td>
<td>12%</td>
<td>14%</td>
<td>08%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>
Results from the table reveal that 58% of the students are not satisfied with their level of intonation acquisition (not fruitful). So the students are still surging between theory and practice, academic prerequisites and real life requirements which will urge the teachers course designers to reestablish priorities in teaching pronunciation on the basis of a more learner centered approach to achieve an integrated teaching of pronunciation.

14% of the students see that their learning of intonation was decontextualised due the inadequate teaching strategies and learning strategies. Needless to say that each language has its ways of realizations that may or may not excel the learners' pronunciation. EFL learners can be affected by the way they have acquired intonation system in their first language, thus a remedial teaching strategies would examine what priorities the teacher has to put first. For example its is useful to match intonation uses
with predictable speech exchanges varying from formal to less formal situations. Accordingly, the learner will be involved in using polite forms with more formal settings. As a result, politeness is a priority here to be taught via intonation. So, intonation is contextualised and acquisition is guaranteed to a great extent.

12% of students evaluated their learning experience as mechanical by force of repeating and memorizing the rules and the patterns. This process can be fruitful at the level of learning but not sure at the level of acquisition. Mechanical learning cannot go far beyond the structural strictures and thus cannot prepare lifelong learners who would apply his knowledge in other skills and outside the classroom setting. Mechanical learning can be fruitful for beginner learners but not advance university students who are thought of by the curriculum, the teachers, and the authorities to be an active and autonomous learner.

Contextualised and fruitful learning and acquisition take only 8% of the totality of the respondents which strengthens the view of a 'crisis' in teaching syllabi and methods.

All in all, those views are limited to the learners, and arriving at a stage where learners can self evaluate would be helpful and reliable only when we provide them with strategies for self monitoring inside and outside the classroom.

Q10: Explain why?

Most students link their poor or average level of intonation to the absence of context where they would use different patterns.
They explain further by stating that during almost all sessions, they are approaching intonation in a 'holistic' way spending time to read sentences and put tone shapes in written tasks. by adopting this approach, the teachers are neglecting part of paramount importance that accompany intonation which are gestures and facial expressions. These parts cannot be practiced and acquired via superficial writing exercises because such parts are features of spoken discourse rather than written discourse and then the teachers have to chose to teach the meaning of each intonation pattern in pare with the right function and the right body language.

The amount of exposure to English language in another season that define the learners’ intonation acquisition experience:« we did not practice a lot, the same sentence is repeated each time». Many of the students claimed the previous fact. In addition to become limited in language use, the learners will be demotivated to know more about intonation since the classes will be boring with all the repetitions and the neglect of the learners needs.

Q 11: According to you, what function(s) does intonation have in speech?

Table 6.8 . Intonation functions

<table>
<thead>
<tr>
<th>Functions</th>
<th>Grammatical</th>
<th>Attitudinal</th>
<th>Discoursal</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>5</td>
<td>19</td>
<td>26</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>10 %</td>
<td>38 %</td>
<td>52 %</td>
<td>100 %</td>
</tr>
</tbody>
</table>
Subject response differ again in their views to the role of intonation.

10% of them focus on studying intonation in order to be able to distinguish sentence types and focus. They believe that intonation can help them differentiate between question types, orders, requests, and simple facts.

Intonation has helped answer grammar exercises in the session of grammar. This provides positive atmosphere for the learning of intonation but still not fully contextualised since the learners cannot all the time predict which structure goes with which tone in relatively long passages.
38% of the subjects have shared their experience with intonation uses and functions in terms of being mainly attitudinal. They claim that intonation gives the general mood of speech and can help them know the impression, the feeling or the intention of the speakers at the moment of speaking.

This function seems easy at its uses but difficult and ambiguous at its analysis.

To illustrate, subject can differ in giving the mood of a speaker by attributing different adjectives of the same field. One can say he is «satisfied» a third says the speakers is «excited » and so on. So the attitudinal function of intonation can be misleading and does not operate in isolation i.e. it associated on many cases with the grammatical functions. Consequently, approaching intonation from this angle would rather push the students to memorise the list of feelings and match them with the tone shapes with uncertainty of being correct.

The majority of the subject (52%) have seen that intonation has a pertinent role in discourse.

Discourse, according to them, provide real tools for conveying the overall meaning of any utterance. Moreover, discourse will enable them to develop their intonation acquisition stages in a realistic way. Hence, the discourse function will enable them to adopt a productive approach to intonation that teaches it as parts rather than blocks or wholes.

**Q12: Do you think that appropriate use of intonation and tones help you acquire more intelligible and native like pronunciation?**
Table 6-9 Students’ intelligibility

<table>
<thead>
<tr>
<th>Options</th>
<th>Yes</th>
<th>NO</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>50</td>
<td>00</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>100%</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Graph 6.9 Students intelligibility

All the students think of appropriate intonation uses as the key to achieve intelligible pronunciation. What defines appropriate uses here are what Kenworthy (1987,p.39) suggests:

*to exploit patterns by comparing the new and the native languages as a means of building awareness of intonation in English. In teaching situations where the class members share the same native language, or where only two or three*
language dominate, some comparative activities can be carried out.

He suggests dialogues and humming as good activities for practicing of the features of intonation (pitch, rhythms, tone…). Additionally, fillers and 'wordless information' are other ways to develop awareness of the role of intonation.

In our context, this would be of great assistance since comparatively both Arabic and English are intonation languages (Arabic is stress timed). For languages perhaps the procedures would differ.

By the end, intonation is not used for its sake but for regulating everyday speech, and for deducing interpretation of discourse in context.

**Q13: Do you think that misuses of tones can cause misunderstanding and communication breakdown?**

**Table 6.10 tones and meanings**

<table>
<thead>
<tr>
<th>Options</th>
<th>Yes</th>
<th>NO</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>50</td>
<td>00</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>100%</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Not surprisingly, all the students believe that misuse of tones is the first cause of misunderstanding and communication breakdown.

This will affect the mutual ineligibility of the interlocutors. Misuse of tones by a NNS in real situations can cause him troubles with native speakers in many situations; at the airport, at the hotel, at the restaurant, at the court; at the doctor's..... he can sound aggressive, impolite, indifferent, rude, authoritative, needy... of only by a misuse of simple tone. The majority of students find the rising tone difficult to master in English because it has different meaning in their native language that indicate on many occasions that their interlocutor is shouting at them.

**Q14: Do you think that teaching intonation at the University helped you use tones correctly outside the academic setting?**


**Table 6.11  Intonation teaching implications**

<table>
<thead>
<tr>
<th>Options</th>
<th>Yes</th>
<th>NO</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>21</td>
<td>26</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>42%</td>
<td>58%</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Graph 6.11: Intonation teaching implications**

The majority of the students (58%) confirm the passive role of university teaching and its effect on the learners future outcomes.

The University according to them; does not prepare them as lifelong learners and independent users of language. They are here, questioning the validity and usefulness of the language curricula and syllabi within a era of reforms and fast metamorphosis of the higher education system. In an attempt to link language skills to job skills, the students find themselves obliged to take extracurricular training courses after graduation to be able to enter the workplace or market.
From what has been said previously, one can remark the contradiction between the teaching goals and the way they are tried to be achieved. Ideally, the university framework aims at preparing global learners with 21st century communication skills. In reality, the university does not lead the learners in the right path to achieve such aim.

**Q15: How can you as a learners improve your tone choices and uses?**

**Table 6.12. Learning strategies for tone uses**

<table>
<thead>
<tr>
<th>Options</th>
<th>More listening to NS</th>
<th>Integration of listening course</th>
<th>More practice</th>
<th>Reading aloud</th>
<th>More exposure to authentic speech</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>28</td>
<td>10</td>
<td>07</td>
<td>02</td>
<td>03</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>56%</td>
<td>20%</td>
<td>14%</td>
<td>04%</td>
<td>06%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Native speaker model is a top requirement for the majority of the students (56%) as a strategy to improve the uses of tones. This suggests that intonation can be acquired naturally without any pedagogical intervention. This fact can be true but not systematised. i.e. a learner who watch movies and chats with a native speaker can shape his tongue according to some individuals only but cannot tell why he has used a given tone nor can he escape a narrow range of idiosyncratic model of language.

In the second degree, the integration of listening comprehension course is a must for the subjects. They agree with what teachers had reported in the interview. Rost(1994,p1) introduces listening as :«a vital mental capacity- one of the principal means by which we understand and take part in the world around us». In the third place, intonation pattern practice is suggested by 14% of the subjects to improve their
interlanguage. Students are emphasising more practice of intonation for they perceive it is an abstract and physical aspect.

A variety of practical activities are suggested such as: "singing", "driving", "acting", "role plays" and "situational dialogues".

More authentic exposure to speech (06%) and reading aloud (4%) are other suggestions for integrating contextualised learning strategies of tone uses. In sum, all the learning strategies suggested by the learners stress the importance of listening instruction.

**Q16: What impact does intonation have on discourse?**

The students' answers reflect their awareness of the vital role intonation plays in discourse.

All the responses include that intonation provides the real meaning. A set of roles intonation can perform in discourse given by the students are given below:

1- Intonation guides the interlocutor towards a given meaning and thus a given reaction.
2- Intonation is a cue for mutual understanding between the interlocutors.
3- To shape intended meanings in statements.
4- Contextual correctness.
5- Organising and regulating discourse/meaning.
6- Signaling new information.
7- Regulating turn-taking.
8- Varying different tones to get different meanings
9- Production of clear and comprehensible meaning that raises the speakers’ motivation to carry on exchanging.

10- Intonation is a concentration strategy during listening for a gist.

11- The structuring of words into meaningful stretches.

It is commonly admitted that intonation defines the nature of message we want to deliver.

In the case of NNS, scholars do differ about the cause of misunderstanding a miscommunication. Riach (1991) argues that it is not the misuse of intonation to be blamed for communication failure. (at least on all occasions).

Put differently, Pickering (2001), Brazil (1994), Coulthard (1977) and others, link the communication problems in case of NS/NNS interactions are mostly due to misuses of intonation patterns and contours.

**Q17: What do you suggest to revise and rethink the way intonation is taught at your department?**
### Table 6.13 Students suggestions of syllabus.

<table>
<thead>
<tr>
<th>Category</th>
<th>Methodology</th>
<th>Material</th>
<th>Time</th>
<th>Class size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suggestions</td>
<td>Audio lingual</td>
<td>Language laboratories, videos</td>
<td>More time</td>
<td>Small to medium</td>
</tr>
<tr>
<td></td>
<td>Method (16ss)</td>
<td></td>
<td>for practice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CLT (32ss)</td>
<td>Headphones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oral Approach (1s)</td>
<td></td>
<td>(authentic material)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct method (1s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The table above is about a whole reform of the syllabus at the department. Since intonation a feature of oral language, 16 of the students view that the audio-lingual method is suitable to develop their intonation uses since it integrates skill both skills (aural: listening as a receptive skill and oral: speaking as productive one).

Another reason for audio-lingual method by the students is their experience in learning pronunciation that lacked practice and drilling.

CLT comes as a first option for the students (32) because they believe a competent language user is a fluent speakers. Fluency is a key components of communicative competence that is a founding tents of CLT.

CLT has revolutionised language learning and teaching. It calls for the integration of the four language skills, active learning, and learning by doing, fluency over accuracy, problem solving, autonomous learning, authentic use of language, encouragement of peer and self-correction.
The students seem to fascinated by CLT framework since it does not put CLT burden them as far as grammatical correctness is concerned. Again, due to the lack of practice, they suggested CLT to learn intonation because the communicative competence does go beyond the linguistic competence and offers with its different models other components: discourse competence, socio-linguistic competence, strategic competence and pragmatic competence.

Intonation, then, as a feature of English prosody and as a part of taught non-linguistic competence can help the learners within CLT overcome miscommunications, lack of vocabulary, avoid impolite forms, decide upon (in) formal uses of verbal language, mark, pauses, and sounding more convincing notwithstanding, teaching intonation via CLT requires as considerable amount of authentic material which is still unenviable at the level of the department. The oral approach and the direct method were suggested by one student each. The student show reluctance to those methods because they are not learner-centered i.e. everything is decided and imposed by the teachers and the author authorities. Moreover, these methods are more theorizing rather than providing real practical tasks. Little room is left for the students’ practice of long list of rules and tone shapes.

As far the material, the students suggest a better designing and selection of authentic material to compensate the lack of a native speakers teacher, to facilitate the acquisition of intonation, to suit the different learning styles, to motivate the students to match carrier content to real content, to link theory to practice, to save time and energy, and to plan assessment tools and testing schemes.

Equally important, classroom management as far time and class size are given special attention by the respondents. They claimed that they should have more
practical sessions per week as well as smaller classroom sizes so that the teacher would be able to monitor, and evaluate them in a sufficient amount.

**Q18: What tasks or activities do you consider helpful to develop your intonation acquisition?**

**Table 6.14. Intonation tasks and activities**

<table>
<thead>
<tr>
<th>Task/activities</th>
<th>Reading aloud</th>
<th>Transcription and notation</th>
<th>Listen and repeat</th>
<th>Dialogues</th>
<th>Games</th>
<th>Songs</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>25</td>
<td>01</td>
<td>06</td>
<td>15</td>
<td>01</td>
<td>02</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>50%</td>
<td>02%</td>
<td>12%</td>
<td>30%</td>
<td>02%</td>
<td>04%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Graph 6.14 Intonation tasks and activities**
The table display a variety tasks that most of them seem to be communicative (dialogues, songs, games, reading aloud). They strengthen learning by doing for a more contextualised learning. They also lead the learner be more active and autonomous too in the sense that the teacher does not interfere in the process, but he only guides and observes them. Besides, the promote students fluency and interaction.

**Q19: According to you is intonation learnable or not learnable?**

**Table 6.15: Intonation learnability.**

<table>
<thead>
<tr>
<th>Options</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>49</td>
<td>01</td>
</tr>
<tr>
<td>%</td>
<td>98%</td>
<td>02%</td>
</tr>
</tbody>
</table>

**Graph 6.15: Intonation learnability**
Apart from one student, all the students reported that intonation can be learnt. They think that since intonation is part of the language and the latter can be learnt so it is learnable. On the other hand some students compare by analogy their ways of acquiring intonation in their first language with that of English. At some stages they transfer their mother tongue rules of intonation to the target language.

6.2. Discussion of findings and interpretations

The majors points tackled in the questionnaire section reveal many facts on students' attitudes towards learning intonation, their problems, and some solutions for future teaching methods, and tasks. This implies that the majority of the students are aware of the importance of studying pronunciation and the acquisition of intonation. Age is a factor affecting attitude and ways of learning intonation. Adult learners seem to resist the course objectives that do not suit their needs. This principle of adult learning has its roots in the adults' background knowledge, their schemata, their learning styles, and the nature of jobs they have in life. That is why it is highly recommended to assess the adult learners’ needs far before designing a course.

In fact, adult learners are important stakeholders of course design for they can assist the teacher in reviewing best ways of their learning, selecting preferable material to use, and best assessment tools and methods. Thus, active and autonomous learning can occur for a high probability of gaining communicative competence. Being relevant to the learners' specific needs assure authentic language teaching and learning.

All students stressed the crucial role of intonation for promoting their language proficiency. This leads the teacher to reflect on resetting priorities about
what to teach and how to teach. In details, students refer to CLT as an adequate method to adopt but partly they suggest eclecticism as a generic framework of teaching. As for intonation learning, the students did not reject the idea of trying new theories of teaching intonation. They acknowledge the role of intonation plays in discourse. The theory needs simplification, scaffolding and training of teachers first before trying it in EFL context.

Motivation is another factor that may affect pronunciation acquisition, and thus the teacher has to implement motivational strategies for best classroom practices. (see Dorney, 1998). Motivating adult learners is not an easy task. If learners do not see the finality behind any task or activity, they will lose interest and learning cannot take place. Challenging activities and real-life situation tasks are good to prompt their "learning by doing". Group dynamics and classroom management are other teacher's role to check learning and readiness for instruction. Pair work and small group work are advisable for adults.

Practice is a fact that all students stressed. The limited time allotted to phonetics had its impact on learners intelligibility and productivity promotion. Extensive and guided activities are suggested.

The integration of listening comprehension is a must for the students to compensate the lack of exposure to authentic pronunciation for they believe that the major source of their problems are at the receptive level where they miss comprehensibility.
Conclusion

The students questionnaire has added valuable support to our aim. They agree with the teachers on many grounds. The researcher can rely on the hints of the questionnaire to design a course tailored by SMART objectives for a more realistic learning. The findings have also shown that teaching by mere beliefs can be misleading with adult learners. Interestingly; students had positive attitudes towards trying Discourse Intonation as a new model for intonation teaching and learning.
CHAPTER SEVEN

The Experimental Study: Results of Students’ Tests and Recordings
Introduction

The experiment was conducted according to the new demands of teaching intonation in context. Thus it is a trial to meet the needs of the teachers and the learners analysed in the interview and the questionnaire. The experiment suggests the integration of a new model of teaching intonation from a discourse perspective for a more effective teaching method inserted in a new syllabus that enables EFL learners achieve intelligible and fluent speech by meeting their communicative needs.

The experiment includes two major phases: written tests and speech recordings and analysis.

At the beginning, students were given transcripts to read and mark tones on the prominent syllables within tone unit boundaries.

For more practical results, a posttest was given after three training sessions according to the rules of Discourse Intonation Model. The posttest was in a written form and in audio files. The students are asked again to answer the questions of the pretest and to record their readings according to what they have received in the training sessions.

7.1. Statistical Analyses of the Experiment Results

We got scores out of 50 students who participated in the experiment. The students’ names are not mentioned and replaced by Arabic numerals instead.

Before analyzing the results of the tables, some statistical terms should be clarified.
Mean is the average calculated by adding the sum of the values and dividing them by the number of participants. The formula is:

\[ X = \frac{\sum X}{N} \]

\( X \): the total number of participants

\( \sum X \): the total score of the test

\( x_{1^*} \): the mean of the pre-test

\( x_{2^*} \): the mean of the post-test

\[ x_{1^*} = \frac{\sum x_{1}}{N} \]

\( x_{1^*} \): the mean of the pre-test

\[ x_{2^*} = \frac{\sum x_{2}}{N} \]

\( x_{2^*} \): the mean of the post-test

\[ \sum x_{1} = \text{the total score of pre-test} \]
\[
\bar{x}_2 = \frac{\sum x_2}{N}
\]

\[\sum x_2 = \text{the total score of pre-test}\]

After the substitutions, we bet \(\bar{x}_1 = 10.46 / \bar{x}_2 = 13.32\)

\[
SD = \frac{\sum x^2}{N} - (x^2)
\]

\[\sum x^2 = \text{refer to the total score of the post-test}\]

\[
SD_1 = \frac{\sum x_1^2}{N} - x^2 \quad SD_2 = \frac{\sum x_2^2}{N} - (x^2)
\]

\(SD_1\): the standard deviation of the pre-test / \(SD_2\): the standard deviation of the post-test

\[\sum x_1^2 = \text{refer to the sum of squared score of the pre-test}\]

\[\sum x_2^2 = \text{refer to the sum of squared score of the post-test}\]

After substitutions, we find:

\(SD_1 = 1.86 / SD_2 = 2.60\)

**Table 7.1 Students Scores in the Pre Test**

<table>
<thead>
<tr>
<th>Students</th>
<th>Scores of the Pre-test</th>
<th>Scores of the Post-test</th>
<th>Mean</th>
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</thead>
<tbody>
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<td>1.</td>
<td>10</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
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<td>7</td>
<td>8</td>
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</tr>
<tr>
<td>3.</td>
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<td>8</td>
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</tr>
<tr>
<td>4.</td>
<td>11</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>14</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>16</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>7.</td>
<td>10</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>8.</td>
<td>9</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>9.</td>
<td>15</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>10.</td>
<td>10</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>9</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>12.</td>
<td>11</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>13.</td>
<td>11</td>
<td>10</td>
<td>1</td>
</tr>
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<td>10</td>
<td>4</td>
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<td>2</td>
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<tr>
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<td></td>
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<tr>
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<td>-----</td>
<td>-----</td>
<td>-----</td>
</tr>
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</tr>
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<td>9</td>
<td>3</td>
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<td>1</td>
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</tr>
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</tr>
<tr>
<td>50.</td>
<td>12</td>
<td>13</td>
<td>1</td>
</tr>
</tbody>
</table>

Sum of scores (∑x)  
Mean of Score (x̄)  

<table>
<thead>
<tr>
<th></th>
<th>487</th>
<th>523</th>
<th>66</th>
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<tbody>
<tr>
<td></td>
<td>9.74</td>
<td>10.46</td>
<td>1.32</td>
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Table 7.2.
Pre Test Results

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</tr>
</thead>
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<td>pre test results</td>
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</tr>
<tr>
<td>N</td>
<td>50</td>
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<tr>
<td>Valid</td>
<td></td>
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<tr>
<td>Missing</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>9,7400</td>
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<tr>
<td>Std. Error of Mean</td>
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<tr>
<td>Median</td>
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Table 7.3.

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
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</thead>
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</tr>
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<td>5,00</td>
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<td>Total</td>
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<td>100,0</td>
<td>100,0</td>
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The histogram below shows the participants’ scores in the written pre test.
Graph 7.1: Frequency by Pre test results.
Table 7.4.
Posttest Results

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<tr>
<td>Mode</td>
<td>10,00</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>3,52374</td>
</tr>
<tr>
<td>Variance</td>
<td>12,417</td>
</tr>
<tr>
<td>Skewness</td>
<td>-.857</td>
</tr>
<tr>
<td>Std. Error of Skewness</td>
<td>.337</td>
</tr>
<tr>
<td>Kurtosis</td>
<td>1,541</td>
</tr>
<tr>
<td>Std. Error of Kurtosis</td>
<td>.662</td>
</tr>
<tr>
<td>Range</td>
<td>16,00</td>
</tr>
<tr>
<td>Minimum</td>
<td>16,00</td>
</tr>
<tr>
<td>Maximum</td>
<td>16,00</td>
</tr>
<tr>
<td>Sum</td>
<td>523,00</td>
</tr>
</tbody>
</table>

Table 7.5.

<table>
<thead>
<tr>
<th>posttest results</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>2</td>
<td>4,0</td>
<td>4,0</td>
<td>4,0</td>
</tr>
<tr>
<td>4,00</td>
<td>1</td>
<td>2,0</td>
<td>2,0</td>
<td>6,0</td>
</tr>
<tr>
<td>6,00</td>
<td>1</td>
<td>2,0</td>
<td>2,0</td>
<td>8,0</td>
</tr>
<tr>
<td>7,00</td>
<td>3</td>
<td>6,0</td>
<td>6,0</td>
<td>14,0</td>
</tr>
<tr>
<td>8,00</td>
<td>4</td>
<td>8,0</td>
<td>8,0</td>
<td>22,0</td>
</tr>
<tr>
<td>9,00</td>
<td>5</td>
<td>10,0</td>
<td>10,0</td>
<td>32,0</td>
</tr>
<tr>
<td>10,00</td>
<td>14</td>
<td>28,0</td>
<td>28,0</td>
<td>60,0</td>
</tr>
<tr>
<td>11,00</td>
<td>1</td>
<td>2,0</td>
<td>2,0</td>
<td>62,0</td>
</tr>
<tr>
<td>12,00</td>
<td>3</td>
<td>6,0</td>
<td>6,0</td>
<td>68,0</td>
</tr>
<tr>
<td>13,00</td>
<td>4</td>
<td>8,0</td>
<td>8,0</td>
<td>76,0</td>
</tr>
<tr>
<td>14,00</td>
<td>7</td>
<td>14,0</td>
<td>14,0</td>
<td>90,0</td>
</tr>
<tr>
<td>15,00</td>
<td>2</td>
<td>4,0</td>
<td>4,0</td>
<td>94,0</td>
</tr>
<tr>
<td>16,00</td>
<td>3</td>
<td>6,0</td>
<td>6,0</td>
<td>100,0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100,0</td>
<td>100,0</td>
<td></td>
</tr>
</tbody>
</table>
The histogram above describes the participants written posttest results. The final results of the whole phase of written tests are graphically displayed in the following histogram:
Graph 7.3. Written Tests Scores.
There is a respectable improvement in the participants’ scores from the written pre test to the posttest. 60% of the students have got better results in the posttest after the training sessions. The mean in the posttest is bigger than the mean in the pre test. The sum of scores in the posttest is higher than the sum of scores in the pretest.

**Table 7.6.** Scores of the Pre Test.

<table>
<thead>
<tr>
<th>Written test</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>9.74</td>
</tr>
<tr>
<td>Post-test</td>
<td>10.46</td>
</tr>
<tr>
<td>Difference</td>
<td>1.32</td>
</tr>
</tbody>
</table>

**Graph 7.4.**
Table 7.7. Comparaison Means and Standard Deviation.

<table>
<thead>
<tr>
<th>Descriptives statistics</th>
<th>Pre-test</th>
<th>Post-test</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Means</td>
<td>9.74</td>
<td>10.46</td>
<td>1.32</td>
</tr>
<tr>
<td>Standard deviation</td>
<td>3.02</td>
<td>3.52</td>
<td>0.50</td>
</tr>
</tbody>
</table>

According to Table 7.7 and graph 7.5, the results show the benefits of the training sessions on the written pre and post tests. Theoretically, this means that Discourse intonation can be a suitable model for EFL advanced learners to be aware of tone unit boundaries and tone uses.
Table 7.8. Frequency Distribution of Scores of Test.

Descriptive statistical analysis shows that the scores range from 00 to 16.

<table>
<thead>
<tr>
<th>Score</th>
<th>Pre-test</th>
<th>Score</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>4</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>7</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>0</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>16</td>
<td>3</td>
</tr>
</tbody>
</table>

Pre test: 18 scores <10 - 12 scores = 10 - 20 scores <10.
Post test: 16 scores <10 - 14 scores = 10 - 20 scores >10.

Graph 7.7 Frequency distribution of scores of Test

Graph 7.6. Frequency Distribution of Scores of Test.
7.2. Students’ Recordings

The second phase of the experiment is the recording of the same participants who were asked to read aloud two units from Brazil’s book *Pronunciation for advanced Learners of English (PALE)* (1994). The units are selected to serve the aim of intonation acquisition of tones and prominence in addition to the ability to identify tone units boundaries. Thus Unit “Step by step” has two main aims: to introduce the idea of the *tone unit* as the basic pronunciation building block; and to make students consciously aware of how *prominent syllables* can be recognized within a tone unit. We believe that these aims are the basis of the whole intonation system in English and their mastery by the students would enhance their pronunciation levels. We opted for going beyond the word level and work on tone units to enable the participants gain more confidence in speech and thus become more fluent. The participants were asked to read aloud each unit before and after the training sessions. Results are displayed by PRAAT software speech analyzer who permits to compare pitch and tones. Results are as follow:

7.2.1. Unit One Recordings

**Diagram 7.1**: Student 1 pretest pitch diagram
it seemed to take an age to get there, but eventually the bus stopped

Native speaker’s model
A quick look at the diagram shows that student 1 seems to correctly identify tone unit boundaries. She stops at approximately at the same points as the native speaker’s model. We notice some hesitations and faulty starts with some lengthening of vowels and consonants. Finally, student 1 used a narrower pitch range compared to the native model.

**Diagram 7.2:** Student 1 Posttest Pitch Diagram
"it seemed to take an age to get there, but eventually the bus stopped"
Results of the posttest show that Student 1 has used a relatively wider pitch range and closer to the native model. Tone unit boundaries are respected according to discourse norms, i.e. she stopped at the last lexical word that carries the most important information. Still, she is using a longer duration of speech with lengthening the phonemes.

**Diagram 7.3:** Student 2 Pretest Pitch Diagram

**it seemed to take an age to get there, but eventually the bus stopped**
The diagram above displays student 2 reading of the same passage but with different prosodic features. As for tone unit boundaries, there is a confusion about where to stop exactly. We notice that he has stopped near the boundary with one more syllable added. Again, student 2 used a narrower pitch range in comparison to the native model. After the posttest there was little improvement but with no significance of acquisition of features.

To sum up the results, all the students have shown good level of identifying tone unit boundaries and prominent syllables. The difficulty that they face lies in the pitch range, duration, and length of the unit. When listening to the first recordings we have noticed that the students sounded mechanical and lost because they are doing the recordings without clear instructions.

Results of the posttest show some improvement of the achievement of aims of the unit. The results can be explained as follow:

At first, the students referred back to the rules of their mother tongue to utter the passages. Differences between L1 and L2 have led to some errors. Besides, the Arabic
language does not contain clusters that they make the syllable longer, so the students at first have compensated the lack by lengthening the vowels and consonants. Finally, Arabic has a different pitch range than English. That is why the students have used narrower pitch range. All these can have an effect on tone uses which we will examine in the next unit. The rest of diagrams of unit 1 are displayed below:

**Diagram 7.4:** Student 2 Postetest Pitch Diagram
Diagram 7.5: Student 3 Pretest Pitch Diagram

Diagram 7.6: Student 3 Posttest Pitch Diagram

it seemed to take an age to get there, but eventually the bus stopped

Native speaker’s model
it seemed to take an age to get there, but eventually the bus stopped.
Diagram 7.7: Student 4 Pretest Pitch Diagram

Diagram 7.8: Student 4 Posetest Pitch Diagram
Diagram 7.9: Student 5 Pretest Pitch Diagram

Native speaker's model

It seemed to take an age to get there, but eventually the bus stopped.
it seemed to take an age to get there, but eventually the bus stopped.

Native speaker’s model
Diagram 7.10: Student 5 Posetest Pitch Diagram

it seemed to take an age to get there, but eventually the bus stopped

Native speaker's model
Unit Two recordings
Diagram 7.11: Student 1 Pretest Pitch Diagram

Native speakers model
Diagram 7.12: Student 1 Postetest Pitch Diagram

Native speakers model
Diagram 7.13: Student 2 Pretest Pitch Diagram

Native speakers model
Diagram 7.14: Student2 Posttest Pitch Diagram
Diagram 7.15: Student 3 Pretest Pitch Diagram

Native speakers model
Diagram 7.16: Student3 Postetest Pitch Diagram

Native speakers model
Diagram 7.17: Student 4 Pretest Pitch Diagram

Native speakers model
Diagram 7.18: Student4 Postetest Pitch Diagram

Native speakers model
Diagram 7.19: Student 5 Pretest Pitch Diagram

Native speakers model
Diagram 7.20: Student 5 Postetest Pitch Diagram

Native speakers model
The aim of Unit 2 is the students’ ability to select different tones namely **falling** and **rising** tones. Thus listening for meaning is integrated in the training sessions.

The digrams of this unit show mastery of use of falling tone but poor mastery of rising tones. Language transfer is one of the causes of the errors of tone uses. In addition to that, the students as NNs seem to divide the utterance regardless discourse norms. Much focus was put on the syllables rather than the whole tone unit with more accentuation on the single syllables. That is to say the students do not stretch the tone over one syllable but it may exceed to non tonic syllables. This can be justified because Arabic is stress-timed language. All the speakers tend to fall by the end of the utterances regardless their linguistic functions.

**Discussion**

Is intonation Teachable?

(Munder cited in Helford, B.K & Piltch, H., (1994), Intonation, Tübingen narr)

Contrary to the general esteem of the role of intonation, there seems to be considerable disagreement about the teachability of intonation or at least about suitable methods of teaching it, especially among foreign language teacher.

(Roach,;1983,P.115) believes that learning the intonation of a foreign language is mainly a matter of the learner's imitating native speakers' intonational behavior in a variety of communicative situations.

“It is perhaps a discouraging thing to say, but learners of English who are not able to talk regularly with native speakers of English… are not likely to learn English intonation “

Another alternative to that would be "functional" relying on teaching a number of intonation patterns to which particular grammatical, attitudinal, accentual or other functions (Discourse) are usually attributed (C.F.Digeser,1979 ,P.205):

Reading aloud has often been suggested as a valuable means of learning intonation too.

To deal with intonation teaching leads to the way intonation is to be understood.
Between innate or acquired, the pendulum swings to signal that there are aspects of intonation which can be consciously learned or acquired. (Kingdom, 1958, XIV) cited in Munder(…) cites: «any degree of natural aptitude can be improved by a study of the elements of intonation and by training in their use »

Imitation works only with gifted people.

Methodological speaking, in SLA, an imitative cognitive app is chosen i.e. learners acquire appropriate intonational behavior it, the TL by imitative exercises and by continually assessing any communicative situation they find themselves in.

On many occasions, teachers guidelines in the classroom are very prescriptive which do not support real communication. What are need is, as Taylor (1989:1) puts it «abroad overall, coherent framework which can be grasped and which is general enough to help us make sense of most of what we come across ».

The teaching of intonation should not make the students' learn fixed rules and patterns of intonation on the basis of isolated sample sentences because there is an infinite number of imaginable communicative situations which can never be programmed in the classroom. In other words, the learner needs to know how extra-linguistic and textual factors interrelated to linguistic and internal factors of texts (CF.Graustein/Thiele 1989)

Occurrence of divergences reasons are manifold:

1- Mother tongue interference.

2- Fossilized rules.

3- Different among speakers of the same language due to various' interest or focus.

4- Mainly due to missing attempt to interrelate the use of intonational tools with the necessary interpretation of the external and internal characteristics of the ongoing discourse.
Accentuating the new and most informative parts of the message; whereas less important parts of it can be deduced from accentuated or has been said before.

«the use of telling or referring tones for new or known information could be a convenient approach to giving to the learner of intonation a general framework rather than a multitude of rules of a complicated system»

It is not an indeterminate number of patterns the learners of intonation should internalize but rather the faculty to interrelate the outer world, which surrounds any text and forms its setting,

Acquisition of intonation of A FL until recently dependent on 'listen and repeat' drills

Two criticisms have been raised about Brazil's analysis (Grussenhoven,1984,PP:253-254)

pitch not part and rise part of the non Final FR two tonic

The speaker conveys two contradictory intentions in one phrase.

No attention is paid to the specific features of pronunciation, segmental or suprasegmental.

Both exposure and exercise procedures are based on the belief that students will be able to use the input for intake (Corder,1981)

Conclusion

For pedagogical purposes, it might in fact be helpful to think about the various aspects of pronunciation, along teachability-learnability scales.

Dalton point out:

"Some things, say the distinction between fortis and lenis consonants, are fairly easy to describe and to generalize, they are teachable. Other aspects notably the attitudinal function of intonation are extremely dependent on individual circumstances and therefore nearly impossible to isolate out for direct teaching” Roach warns us that :«» (1991:168)

In other words, some aspects might better be left for learning without teacher intervention. An advantage of this is that it allows more scope for learning initiative.
However, there seems to be a concordium for pedagogy here: prominence, tones, and key are particularly important in discourse, in that they allow speakers to negotiate their relationships and to indicate how they view the topic under discussion. At the same time they are particularly difficult to teach.

It is stress which is the most convenient vocal point for any cause of pronunciation.

At segmental level, it signifies vowel sound quality at intonation prominence

"One disadvantage of focusing on ling form is that learners have difficulty making the language real and responding to it in a natural way.

Working with stress can help them think about what they find important and what they want to convey as salient to make the text their own.
Chapter Eight: Pedagogical Implications

Introduction

8.1. Teaching Intonation in Context: Early Observations and Objectives

8.1.1. Conceptual Framework for Discourse Intonation

8.2. Guides for Instruction

8.3. Goals of Teaching DI

8.4. Suggested Methodology

8.5. Task and Real Life Correspondence

Conclusion
CHAPTER EIGHT

Pedagogical Implications

The aim of this chapter is to discuss the teachability of intonation in discourse based theory suggested by Brazil (1996d) and to implement the their uses communicatively adopting a Tsak-based Approach. Departing from the insights gained from our research work, we shall see what would be possible for EFL teachers to do to bridge the gap between the aspects of discourse intonation that could be taught theoretically and those that would help students to better understand spoken English and use authentically and intelligibly. The study finds support for the teaching of some features of discourse intonation.

The teaching of intonation seems to harmonise with communicative language learning in L1 setting, but it is not an easy aspect of English to incorporate into the EFL classroom.

In fact, new directions in research have shifted in focus on the acquisition of English pronunciation by NNS from individual vowel and consonants phonemes to suprasegmentals namely intonation. Hence intonation has become a promising area of SLA research.

8.1. Teaching Intonation in Context: Early Observations and Objectives
Celce-Murcia, Brinton, and Goodwin (2010) point out that prominence and intonation are two faces of the one coin. Intonational segmentation and contours are ruled by prominence placement. First approaches to intonation had little focus on the productive side of acquisition of tone system. Attention was directed towards the perceptual reception of tones and segments in isolated and prefabricated chunks.

While grammatical approaches to intonation argue for the role of intonation to signal syntactic structures and identify sentence type (Halliday, 1967, 1970; Brown, 1990; Hawkins, 1984), the attitudinal function to intonation is concerned with the expression of emotions and impressions of the speaker at the moment of speaking (Crystal, 1969; O’connor and Arnold, 19373). The latter overloads the only five main types of sentences with a set of ten tone groups. Consequently, both approaches are limited and subjective by putting a suprasegmentals part under the rules of either a segmental part or a psychological factor by referring to the simple judgment of the listener regardless the influence of external factors.

Sperber and Wilson (cited in Celce-Murcia and Olshtain, 2000, p.35) consider the pragmatic role of intonation in operating in a particular context. A certain use of tone within linguistic and social contexts makes the hearer distinguish old and new information. In addition, intonation guarantees the relevance principle in conversations by careful selection of tones to sound polite for example.

Do you know what time it is?” the host is explicitly asking for the time of day from the guest. Indirectly, the host could be suggesting that it is time for the guest to leave without being too obvious. However, if the host is fed up and is not too concerned about politeness, s/he might choose to give special prominence to the word *time*, thereby expressing some consternation at the fact that s/he and his/her guest are still sitting and chatting.
This example supports Brazil’s *et al* view that “tone groups are shaped by moment-by-moment needs of conveying messages appropriately in the speaker’s preferred intentions” (p.121). Thus, there are neither fixed relationship between tone units and the speaker’s emotions nor between him and his selection of syntactic structures.

Celce-Murcia and Olshtein (ibid) cite Gilbert’s statement about the role of pause, pitch variation, and lengthening in segmenting information into meaningful word groups. (1983).

In addition, intonation has some other communicative roles such as contrasting prominent syllables to shift the focus of attention. Further, intonation enables the expression of agreement and disagreement between interlocutors.

From what has been said above, EFL learners need plentiful practice and training of intonation uses to master the strategies of interaction management. Phonology and discourse do interact. Spoken discourse is regulated by other prosodic information management functions such as the speaker’s degree of interest, the relationship between the interlocutors, and the metaphorical uses of language.

One of the top goals of pronunciation teaching is to enable the learner acquire intelligible pronunciation. The latter does not necessarily mean perfect articulation or full imitation of natives. What matters enough is to teach pronunciation within the overall goal of achieving of achieving communicative competence. Morley (1991) calls for setting more realistic goals that suit the learners’ communicative needs rather than seeking a perfect pronunciation.

Functionally speaking, intelligible intonation is a very pertinent goal for learning outcomes such as conveying the message easily and getting the needed response as well.
Early observations of the Algerian curriculum in ministry of education reflect a demand for reform that would meet the global needs of English as an international language. The point that receives much reflection from teachers and course designers is the approach to be adopted/adapted to teach English that prepares the EFL learner to be proficient users of English in a variety of contexts such as science and technology, culture, and academic English. These learning outcomes should be outlined as curriculum goals that suggest the adequate approach to achieve them. In fact, the term approach is a vital part in the language teaching domain.

“They sum of assumptions course designers make about language and language learning… it is a combined theory involving both language and the learning process.” (Miliani, 2003, p.20)

It is clear from the definition that an approach is the overall theoretical framework for language teaching and learning. Further it the philosophy of teaching viewed by authorities to set guidelines for the linguistic policy and priorities to be attained in the long term. Moreover, Richards and Rodgers (1986) put different terminology for more workable matters. The taxonomy of terms is arranged according theory and practice of language and language teaching:

. . . . . An approach is a set of correlative assumptions dealing with the nature of language teaching and learning. An approach is axiomatic. It describes the nature of the subject matter to be taught. . . . . Method is an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach. An approach is axiomatic, a method is procedural. Within one approach, there can be many methods . . . .  A technique is implementational - that which actually takes place in a classroom. It is a particular trick, strategem, or contrivance used to accomplish an immediate objective. Techniques must be consistent with a method, and therefore in harmony with an approach as well.
(Anthony, 1963) classifies the three terms in accordance with parameters of course design. Thus an approach is theory and conception; method is decisions about components of the course; and technique is the actualization of procedural practices in the classroom.

A look at the definitions above displays that those views were thought of outside the classroom. Consequently, any decisions would be more or less unrealistic in terms of learning outcomes. Briefly, all language approaches and methods are decontextualised until they put the learner at the core of the teaching process.

Algeria has embarked on many educational reforms since the independence following a specific language planning that was all the time neither in parallel with the local necessities nor preparing the learner to the global market.

8.1.1. Conceptual Framework for Discourse Intonation

Recently, the pendulum has swung towards more contextualised teaching of intonation based on Brazil’ theory (1997). Systematically, DI has narrowed down the intonation patterns into tone unit, prominence, key/termination, and tones. Intonation helps the interrelatedness of utterances and to discourse as a whole.

The examination of NNS utterances set within this larger framework of discourse interpretation where they address their interlocutor using prosodic cues to orient him/her hearers to get or give a certain message. Therefore, any misuse of tones can affect comprehensibility and relationship between interlocutors. Implications drawn from the experiment and the teachers’ interview have permitted us to look deeply at the teaching hindrances that affected the teaching of pronunciation at the university level. Hints from the findings call for a tentative syllabus design to be implemented at the department level. We believe that courses designed by the teaching staff itself instead of using readymade syllabi
would not only engage the teachers professionally, but would certainly lead to the achievement of teaching objectives (learning outcomes).

The current syllabus of phonetics at the English department is limited in many ways: goals, objectives, content, material, and evaluation. To sum up, the syllabus should be reviewed. Being essentially based on theoretical lessons, the use of intonation patterns is not practiced in context and they do not go beyond the word or sentence level. In this vein, a discourse approach is suggested to teach intonation to NNS to check improvement in intonation patterns uses rather than to be a pass or fail system. Clennel (1997, p.117) explains that an intonation misuse is the main reasons behind NNS failure in holding intelligible conversations:

At the heart of many cross-cultural misunderstandings lie problems associated with intonation features of learner English. Failure to make use of the appropriate pragmatic discourse features of English intonation may result in serious communication breakdown between native and non-native speakers of even advanced levels of proficiency.

Clennel (ibid) believes that the teaching of discourse features of intonation to advanced NNS can improve their communication in native contexts. The process proves its usefulness with international students who carry on their studies on English speaking countries. There is some debate on how far can intonation be misleading?. Roach argues (1991,p. 168):”reports of miscommunication are overestimated, and that when nonstandard English creates misunderstanding or causes offence, the root of the problem is on “very few occasions” found to be intonation. Contrariwise, Pickering (2001), Clennel (1997) and Wennerstrom (1994), all working in ESL environments show the problems that intonational miscues can cause between native- and non-native speakers. Clennel(1997,p.118) summarizes these as follows: 1. The prepositional content (essential information) of the message may not be fully grasped. 2. The illocutionary force (pragmatic meaning) of utterances may be misunderstood. 3.
Interspeaker cooperation and conversational management may be poorly controlled. Jenkins, sees that most problems of NNS are:”… that while tones are non-vital, mistakes of prominence or “nuclear stress” are one category of phonological error which can cause breakdowns in communication. (2002, p. 87).

On the other hand, EFL course books, the results of research by Szpyra-Kozłowska et al (2003) determine which aspect of pronunciation are included.EFL syllabi show tendencies to teach attitudinal and grammatical functions although new course books are supposed to follow the Communicative Approach. As for the notation and transcription, simple arrows going up and down are used.

Communicative goals of language use should be used with advanced learners at the discourse level. That is why Discourse Intonation suits advanced learners at the university. Yet, the other approaches should not be totally neglected but used at early stages from a perceptive and imitative angle. Intonation instruction should start with …the primary goal of communicative proficiency rather than teaching the mechanics of intonation.” (1999 p.59 ).In the same line of thought, Gilbert (2014,p.36 ) states” An essential part of teaching the communicative value of intonation is to use exercises in which the listener’s answers depend on noticing the speaker’s choice of focus word.Such tasks give each student many opportunities to practice both speaking and listening. They also provide students with the opportunity to receive immediate practical feedback.Furthermore, changing the students’ patterns from time to time aide learning to accommodate variations to speech.”

Gilbert call for a more focus on listening as a key receptive skill which allows EFL learners to get familiar with the English patterns including irregularities that may lead them commit errors.
8.1.2. Guiding Principles for Phonetics Course Design

A target situation analysis to phonetics course development addresses basic questions for setting realistic goals. Trying to assess data from the language learners needs, course designers attempt to answer questions about their learners, their background, and their probable language context of use. Teaching pronunciation, as a result, focuses on intelligibility, comprehensibility, and meaning negotiation.

Smith and Nelson (1985) (cited in Celce-murcia, Brinton ,andGoodwin(2010,p.275) define intelligibility as being “not speaker –or listener-centered but is interactional between speaker and hearer.

Intelligibility is required from both interlocutors and can shift according to the context. Brown (1991b,p.5) points out;

The speaker may be more intelligible or less intelligible to a listener, depending on who the particular listener is, rather than on the clarity of the speech itself.

Non native speakers find it non achievable each time they seek a native pronunciation model. Cook(1999) cited in ibid) argues that the traditional focus on the native speaker in language teaching has created an unattainable goal, causing the profession to overlook the value of the successful L2 user as a model. He suggested the term multicompetent language user. The entire aforementioned situation provides additional reasons for teaching intonation from discourse perspective and puts DI as a solid ground for NNS to get rid of the burden of achieving native-like competence.
As the teaching goals of intonation have shifted to context-specific intelligibility, the issue of native speaker teacher is no more an issue. Instead, nonnative teachers can be trained to teach in context.

### 8.2. Guides for Instruction:

Following Brazil’s model (1997), two main features are focused on: prominence and intonation. Brazil’s book Pronunciation for Adult learners of English (PALE) is the behind his claim:”..it is important for a teacher to be aware of this relationship between context and the meaning-changing significance of different key selections, otherwise he is likely to increase rather than reduce the student’s confusion” Brazil (1994a:3) emphasises the communicative aspect of intonation as he refers to that feature in PALE as follows: it [PALE] makes its first objective an increased awareness of how the intonation system of English is used. This can only be done if we assume that language is being used to communicate, for intonation is the means whereby we organise our language into patterns that fit the present communicative need.

Teachers ought to bear this point in mind in teaching intonation and also try hard to make it understood by their students. It is to select texts with which students have been through as listening and reading comprehension activities, they can be familiar with contexts of interaction as well as vocabulary and grammatical patterns of the texts, as Brazil suggests (1994b, p. 4). Thus they can develop their perception of the target intonation patterns.

Conversations are contextualized opportunities to identify procedures of spoken interaction.. Authentic material is so vital that a teacher needs to examine both the text itself and the quality of the recording before using it for discourse intonation teaching. Communicative course books of intonation are recommended to prepare the learners listen to
longer passages where they are likely to find a variety of tone uses and pitch variations so that they become competent listeners and speakers.

In fact, one first major goal to teach intonation in at discourse level is to raise EFL learners’ awareness.

It is obvious that Brazil’s model is encouraging the acquisition of communicative competence by teaching intonation within CLT framework.

### 8.3. Goals of Teaching DI:

1. To identify and correctly use prominence to highlight the most important information in a thought group.
2. To use proclaming and referring tone for new or given information.
3. To use rise-fall tone in tag questions to quest for agreement and fall rise tone to ask for information.
4. To take turns in a conversation using tones that signal finality or end of the statements.
5. Varying tone choices according to the nature of relationship between the interlocutors.

### 8.4. Suggested Methodology

We believe that discourse intonation teaching is best situated within task-based approach. This approach that has evolved since the 1980’s when it gained its popularity in language teaching research. In (2009) puts real –life tasks at the center of this approach. Larsen (2005) considers that Task-Based approach is to teach language naturally.
Components of the Task-Based Approach

a) **Goals**: Nunan (2004) notes that the communicative goal proposes that languages is used for maintaining interpersonal relationship and to interchanges information, opinions, attitudes, feeling and ideas to accomplish things.

b) Input is the spoken, written and visual data that are used in the course to complete a task by learners. A wide range of sources provide the input.

c) Learner's role is where learners are expected to play in carrying out learning task as well as social and interpersonal relationship between participants to develop autonomy learner take responsibility of their own learning of the how-to-learn.

d) Setting refers to what the task requires concerning classroom management. Either is at school, a workplace, a language center or self-access center.

8.5. Task and Real Life Correspondence.

Ellis (2003) claimed that interactional patters which are similar to those-of real-life situation are called authentic tasks. Authentic materials motivate the learners and increase their interest to the course. Hence, Willis & Willis (2007) compares classroom speaking to real world use on three points:

**Table 8.1**: Classroom v s. Real-world Speaking.

<table>
<thead>
<tr>
<th>Classroom use</th>
<th>Real-World use</th>
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</thead>
</table>

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Exposure

- T and non-proficient users (mostly adult students)
- Artificial
- Teacher chooses content
- Limited

- Native-like or a range
- Authentic
- Students chooses content
- Unlimited

Use

- Artificial
- Determined by the teacher

- Authentic
- Determined by students

Motivation

- Limited rewards
- Rewarded by the teacher


It is clear from the table that classroom language use limits the learners proficiency which recommend for the teachers to look for real life opportunities to practice the spoken language more authentically and naturally. Therefore, the strategic and the pragmatic competence are promoted. Intonation uses in real world are then, integral part of the process according to the Task-Based Approach. Chapman’s study reveals the beneficial effect that a pre-listening activity based on a task-based approach has on students learning discourse intonation. While Chapman’s tasks selection is purely based on speculative teaching, Clennel (1997) supports explicit teaching of the intonation system with clear instructions given to the learner.

Some suggested activities and tasks are given below to communicatively teach intonation in discourse.
- Task one:

In pairs, students are given a map and asked to take turns.

**Aim**: to listen to the instructions.

**Principle**: in fact the presentation, practice, production (ppp) or presentation, practice, use (ppu) are suitable for the teaching steps of skills. Nevertheless, ppp is focusing on the productive skill rather than the receptive ones. Still, they it is worth trying since it teaching the rules explicitly. If teachers want to teach intonation inductively via raising their consciousness, they have to do it with advanced learners but not in the first stages of the syllabus. Woodward (1991) suggests the use of inductive learning for the memorisation of rules, and (ppp) is effective for applying knowledge by communicating.

**Step one**: listening for a gist.

**Aim**: activating learners’ schemata

- NS/NNS interaction

- Authentic use of language

**Step two**: Second listening

**Aim**: identifying tone unit boundaries

- practice pauses

- recognising prominent syllables

**Step three**: Third listening
**Aims**: after making speech division at tone unit boundaries students will listen to shorter passages from the same script to check their answers.

**Task two: Your turn! Read out!**

**Aim**: the students are required to read aloud texts of various types and structures: poetry, stories, and dialogues to practice tones and to make pauses whenever necessary.

**Task three: “Mirror, mirror!”**

**Aim**: students will use other paralinguistic channels to accompany their pronunciation of tones with body language, facial expressions and gestures.

Role plays, monologues and simulations are the most suitable task-based activities to master tones and paralanguage fluently for more authentic use of patterns. Such activities will promote communicative competence. (discourse and pragmatic competence.

Extracurricular activities are encouraged such as organizing university TED talks for authentic intonation practice.

Other activities are suggested for extensive use. (see appendix VIII).
Conclusion

This chapter sketched the main principles of teaching intonation communicatively under discourse based model. The Communicative Approach has paid more attention to the teaching of intonation. Widdowson (1978) relied mainly on the instruction of supra-segmental features in a discourse-based view to language teaching i.e shift from bottom-up to top-down processing of language analysis.

The internalisation of prosodic features is most situated within task-based approach for advanced learners.
GENERAL CONCLUSION
General Conclusion

The present study aimed at investigating and analysing the intonational system of English checking the line of development of foreign learners of English intonation. It is also, worth to try to check non-native perception and interpretation of English intonation through investigating the use of intonation patterns by foreign learners in some given contexts. Being a suprasegmental language, English is better understood and better transmitted in its spoken form if its suprasegmental features (stress, intonation, rhythm, pitch..) are mastered or at least used appropriately. Any inappropriate use of intonation may lead to communication breakdown. Not surprisingly, the intonation of nonnative English poses serious intelligibility problems to native speakers of English.

On the other hand, difficulty lies again in the occurrence of several varieties of English which are not always in accordance with the normal RP (Received Pronunciation) pattern and the characteristic rhythm is not maintained. in fact it is appears from the literature review that intonation acquisition is not only a difficulty for Arab learners (Algerian), but it is hindrance in English speaking countries too. For instance, the division of speech into sense groups and tone groups is sometimes faulty; the pauses are made at wrong places. The place of the tonic syllable is not always at the place where it would be in normal English.

The choice of Discourse intonation has emerged from both theoretical and practical reasons regarding features of English intonation.

Hence the study attempted to answer a general research question:How do EFL learners acquire second language intonation system?

A set of hypotheses were put :
1. English as second language learners acquire through different stages (interlanguage) affected by transfer.

2. Also, it is postulated that NNS' comprehension of the meaning of English intonation patterns depend on the similarities of intonation patterns between their mother tongue and English.

3. NNS who have been more exposed to native English input will be competent in English intonation.

4. Differences between NS/NNS intonation system affect the way information is structured and meaning conveyed via specific tones.

Triangulation in this study is adopted to collect relevant data for analysis.

The teachers' interview revealed the urgent need for reforming language syllabi among which pronunciation ones intonation, thus, should be taught in context. Recently, the shift begun to be «seriously and systematically taken into account both in the literature devoted to foreign language learning and teaching itself».

Textbooks, represent the source of difficulty of English intonation for the foreign learners is to that it is taught on its structural analysis rather than on its communicative value. Hence, learning the intonation of a foreign language entails complex perceptive and productive processes mostly beyond the common level through the understanding of its prosodic features and the appropriate pedagogical practices and resources.

Acquiring a language pronunciation places the influence of some factors that characterized the second language learners system. The first factor is language transfer. Utterances in the target language may exhibit interference from the mother tongue. It becomes clear and not surprising if when we notice that intonation, in particular of all the prosodic
aspects of English, appears to be a fertile area for language transfer. It is the area in which the
teaching of English to non-native learners is least welcome.

The fact that may lead non-native learners avoid the uses of the intonation, resorting
instead to paraphrasing through syntactic expansion or some other ways to disambiguate their
utterance.

The teachers’ views are supported by the students in the sense that we are still long far
away from providing a coherent alternative model of English pronunciation since the learners
are still struggling with the teaching methodology of phonetics.

T-test results show little improvement of the subjects trained with DI. At the theoretical
level, the subjects showed better results. Above all, discourse intonation considers intonation as
discourse, neither grammatical nor attitudinal. It is based on the speaker’s understanding,
perception, and reflection to knowledge, or the background he shares with the hearer in a given
context. The rising tone and the falling tone are sometimes used in places in statements and
sound unfamiliar the RP speaking listeners.

The problem of intonation for the users of English as a second language has been
accounted for in various ways.

Perspectives for future research would focus on more practical model of discourse
intonation taught within CLT to teach English as an international language.

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The fact that may lead on-native learners avoid the uses of the intonation, resorting instead to paraphrasing through syntactic expansion or some other ways to disambiguate their utterance.

The relationship between intonation and meaning must be recognized. (the communicative importance of intonation)

More troubles occur when we find out that the rules of intonation given in English language teaching books are inadequate for what occurs in natural speech.

Authentic speech goes far beyond suggested rules. Thus, the absence of any definite contextual cues to aid the non-native listener or reader make it difficult and ambiguous for them to interpret the intonation contours specially the attitudinal interpretation.

As far as perception of intonation is concerned, correctness in identifying and analysing English tones as different is real problem even amongst specialists.
Coming back to language transfer, one can say that non-native learners of English can reach a high standard of grammar and pronunciation of its sound segments (Segmental phonology) but they often cannot appropriately use its intonation.

To avoid frustrating and unpleasant conversation, language teachers have lately become aware of shifting the focus of their pronunciation teaching more towards the inclusion of suprasegmentals in par with segments in order to improve the general comprehensibility (Celce-Murcia, Brinton and Goodwn (1996).

It is therefore vital for language teachers to be aware of the prosodic and intonational "errors" second language learners are likely to make.

By accepting the idea that favours the role of intonation in communication, one can state that intonation not only conveys linguistic information, but also a key factor in regulating discourse and is an important indicator of speaker identity, reflexion, age, gender, psychological state and sociolinguistic milieu. Since there is no one to one correspondence between intonation and meaning, a meaning can be found with the wrong intonation pattern. Given that, we may meet listeners forming a negative impression of speaker based on inappropriate use of intonation.

The use of intonation patterns in a vivid creative language based on reading aloud poetry.
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Appendices
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<th>Appendix I Interview Scripts</th>
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<td><strong>Section one : Personal and professional information</strong></td>
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<tr>
<th>Teacher 1</th>
<th>Teacher 2</th>
<th>Teacher 3</th>
<th>Teacher 4</th>
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<tbody>
<tr>
<td><strong>1.</strong> Could you tell me about your experience as a teacher at university?</td>
<td>Well, I've been teaching for about 28 years at university. I taught different modules such as linguistics, phonetics, oral expression I am a full time teacher with magister in linguistics.</td>
<td>Good afternoon, thank you for inviting me. I am a teacher of English at Kasdi Merbah University. I started teaching in 2013 with an MA degree in applied linguistics from Tunisia and I am still conducting my PhD research. Well, the first module I was assigned to teach was phonetics for first year undergraduate students.</td>
<td>Good morning, I am a full time university teacher since 27 years. I am a professor in applied linguistics and TEFL. I taught many courses including linguistics, grammar, phonetics, oral expression and writing.</td>
</tr>
<tr>
<td><strong>2.</strong> How do you describe or evaluate your experience in teaching second language phonetics at University?</td>
<td>I taught phonetics for all levels for about 25 years in both the classical and LMD system</td>
<td>I taught phonetics for 04 years. I taught first and second year in LMD system</td>
<td>I taught phonetics, which was the first module I taught, for 11 years. I taught all levels at both the classical and the LMD systems.</td>
</tr>
<tr>
<td><strong>3.</strong> Have you received any kind of training to teach phonetics?</td>
<td>Yes, I have received a training abroad and I have research works in contrastive phonology of Arabic an English. My training was in 1990's with much focus on vowels and consonants acquisition. The application of what I had in the training in my classes had a great effect on the learners.</td>
<td>Frankly, No I haven't received face to face training in teaching phonetics with the supervision of the university, but I most of the time I watch on YouTube how to conduct workshops dealing with the teaching of pronunciation. It was an online training, so that to know what I can do as NS/NNS. I've learned a lot from those workshops.</td>
<td>Yes, I have received face to face training programmes as well as online ones. In fact, phonetics and speaking were parts of whole training programs by World Learning Algeria, that had as a major goal to look for best practices in the Algerian universities and to improve teachers competencies such as assessment, course design and skills instruction. By the end we could develop a syllabus of phonetics based on the core parameters of course design mainly writing SMART objectives. The use of the outcomes of the training in my classes has helped in narrowing down the content but no real outcomes were observed as far as phonological competence is concerned</td>
</tr>
</tbody>
</table>
Section Two: the Context of teaching phonetics

4. What factors and situations under which you teach phonetics at the department?

Teaching phonetics is not an easy task. Teaching NNS is the great challenge. My concern is to enable the students pronounce clearly and articulate correctly. For them a good pronunciation is a good articulation of vowels and consonants, but English pronunciation is far beyond that. Stress and intonation are key requirements for the, but they do not pay more attention to them.

Factors: phonetics module under the LMD reform has witnessed some changes. The course has little importance in comparison to written expression and linguistics, as its place in LMD curriculum has decreased in comparison to its place in the classical system. I used to teach phonetics for three years delivered in three ways: Lectures tutorials and labs. In addition classrooms have become larger up to 48 students per class, which is not the essence of LMD reform. This is hard if not impossible for me to monitor and observe all the students every time in just one session per week.

Facilities: Another factor that complicates the teaching of phonetics is the lack of materials (authentic and non authentic). There are no sufficient and updated multimedia language laboratories consequently, I turned to teach phonetics more theoretically which affected the receptive ability of the learners and thus their productive passages.

Syllabus: For the syllabus we are in struggle in creating balance between time constraints and achieving the course goals. In the second

So, at the very beginning, the first problem, I've encountered was selecting material to prepare the course (the lesson) for the students when I google in the net, I find many books about phonetics but I was not really able to select all of them because some of them were only at the level of theory; they were theorizing what is means by phonetics, then I opted for other books that include more, practice about vowel pronunciation, consonants pronunciation, aspects of connected speech, stress, and intonation, then the moment I've found those books with practice I felt that the course will be easier. And the second problem that I found is that the class was large and the noise coming from outside was as well hindering the teaching of pronunciation consonants and vowels. Those were some of the main problems I've encountered, for teaching facilities, I was trying while teaching phonetics

Teaching phonetics for me at the beginning was challenging but enjoyable. In the first years of my teaching, there was availability of language laboratories in the old building of the department, in addition to the rich library sources with cassettes for listening. All this has made the teaching more contextualized and active. On the other hand, extensive English sources were not available such as the internet. The teacher then, was almost the only model for pronunciation in addition to the listening scripts. Moreover teaching NNS at this southern region of Algeria is difficult due the differences between English and Arabic on the one hand, and the different dialects in the south on the other hand. Teaching phonetics was more theoretical than practical or in context segmental phonology was the predominant goal of language

The first course I taught was phonetics for all levels, I had the pleasure to make this course with pure physical properties a fun class. Still, the students sometimes were frustrated the irregular nature of English pronunciation and could not cope with several exceptions of the rules they have to memorise. At the level of written exercises, the students show very acceptable results; at the level of practice or rule justification the students were unable to show their real learning outcomes. Year after year, the classes became larger, with little importance given to phonetics and the unavailability of materials especially authentic material. Very little time is allotted to phonetics with one session per week. No clear objectives and clear assessment methods. The absence of listening comprehension as a separate course has diminished the receptive skills of the students, and has pushed them to resort to extensive listening outside the classroom with particular reference to only one variety American English and slang language that is far from being academic.

Finally, the LMD system insists on collaborating teaching which is hard to attain with unstable syllabi and changing the teaching staff.
year, we have several goals to achieved: mastery of stress patterns, intonation patterns, aspects of connected speech, weak forms
to be me myself an example for my students so that they can pronounce the words after me in case the audio file or the computer crashed down I would be obliged to be myself the material provided for the pronunciation.
mastery. Recently, classes became larger, with the lack of material in the new building of the department. All these, made difficult for us to assess phonetics as a separate course.

<table>
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<tr>
<th>5. What pronunciation aspects do you find the most challenging to teach? Why?</th>
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<tr>
<td>At the level of segmental phonology, I've found /P/-/b/ sounds challenging for Arab speakers /θ/ sound is hard for students from Ouargla city. These problems are due to inter lingual interference. For suprasegmentals, stress and intonation are very hard to internalise. In general, contrastive phonology still represent an area of errors for NNS. Why?: they are taught out of context.</td>
</tr>
<tr>
<td>In addition to contrastive analysis of both phonological systems English and Arabic stress and intonation are still challenging for me as a teacher and for my learners too. Why?: Prosodic features in general are abstract and complicated they go beyond the word level and are taught in isolation. In addition the learners level is another reason.</td>
</tr>
<tr>
<td>In fact all aspects are difficult in taught in a mechanical way. Most importantly intonation needs particular teaching techniques and more natural practice which is not available all the time lack of material is another reason. Also the differences between L1 and L2.</td>
</tr>
<tr>
<td>Segmental phonology errors can be overcome, but acquisition prosodic features namely intonation is still hand. May rules, several functions of intonation, different ways of speech analysis, decontextualised teaching, all these make intonation teachability questionable.</td>
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<tr>
<th>Section three: The teaching of intonation in context</th>
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<tr>
<td>The word that can describe my teaching intonation evaluation is 'defective'. I guess that the students are facing different challenges such as language differences, lack of material and authentic use of language, timing, syllabus deficiency,...</td>
</tr>
<tr>
<td>We are teaching under unworkable conditions. For the first year, it was not that difficult at all since we are at the level of segmental features; I'm just teaching them articulatory phonetics: how to pronounce words in isolation for the second year, the process is more complicated when it comes to stress and intonation. There are no tools no practice no sufficient time.</td>
</tr>
<tr>
<td>Teaching intonation is again influenced by mother tongue, lack of aids, absence of clear objectives decrease of time allotted are circumstances that describe the scene of teaching intonation at the university.</td>
</tr>
<tr>
<td>It is true that acquisition of phonology is compulsory for the acquisition target language since English is an intonation language; we have to reconsider the circumstances of its teaching. Intonation is taught more theoretically with written exercises with no real aims of using it in context. The acquisition of tone is not sure, since there is no adequate material to offer concrete practice, and there is little time to teach intonation in the phonetics syllabus. Students do not find opportunities to use intonation in other courses such as oral, literature, listening is missing so that a native like fluency is still not guaranteed.</td>
</tr>
</tbody>
</table>
7. Can you follow your learners' stages of intonation acquisition?

| Yes, but within a very limited scope. We can observe our learners' acquisition of tones only in the classroom, real life contexts if use are not something that we can follow. At the discourse level, students cannot refer back to intonation rules during a flow of speech. They do not stop to think about which tone to use. Most importantly, they are focusing on meaning rather. | Yes, but at some stages, the learners tend to bring their mother tongue rules to apply then on L2 which is difficult to follow or sometimes to explain. | No, we cannot follow the stages unless we are putting the learners to acquire tones naturally which is almost impossible in an EFL classroom. In addition, some stages show L1 interference and can lead to committing errors. | Yes to some extent stages of intonation acquisition have to show not only the use of tones by intonation but they have to reflect their level of intelligibility and fluency. That is why it is sometimes not measurable to follow their stages of acquisition. |

8. What approach do you follow to teach intonation?

| I follow mainly the classical approach giving me guiding principles form O'Connor and Gimson. At some levels, I try to teach communicatively to lessen the theoretical nature of the teaching of phonetics. So I opt for communicative tasks for more practice and consolidation. | So, most of the time I tend to adopt CLT i.e. I'd like to involve my students in the process of learning more than just lecturing, I see that pronunciation is more a productive skill... I think that rule then practicing is most as helpful as practice then let them themselves reach the rule. | I try to teach in context. This is the spirit of communicative language teaching. With reference to discourse level, not sentence level. I believe this would promote the learners' communicative competence not only for phonetics, but for language skills in general. | I mainly teach within CLT framework. Most of my sessions are interactive and full of practice. On the other hand, there is a tendency towards implementing discourse findings in the language classroom. I strongly encourage practice and active learning CLT enables us go beyond the emotional and grammatical functions of intonation so that the interlocutor in a given situation would be more intelligible and fluent. |

9. Do you think intonation can be taught?

| Definitely yes. Intonation can be taught particularly to adults or advanced learners. Provided that we focus on more drilling and imitation. | Yes it can be taught but with hard work, the students level is another factor for the teachability of intonation. | Yes it can be taught and assessed within the academic setting, but nothing can assure mastery of use outside the classroom. | Yes it can be taught. It depends on the focus. Teaching beliefs about intonation should not center arrow viewing intonation as a mere use of tones; it is a pragmatic tool for regulating discourse, we should examine all its functions. |

10. What aspects do you focus when you teach intonation?

<p>| I mainly teach tones (rising/falling). In additions I try to think tones lot information. | I teach tone shapes and tonic syllables as I train them about tone units division and analysis. | I teach tones and sentence stress. | I focus on intonation patterns such as tone shapes, prominence, tonic syllables and tone unit boundaries. Recently I tried more practice on pitch range so that to give the learners more opportunity to reach native like accent.. Functionally, I try to give intonation vivid roles in speech by teaching theme/theme new and old information marked by given tone shapes, organising conversations between students based on |</p>
<table>
<thead>
<tr>
<th>Question</th>
<th>Response 1</th>
<th>Response 2</th>
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<td>11.Have you tried to teach Discourse Intonation?</td>
<td>No, I haven’t. It is difficult. It is not sufficient. It is good at theory but hard to apply. It necessitates long natural passages which are not available in EFL classes all the time.</td>
<td>No, I know the approach and theory but I haven’t tried it yet. The students are not those advanced and do not have background knowledge about discourse.</td>
<td>Yes, I tried it even through it is a difficult model. I tried it first in the classical system with third year students. At some stages it is difficult, but with practice in situations, it could be applicable at least for tones. One could only teach it if the learners master discourse notions and if they look at other functions of intonation in addition to grammatical and attitudinal functions. Intonation with discourse framework has pragmatic and social functions.</td>
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<td>12.What were your students attitudes towards DI?</td>
<td>Reluctant and they see it too demanding.</td>
<td>Difficult for them and needs simplification.</td>
<td>Difficult, not sufficient.</td>
</tr>
<tr>
<td>13.Do you think that appropriate use of intonation and tones in the Discourse Intonation help learners acquire more intelligible and native like pronunciation?</td>
<td>Yes but after a long training.</td>
<td>Yes by the use of communicative activities.</td>
<td>Difficult but interesting. The students felt frustrated by the new theory, new terminology, new tone uses, but I still believe it can serve the learners’ communicative needs in a global era. This theory would promote the discourse competence of the learners as a key component of communicative competence.</td>
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<td>14.Do you think that intonation should be given more important place in the phonetics syllabus?</td>
<td>Yes, It is helpful for intelligibility suprasegmental phonology is more different and needs more time to teach.</td>
<td>Yes, we have to shift from theory to practicality matters. We need more time for mastery and assessment.</td>
<td>Yes absolutely if undertaken in real contexts of language use. The students have to practice their intonation patterns with a variety of techniques and registers. Techniques such as reading aloud different passages is helpful. The teacher has to design communicative activities such as role play, debates, for more authentic use of language.</td>
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</table>
Section four: Suggestions

15. What do you suggest to rethink the place of intonation in pronunciation syllabus?

- Involve the students in the curriculum. Towards a more learner centred teaching.
- The integration of CLT as framework would enhance the language proficiency and the speaking skills of the learners.
- The use of material and technology to teach intonation easily.
- Listening should be integrated as a separate course.
- Training programmes
- Collaboration with oral expression teachers.
- Continuous process of course design.
- Listening is crucial.
- Multimedia is important for authentic and contextualised learning.
- Collaborative teaching.
- Assessment tools
- SMART objectives.
- Communicative activities.
- Authentic assessment tools.
- SMART objectives.
- Communicative activities.
- Continuous process of course design.
- Authentic material.
- Collaborative teaching.
- the integration of listening comprehension taught on a discourse based approach.
- Decrease theory and augment practice.
- Analysing students' needs.
- Setting realistic objectives.
- Teacher training and development.
- Using intonation authentically to reach the stages of delivering natural passages.
- Designing communicative activities.
- Improve classroom management devoting more time to suprasegmental phonology.

Thank you for your cooperation

Thank you!

Thank you! I hope this would be of benefit in the future.

Think you and good luck.

Thank you. I hope this would provide some hints in the teaching of intonation in the future!

Appendix Interview scripts

<table>
<thead>
<tr>
<th>Teacher 1</th>
<th>Teacher 2</th>
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<tr>
<td><strong>Section one: Personal and professional information</strong></td>
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<td>1. Could you tell me about your experience as a teacher at university?</td>
<td>Well, I've been teaching for about 28 years at university. I taught different modules such as linguistics, phonetics, oral expression I am a full time teacher with magister in linguistics.</td>
<td>Good afternoon, thank you for inviting me. I am a teacher of English at Kasdi Merbah University, I started teaching in 2013 with an MA degree in applied linguistics from Tunisia and I am still conducting my PhD research. Well, the first module I was assigned to teach was phonetics for first year undergraduate students.</td>
<td>Good morning, I am a full time university teacher since 27 years. I am a professor in applied linguistics and TEFL. I taught many courses including linguistics, grammar, phonetics, oral expression and writing.</td>
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<td>2. How do you describe or evaluate your experience in</td>
<td>I taught phonetics for all levels for about 25 years in both the classical LMD system</td>
<td>I taught phonetics for 04 years. I taught first and second year in</td>
<td>Well, I am a full time teacher at university. I have been teaching for 14 years at the university. I taught many courses including written expression, oral expression, linguistics, TEFL, ESP creative writing, discourse analysis, phonetics. I have a PHD in Applied linguistics and language teaching.</td>
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Let's break down the document into its sections and content for better understanding:

### Section One: Teaching and Training

**Teaching Second Language Phonetics at University?**

| Yes, I have received a training abroad and I have research works in contrastive phonology of Arabic an English. My training was in 1990's with much focus on vowels and consonants acquisition. The application of what I had in the training in my classes had a great effect on the learners. |
| Frankly, No. I haven't received face to face training in teaching phonetics with the supervision of the university, but I most of the time I watch on YouTube how to conduct workshops dealing with the teaching of pronunciation. It was an online training, so that to know what I can do as NS/NNS. I've learned a lot from those workshops. |
| No, I have received no training in teaching phonetics. Resource books with tapes and audio-supports helped me enhance the phonological awareness and ability of my students. |

### Section Two: The Context of Teaching Phonetics

| Teaching phonetics is not an easy task. Teaching NNS is the great challenge. My concern is to enable the students pronounce clearly and articulate correctly. For them a good pronunciation is a good articulation of vowels and consonants, but English pronunciation is far beyond that. Stress and intonation are key requirements for the, but they do not pay more attention to them. Factors: phonetics module under the LMD reform has witnessed some changes. The course has little importance in comparison to written expression and linguistics, as So, at the very beginning, the first problem, I've encountered was selecting material to prepare the course (the lesson) for the students when I google in the net, I find many books about phonetics but I was not really able to select all of them because some of them were only at the level of theory; they were theorizing what is means by Teaching phonetics for me at the beginning was challenging but enjoyable. In the first years of my teaching, there was availability of language laboratories in the old building of the department, in addition to the rich library sources with cassettes for listening. All this has made the teaching more The first course I taught was phonetics for all levels, I had the pleasure to make this course with pure physical properties a fun class. Still, the students sometimes were frustrated the irregular nature of English pronunciation and could not cope with several exceptions of the rules they have to memorise. At the level of written exercises, the students show very acceptable results; at the level of practice or rule justification the students were unable to show |
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### Table

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<th>Section Two: The Context of Teaching Phonetics</th>
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<td><strong>Factors:</strong> phonetics module under the LMD reform has witnessed some changes. The course has little importance in comparison to written expression and linguistics, as So, at the very beginning, the first problem, I've encountered was selecting material to prepare the course (the lesson) for the students when I google in the net, I find many books about phonetics but I was not really able to select all of them because some of them were only at the level of theory; they were theorizing what is means by Teaching phonetics for me at the beginning was challenging but enjoyable. In the first years of my teaching, there was availability of language laboratories in the old building of the department, in addition to the rich library sources with cassettes for listening. All this has made the teaching more The first course I taught was phonetics for all levels, I had the pleasure to make this course with pure physical properties a fun class. Still, the students sometimes were frustrated the irregular nature of English pronunciation and could not cope with several exceptions of the rules they have to memorise. At the level of written exercises, the students show very acceptable results; at the level of practice or rule justification the students were unable to show</td>
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<td>5. What pronunciation aspects do you find the most challenging to teach? Why?</td>
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<td>At the level of segmental phonology, I’ve found /p/-/b/ sounds challenging for Arab speakers. The /b/ sound is hard for students from Ouargla city. These problems are due to interlingual interference. For suprasegmentals, stress and intonation are very hard to internalize. In general, contrastive phonology still represent an</td>
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<td>In addition to contrastive analysis of both phonological systems English and Arabic stress and intonation are still challenging for me as a teacher and for my learners too. Why?: Prosodic.</td>
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<td>Contextualized and active. On the other hand, extensive English sources were not available such as the internet. The teacher then, was almost the only model for pronunciation in addition to the listening scripts. Moreover, teaching NNS at this southern region of Algeria is difficult due the differences between English and Arabic on the one hand, and the different dialects in the south on the other hand. Teaching phonetics was more theoretical than practical or in context segmental phonology was the predominant goal of language mastery. Recently, classes became larger, with the lack of material in the new building of the department. All these, made difficult for us to assess phonetics as a separate course.</td>
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<td>Segmental phonology errors can be overcome, but acquisition prosodic features namely intonation is still hand. May rules, several functions of intonation, different ways of speech analysis, decontextualised teaching, all these make intonation teachability</td>
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<p>| its place In LMD curriculum has decreased in comparison to its place in the classical system. I used to teach phonetics for three years delivered in three ways: Lectures tutorials and labs. In addition classrooms have become larger up to 48 students per class, which is not the essence of LMD reform. This is hard if not impossible for me to monitor and observe all the students every time in just one session per week. |
| Facilities: Another factor that complicates the teaching of phonetics is the lack of materials (authentic and non authentic). There are no sufficient and updated multimedia language laboratories consequently, I turned to teach phonetics more theoretically which affected the receptive ability of the learners and thus their productive passages. Syllabus: For the syllabus we are in struggle in creating balance between time constraints and achieving the course goals. In the second year, we have several goals to achieved: mastery of stress patterns, intonation patterns, aspects of connected speech, weak forms |
| phonetics, then I opted for other books that include more practice with vowel pronunciation, consonants pronunciation, aspects of connected speech, stress, and intonation, then the moment I’ve found those books with practice I felt that the course will be easier. And the second problem that I found is that the course was large and the noise coming from outside was as well hindering the teaching of pronunciation consonants and vowels. Those were some of the main problems I’ve encountered, for teaching facilities, I was trying while teaching phonetics to be me myself an example for my students so that they can pronounce the words after me in case the audio file or the computer crashed down I would be obliged to be myself the material provided for the pronunciation. |
| year after year, the classes became larger, with little importance given to phonetics and the unavailability of materials especially authentic material. Very little time is allotted to phonetics with one session per week. No clear objectives and clear assessment methods. The absence of listening comprehension as a separate course has diminished the receptive skills of the students, and has pushed them to resort to extensive listening outside the classroom with particular reference to only one variety American English and slang language that is far from being academic. Finally, the LMD system insists on collaborating teaching which is hard to attain with unstable syllabi and changing the teaching staff. |</p>
<table>
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<th>Area of errors for NNS. Why?: they are taught out of context.</th>
<th>Features in general are abstract and complicated they go beyond the word level and are taught in isolation. In addition the learners level is another reason.</th>
<th>The time lack of material is another reason. Also the differences between L1 and L2.</th>
<th>Questionable.</th>
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<tr>
<td><strong>Section three: The teaching of intonation in context</strong></td>
<td>The word that can describe my teaching intonation evaluation is 'defective'. I guess that the students are facing different challenges such as language differences, lack of material and authentic use of language, timing, syllabus deficiency,...</td>
<td>We are teaching under unworkable conditions. For the first year, it was not that difficult at all since we are at the level of segmental features; I'm just teaching them articulatory phonetics: how to pronounce words in isolation for the second year, the process is more complicated when it comes to stress and intonation. There are no tools no practice no sufficient time.</td>
<td>It is true that acquisition of phonology is compulsory for the acquisition target language since English is an intonation language; we have to reconsider the circumstances of its teaching. Intonation is taught more theoretically with written exercises with no real aims of using it in context. There is no adequate material to offer concrete practice, and there is little time to teach intonation in the phonetics syllabus. Students do not find opportunities to use intonation in other courses such as oral, literature, listening is missing so that a native like fluency is still not guaranteed.</td>
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<td><strong>6. What circumstances under which you teach intonation?</strong></td>
<td>Yes, but within a very limited scope. We can observe our learners' acquisition of tones only in the classroom, real life contexts if use are not something that we can follow. At the discourse level, students cannot refer back to intonation rules during a flow of speech. They do not stop to think about which tone to use. Most importantly, they are focusing on meaning rather.</td>
<td>Yes, but at some stages, the learners tend to bring their mother tongue rules to apply then on L2 which is difficult to follow or sometimes to explain.</td>
<td>No, we cannot follow the stages unless we are putting the learners to acquire tones naturally which is almost impossible in an EFL classroom. In addition, some stages show L1 interference and can lead to committing errors.</td>
</tr>
<tr>
<td><strong>7. Can you follow your learners stages of intonation acquisition?</strong></td>
<td>I follow mainly the classical approach giving me guiding principles form O'Connor and Gimson. At some levels, I try to teach communicatively to</td>
<td>So, most of the time I tend to adopt CLT i.e. I'd like to involve my students in the</td>
<td>I try to teach in context. This is the spirit of communicative language</td>
</tr>
</tbody>
</table>
| **8. What approach do you follow to teach intonation?** | I mainly teach within CLT framework. Most of my sessions are interactive and full of practice. On the other
I lessen the theoretical nature of the teaching of phonetics. So I opt for communicative tasks for **more practice and consolidation**.

The process of learning more than just lecturing, I see that pronunciation is more a productive skill... I think that rule then practicing is most as helpful as practice then let them themselves reach the rule.

Teaching. With reference to **discourse level**, not sentence level. I believe this would promote the learners’ **communicative competence** not only for phonetics, but for language skills in general.

In hand, there is a tendency towards implementing **discourse findings in the language classroom**. I strongly encourage practice and active learning. CLT enables us go beyond the emotional and grammatical functions of intonation so that the interlocutor in a given situation would be more intelligible and fluent.

<table>
<thead>
<tr>
<th>9. Do you think intonation can be taught?</th>
<th>Definitely yes. Intonation can be taught particularly to adults or advanced learners. Provided that we focus on more drilling and imitation.</th>
<th>Yes it can be taught but with hard work, the students level is another factor for the teachability of intonation.</th>
<th>Yes it can be taught and assessed within the academic setting, but nothing can assure mastery of use outside the classroom.</th>
<th>Yes it can be taught. It depends on the focus. Teaching beliefs about intonation should not center arrow viewing intonation as a mere use of tones; it is a pragmatic tool for regulating discourse, we should examine all its functions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. What aspects do you focus when you teach intonation?</td>
<td>I mainly teach <strong>tones</strong> (rising/falling). In additions I try to think tones lot information.</td>
<td>I teach tone <strong>shapes</strong> and tonic syllables as I train them about tone units division and analysis.</td>
<td>I teach tones and sentence stress.</td>
<td>I focus on intonation patterns such as <strong>tone shapes</strong>, <strong>prominence</strong>, <strong>tonic syllables and tone unit boundaries</strong>. Recently I tried more practice on <strong>pitch range</strong> so that to give the learners more opportunity to reach native like accent. Functionally, I try to give intonation vivid roles in speech by teaching theme/rheme new and old information marked by given tone shapes, organising conversations between students based on the common background between them...</td>
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<td>11. Have you tried to teach Discourse Intonation?</td>
<td>No, I haven’t. It is difficult It is not sufficient. It is good at theory but hard to apply. It necessitates long natural passages which are not available in EFL classes all the time.</td>
<td>No, I know the approach and theory but I haven’t tried it yet. The students are not those advanced and do not have background knowledge about discourse</td>
<td>I taught it as a theory and as a function of intonation but not as an approach to teach all intonation patterns.</td>
<td>Yes, I tried it even through it is a difficult model. I tried it first in the classical system with third year students. At some stages it is difficult, but with practice in situations, it could be applicable at least for tones. One could only teach it if the learners master discourse notions and if they look...</td>
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</table>
12. What were your students attitudes towards DI?

| 12. What were your students attitudes towards DI? | Reluctant and they see it too demanding. | Difficult for them and needs simplification. | Difficult, not sufficient. | Difficult but interesting. The students felt frustrated by the new theory, new terminology, new tone uses, but I still believe it can serve the learners' communicative needs in a global era. This theory would promote the discourse competence of the learners as a key component of communicative competence. |

13. Do you think that appropriate use of intonation and tones in the Discourse Intonation help learners acquire more intelligible and native like pronunciation?

| 13. Do you think that appropriate use of intonation and tones in the Discourse Intonation help learners acquire more intelligible and native like pronunciation? | Yes but after a long training. | Yes by the use of communicative activities. | Yes but not in all situations and not with the current conditions in our department | Yes absolutely if undertaken in real contexts of language use. The students have to practice their intonation patterns with a variety of techniques and registers. Techniques such as reading aloud different passages is helpful. The teacher has to design communicative activities such as role play, debates.. for more authentic use of language |

14. Do you think that intonation should be given more important place in the phonetics syllabus?

| 14. Do you think that intonation should be given more important place in the phonetics syllabus? | Yes It is helpful for intelligibility suprasegmental phonology is more different and needs more time to teach. | Yes, we have to shift from theory to practicality matters. We need more time for mastery and assessment. | Yes we have to devote more time and to work cooperatively with listening sessions. We have to teach in different contexts decrease the focus on written exercises and transcription. | Yes, Intonation is the key to successful communication. We have to go beyond the word level. We need to design a more practical syllabus with lore time allotted to intonation. |

Section four: Suggestions

15. what do involve the students in the integration of - Continuous - Continuing and cyclic
you suggest to rethink the place of intonation in pronunciation syllabus?

curriculum. Towards a more learner centred teaching Intonation can best be learnt by listening extensively to authentic English on all sorts of media.
- The importance of listening comprehension.
- Teacher's training
- Authentic material

CLT as framework would enhance the language proficiency and the speaking skills of the learners.
- The use of material and technology to teach intonation easily
- Listening should be integrated as a separate course.
- Training programmes
- Collaboration with oral expression teachers.

process of course design.
- Listening is crucial.
- Multimedia is important for authentic and contextualised learning.
- Collaborative teaching.
- Authentic assessment tools.
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process of course design.
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- Teacher training and development.
- Using intonation authentically to reach the stages of delivering natural passages.
- Designing communicative activities.
- Improve classroom management devoting more time to suprasegmental phonology.

| Thank you for your cooperation | Thank you! | Thank you I hope this would be of benefit in the future. | Thank you and good luck. | Thank you. I hope this would provide some hints in the teaching of intonation in the future! |
Appendix II: Students' Questionnaire

The present study investigates the acquisition of English intonation patterns by NNS and endeavors to suggest Discourse Intonation as a model to the teaching of English intonation at university level based on the common teaching practices in the Algerian context. We need your cooperation for gathering data as far as your learning experience is concerned. We will appreciate your answering the following question.

Thank you in advance.

Section One: Personal and General Information

Question one: Age?

Question 2: Gender?

Question 3: Mother Tongue.

Question 4: For how many years have you been studying English?

Question 5: How do you describe your experience in learning English pronunciation?

Question 6: What aspects of pronunciation were (and still) difficult to you?

Question 7: Why

Question 8: How was the way you were taught intonation?

Question 9: How do you evaluate your experience in learning and acquiring intonations?

Question 10: Explain why?

Question 11: According to you, what function(s) does intonation have in speech?
Question 12: Do you think that appropriate use of intonation and tones help you acquire more intelligible and native like pronunciation?

Question 13: Do you think that misuses of tones can cause misunderstanding and communication breakdown?

Question 14: Do you think that teaching intonation at the University helped you use tones correctly outside the academic setting?

Question 15: How can you as a learners improve your tone choices and uses?

Question 16: What impact does intonation have on discourse?

**Question 17:** What do you suggest to revise and rethink the way intonation is taught at your department?

**Question 18:** What tasks or activities do you consider helpful to develop your intonation acquisition?

**Question 19:** According to you is intonation learnable or not learnable?

**Question 20:** Explain Why?
### Appendix III: Students Pre Test and Post Test Results

<table>
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<tr>
<th>رقم القسم الإدريسي</th>
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<th>مرتبة المدرسة</th>
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</table>

### Appendix IV: Training Sessions

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Appendix V : Praat Software

1.2.1 What Is Praat?

Praat is an open-software tool for the analysis of speech in phonetics. It was designed, and continues to be developed, by Paul Boersma and David Weenink of the University of Amsterdam. It's free and available for most platforms.

Praat was designed to cater for different needs with easy interface, many default options to learn by trying, searchable manual, and various possibilities of analysis, manipulation and labeling. (Goldman, 2004: 1)

There are many Praat tutorials available for helping with the Praat application. However, the majority of the existing Praat manuals were designed for software documentation and assumes a strong phonetics or programming background of readers. The current manual is compiled from a variety of elaborate manuals with a special focus on those most-frequently used functions and techniques for acoustic analysis. The target readers of this are those beginners who are not equipped with a strong phonetics or programming background but want to do some phonetic analysis of speech sounds. The clear visual presentation of operational procedures and introduction to acoustic knowledge are provided to facilitate the use of Praat in linguistic research.

1.2.2 What We Can Do With Praat?

With Praat, you can …

- generate waveforms, wide and narrow band spectrograms, intensity contour and pitch tracks;
- make recordings, edit a recorded sound, and extract individual sounds for further analysis;
- get information about pitch, intensity, formants, pulses and etc;
- enhance certain frequency regions; segment and label words, syllables, or individual phonemes;
- put your work in graphic form ('draw a plot') for printing.

1.2.3 Windows and Functions In Praat

(Adapted from Styler, 2012: 6)
Once you’ve opened Praat, several windows will open automatically, and there are many other windows which will pop up later on when you click different buttons, so we’d better discuss different windows in Praat before we introducing different buttons.

a. Praat Objects Window

The Praat Objects window (Figure 1.3 on the left) is where you can open, create and save files. This menu can be used to open the various editors and queries which you’ll need to work with sound files.

Figure 1.3 Praat Objects Window

After opening the program, Praat has no objects in its object list. Therefore, the list is empty and the buttons (at the bottom) are disabled and shown in grey. When you put the sound files in the list, menus and buttons are become dynamic, and they may change (appear, disappear or be disabled) according to the selected objects.

You can create a new sound via Menu: ‘New’ à Record a mono Sound à Record à Stop à Save to the list à type the file name à OK
Then, the sound you’ve just recorded will appear in the list of objects with the file name as “Sound+ name”. As it is selected (in blue), many buttons appear on the right and at bottom are now enabled.

The five buttons at the bottom are called the fixed buttons. They might be disabled if nothing is selected or present in the list. These functions are common to all objects whatever the type.

Ø Rename: Rename an object
Ø Copy: Duplicate an object
Ø Remove: Delete an object
Ø Info: Get the results from various queries on an object
Ø Inspect: Browse the internal data of an object

The buttons on the right of the list (in Figure 1.4) are the dynamic buttons. We'll go through most of them in our following session 1.3. The buttons on the right won’t appear if no object is selected or several objects of different types are selected at the same time.

Figure 1.4: Buttons on Praat Objects Window

b. Editor window (Adaped from Will Styler, 2014:7).

The Editor window (Figure 1.5) is where you’ll spend most of your time processing and measuring the sound file. You can access the Editor window by selecting a sound and clicking on "View & Edit". When you open the Editor window, the sound’s waveform and spectrogram
will be shown on the top and the bottom respectively, and the cursor will allow you to make selections and measurements. The menus on the top allow you to show and hide different acoustic information (e.g. formants, pitch, intensity), as well as to make more detailed queries.

**Figure 1.5 Editor Window**

The menus on the top of the Editor window contain the following options (Lieshout, 2005: 13-14):

- **File**: to extract selections in different ways, to open a script file, etc.
- **Edit**: to copy or paste parts of a signal, etc.
- **Query**: to get information on the cursor position, selection boundaries, define settings for logs and reports, etc.
- **View**: to select the contents of the window (spectrogram, intensity etc.) and control zoom settings.
- **Select**: to control cursor positions.
- **Spectrum**: to control the spectrogram settings and extract information; the frequency value at the cursor position is indicated on the left hand outside of the panel in a red font.
**Figure 1.6** Spectrogram Menu

- **Pitch**: to control the pitch settings and extract information; by default the pitch signal is shown in a bright blue solid line and the value at the cursor position is indicated on the right hand outside of the panel in a dark blue font.

**Figure 1.7** Pitch Menu

**Figure 1.8** Pitch Contour Overlained on Spectrogram in Praat
- **Intensity**: to control the intensity signal settings and extract information; by default the intensity signal is shown in a yellow solid line and the value at the cursor position is indicated on the right-hand side of the panel in a bright green font.

1.3 Operations in Raat

1.3.1 Starting
You can go to website [http://www.fon.hum.uva.nl/Praat/download_win.html](http://www.fon.hum.uva.nl/Praat/download_win.html) and download the Praat to your computer. To start up the Praat program, just double-click this icon.

When you run the program, you will see the two windows below. As we mentioned before, the left window is the “Praat Objects” window. On the left-hand side you will see the list of your speech files. These can either be created from scratch or read from a file. Additionally, the right window is the “Praat Picture” window which is used to plot graphs. When you select a sound for further analysis and click button ‘View&Edit’, the **Editor Window** will appear, where you’ll spend most of your time.

1.3.2 Recording
When you want to make recordings in Praat, the first thing you need to do is to connect a high-quality microphone to the MIC input of your computer, and then choose “**New**” on the top menu and select “**Record mono record**”, and the Sound Recorder window will appear.

**Figure 1.16** The Sound Recorder window
1.3.3 Opening Existing files

Apart from recording a new sound from a microphone, you could read an existing sound file from your disk. Click “Read from file” from the menu “Open”, Praat will read the files from your computer.

Figure 1.19

1.3.4 Editing

Praat offers a lot functions to visualize, play and extract information from a sound object.

You can start by selecting the speech object and then choosing ‘View&Edit’ from the main menu on the right-hand side of the “Objects window”. The new "Editor window", which has been introduced in detail in 1.2.3 b, will appear.

Figure 1.20
On the pull-down menu of Edit, you can find the following functions:

Ø **Cut**: cut the selection to the clipboard.
Ø **Copy selection**: copy the selection to the clipboard.
Ø **Paste**: paste the clipboard contents to the cursor.
Ø **Set selection to zero**: set the selected samples to zero.
Ø **Reverse selection**: reverse the selected part of the sound.

**Figure 1.21**
Remarks: Only when you select a part of the recording, all the functions in the pull-down menu can be activated, or they are grey and unavailable.

You can move the red dash line to change the scope of recording. If you want to cut, copy, and paste between the sounds, you can open more than one sound, and then select “cut”, “copy”, and “paste” between the sounds by moving a selected part of the sound to another location, and using “cut” and “paste” from the “Edit” menu.

Figure 1.22

You can find the total duration of the recordings at the bottom and the duration of your selected part below the spectrum. To play the selected part of the sound, you only need to click on the rectangle below it.

Figure 1.23

1.3.5 Drawing
The easiest way to save a Praat picture is to take a screenshot of it. However, if you want to create and annotate publication quality graphs, more efforts are required. The standard way to print that spectrogram on paper, or to save it as an image file for inclusion in a report or presentation, is to transfer it to the Picture window with the "Draw" function from the Objects window.
Part 1

Listening for meaning

Mark has come up to a group of people and asked for directions. Listen to him as he asks for their help and answer him by marking the correct answer on the map below.

**Help!**

The map shows the layout of a city and Mark needs directions to reach his destination. List the correct answer on the map.

---

Part 2

Listening to information

The Maine National Park has established a SECOND Management Area in its state. Mark has been asked for information about the new area. Listen to his question and complete the table below accordingly.

<table>
<thead>
<tr>
<th>Park</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maine National Park</td>
<td>2023</td>
</tr>
</tbody>
</table>

The table above shows the details of the new management area. Complete the following table with the correct information:

- **Park**: Maine National Park
- **Date**: 2023

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Mandy: Yes. You've done that right there. You've done that right before. You can get to Hospital Bridge.

David: Yeah, I know how to get to Hospital Bridge. I've done that before. You got Hospital Bridge. OK.

Mandy: I know how to get to Hospital Bridge. I've done that before. You got Hospital Bridge. OK.

David: Yeah, I know how to get to Hospital Bridge. I've done that before. You got Hospital Bridge. OK.
Appendix VIII: Suggested Activities for Intonation in Discourse Within CBA

UNIT 3 - Activities

1. Sensitisation

2.1. Listen to this first part of a conversation.

John: Hello, Tony. Did you go for your interview yesterday?
John: How did it go?
Tony: All right, I think.
John: All right? You don't sound very sure.
Listen to the same part of the conversation again.

- Identify the tones.

Lisa: // HELLO TONY// DID you go for an INterview yesterday//
Tony: // HI Lisa// YES // I DID//
L: // HOW did it GO//
T: // all RIGHT// I THINK//
L: // all RIGHT// you DON'T sound very SURE//
4.3 Listen to this example. B first agrees with something A has just said and then goes on to add some new information.

A. // ♥ it’s imPOrTant // ♥ to get it RIGHT //
B: // ♥ of COURSE // ♥ it’s imPOrTant to get it RIGHT // but it’s VERy DIFFicult //

4.3 Now work with a partner. B first agrees with what A has said, using “of course” or “I know”, and then adds some appropriate information beginning with “but”.

4) A: // ♥ We DON’T agree with you //
   B: // ♥ I KNOW // ♥ you don’t agree with me //
   // ♥ but (e.g. I’m right) //
2) A: // ♥ The island’s BEAUTIFUL //
   B: // ♥ // ♥ it’s BEAUTIFUL //
   // ♥ but (e.g. too far) //
3) A: // ♥ She likes diamonds //
   B: // ♥ // ♥ she LIKES diamonds //
   // ♥ but (e.g. expensive) //
4) A: // ♥ THIS HAT’s // ♥ a BARGAIN //
   B: // ♥ // ♥ it’s a BARGAIN //
   // ♥ but (e.g. don’t want/like/need it) //
5) A: // ♥ He’s a DIFFicult person to WORK with //
   B: // ♥ // ♥ he’s a DIFFicult person to WORK with //
   // ♥ but (e.g. you important/identify with) //
4.4 Work with a partner if possible. In the first part of the reply B reminds A of things they both know, and then in the second part introduces a new idea. Listen to the example first, and then listen and repeat B's part.

A: I'm really enjoying my stay here. Where shall we go tonight?
B: We've seen all the good films, and we've been to the theatre and to a concert. Let's go to a nightclub.

Now go on in the same way. The intonation is not transcribed for you this time. Try first and then listen to the recording.

i) A: Did you get everything for the office?
   B: Here are the envelopes and the stamps. But there wasn't any paper.

ii) A: Who's coming to the dinner party?
    B: As you know, we've invited the Whites and the Robsons. But I also invited the Jenkins.

iii) A: Have we prepared everything for the party now?
     B: Well, we've organised the music and the drinks. But we haven't got the food yet.

iv) A: What have you got for the fruit salad?
    B: We've got apples and pears and peaches. We ought to get some oranges.

v) A: Where shall we go for our holiday this year?
    B: It's difficult. We've been to Italy and Greece and Austria. How do you feel about Turkey?
Appendix IX      Student's Syllabus

Syllabus of English Phonetics and Phonology
Second Year English semester Three and Four
Number of Lesson:  
Number of Tutorials: Pre-requisites: None
Co-Requisites: Oral Expression /Linguistics
Time: Twice a week

Instructor: Saadoune.Farida  fsaadoune@yahoo.fr

OVERALL GOAL(S)
Mastery of "good" pronunciation by mastering suprasegmentals (stress and intonation)
Understanding the principles regulating the use of sounds in spoken English
Using the outcomes in other modules and in real life

Course Description
This course introduces phonetics as the study of the sounds of language.

Written English and spoken English are very different. An important purpose of this course is to explain how English is pronounced in the accent normally chosen as the standard in English. The theoretical material in present course is necessary for understanding the principles regulating the use of sounds in spoken English. Similarly, the course includes cassettes containing practical exercise materiel. It covers a course module for two successive years of studying English.

Course Objectives: (Learning Outcomes)
First year Phonetics: having completed the course, second year English students will be able to:

Semester Three
By the end of the course, second year students will be able to:

- Demonstrate understanding of weak and strong syllables
- Review the spelling rules where the schwa can occur. The schwa being the most frequently occurring vowel in English and which is always associated with the weak syllables.
- Summarize the four major types of weak syllables
- Locate stress on simple words.
- Mark stress on complex words
- Practice stress patterns by listening, repeating, transcribing and pronouncing in longer passages.
- Be aware of weak forms as major parts of spoken English
- Distinguish weak forms from contracted forms
- Decide where to use weak forms and where to use strong forms.
- Fill in the blanks with weak form words taking care to use the appropriate form
- Use English more authentically by practicing aspects of connected speech (rapid speech) (assimilation, elision, linking)
- Draw tree diagrams of rhythmical structures
- Apply any pronunciation rule (stress, elision, assimilation...)
- Practice more pronunciation and transcription of unfamiliar words
- Assess the rules and deduce some exceptions to the rules
Semester Four
By the end of the course students will be able to:

- Define intonation and its importance in getting meaning
- Identify form and function in intonation
- Evaluate tones as high, low or mid (neutral) or more complex tone
- State the importance of pitch in making sense
- Analyze the structure of tone unit
- Draw the pitch movements diagram for tone units (with tones)
- Identify the tonic syllable with guidance of the teacher.
- Use the different intonation patterns according to a specific function of intonation (attitudinal, grammatical, discourse...)
- Practice use of tones in authentic dialogues
- Decide the most suitable place for tonic stress according to the "opening line" in a conversation.
- Revise what they have learnt in suprasegmental phonology
- Apply what they have learnt in other modules: oral expression, poetry...
- Remove misconceptions set before they studied phonetics.

Relationship of Course to Students Academic Development

This course helps greatly in the improvement of students pronunciation, make connection between the sound and symbol, the sound and the graphic letters so that they will avoid spelling mistakes, they can use their learning outcomes in the English syllable in poetry (dissecting the verse, the lines)...etc. Use for specific purposes: telephoning, interviews, speeches... etc

Reading List:

Essential Material

Supplementary Material

Web Sites:

Requirements:
- Attendance: optional in lectures
  - Obligatory in tutorials. Absences should be justified. More than five non-justified absences result in exclusion.
  - One absence to five result in lower grade in the tutorial (-5 pts)
- Participation: weekly preparation of the lesson is advisable. Students are taught in a communicative method which implies their active participation in class: discussion, pronunciation, activities, and assignments
Assignments: Given in pairs once a semester, covering a point of the course. Students are given topics and they select the ones to work in a form of mini project.

Besides, homework is given every week in terms of transcription, justification of use of rules, practicing dialogues…etc.

Method of evaluation (Assessment):

For a passing, students are needed to get the average (10/20) at least. Fundamental teaching units are obligatory. A number of credits make the students pass but with debts

Grading:
T.D: 30% of the final average.
Exam: Twice a year –one per semester) 70% of the final grade.

Extra chances: comprehensive Exam: for those who have justified absence in the ordinary or term exam and for those who failed in terms or grading, (June).
Repeats: for those who get 7/20 and failed in the comprehensive Exam (sept).

Note: Grades in repeats do not include the T.D (tutorial mark) in passing or failing.

Course Syllabus

MAIN OBJECTIVES (observable)

Basic Core Content: The weakest student has to get this/be able to do these things to pass the course. 1. The weakest student has to be able to listen to transcripts and answer comprehension questions to remember basic information, concepts, and definitions.
2. Identify and memorize the organs of speech.
3. Distinguish between vowels and consonants.
4. Classify vowels in terms of length.

Optimal Core Content: The average Student has to get this/be able to do these things
1. Memorize and write the phonetic symbols according to IPA.
2. Transcribe phonetically a number of targeted English words.
3. Identify the English syllable and divide English words into syllables.
4. Demonstrate understanding of phonotactic rules of consonant clusters and their positions (initial position and final position).
5. Summarize the four major types of weak syllables.
6. Decide where to use weak forms and where to use strong forms.

Ideal Core Content: The strongest student has to get this/be able to do these things
1. Mark stress on simple and complex words.
2. Practice stress patterns by listening, repeating, transcribing and pronouncing in longer passages.
3. Apply pronunciation rules with reference to aspects of connected speech (assimilation, elision, linking).
4. Define intonation and its importance in getting meaning.
5. Analyze the structure of tone unit
6. Draw the pitch movements diagram for tone units (with tones)
7. Identify the tonic syllable with guidance of the teacher
8. Use the different intonation patterns according to a specific function of intonation (attitudinal, grammatical, discourse…)
9. Practice use of tones in authentic dialogues
10. Apply what they have learnt in other modules: oral expression, poetry…
**DELIVERY**

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<th>Ways of Delivery</th>
<th>Ways of Engagement</th>
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<td>Lectures + Tutorials</td>
<td>Asking questions, group work, pair work, individual work, modeling, changing classroom management (time and space management, the teacher's position),</td>
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<tr>
<td>Listening</td>
<td>Personal preferences for listening passages</td>
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<tr>
<td>Extensive reading</td>
<td>assignments</td>
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**STUDENT PRODUCTS**

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<td>Tutorial mark is 20%</td>
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<td>Home work</td>
<td>Exam mark is of 70%</td>
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<tr>
<td>Extensive reading</td>
<td>Personal achievement is 10% as a kind of continuing evaluation</td>
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**SUPPLEMENTAL MATERIALS & RESOURCES**

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<th>Possible Objectives</th>
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<tr>
<td>*Forums</td>
<td>*to motivate the learners and make them aware of other learning sources and styles.</td>
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<td>e-books/online course</td>
<td>*To save time for a long course</td>
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<td>*To give feedback, comments, suggestions about language or content</td>
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<td>*To seek maximum participation (all the learners are involved)</td>
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<td></td>
<td>*Extensive listening and pronunciation</td>
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**Remove misconceptions** set before they studied phonetics.
<table>
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<th>Week</th>
<th>Objective(s)</th>
<th>Materials</th>
<th>Delivery/Engagement</th>
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</thead>
<tbody>
<tr>
<td>Week one</td>
<td>To review some points dealt with in the second year</td>
<td>worksheets</td>
<td>Guiding questions, self-evaluation</td>
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<td>Week two:</td>
<td>*to identify, classify and pronounce types of syllables</td>
<td>Handouts, worksheets</td>
<td>Lecture+ tutorial/pair work</td>
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<td>Weak and</td>
<td>*to be aware of the irregularity of English by learning that spelling does not reflect pronunciation.</td>
<td>Listening scripts</td>
<td>subgroupsto poster walk recordings</td>
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<td>strong</td>
<td>*to apply rules in pronouncing and to better understand a native speaker in rapid speech</td>
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<td>*matching grammar knowledge to phonology</td>
<td>The board, worksheets</td>
<td>Lecture tutorials/Dialogues written</td>
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<td>week</td>
<td>*learning weak forms vs. strong forms use(stressed vs. unstressed)</td>
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<td>for better transcription</td>
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<td>Week four:</td>
<td>*to use intonation in speech appropriately</td>
<td>Board, handouts,</td>
<td>Lecture, tutorial/listen and repeat</td>
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<td>*to analyze a tone unit by localizing the tonic stress and syllable</td>
<td>&quot;the same&quot;</td>
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<td>tone unit</td>
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<td>Week six:</td>
<td>*to use tones to express feelings and emotions</td>
<td>The same</td>
<td>Lecture+ tutorial Real life situations</td>
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<td>*to select the right tone according to the grammatical structure of the utterance</td>
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<td>Week nine:</td>
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<td>discourse</td>
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<td>function of</td>
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<td>intonation</td>
<td>for effective communication and social interaction *to use paralinguistic channels to help understand the use of a given tone</td>
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NB the course is being taught in about 18 weeks from October to the beginning of May with holidays included (two semesters).
Abstract

The present study aims at investigating second year undergraduate students at the department of Letters and English language, Kasdi Merbah University-Ouargla as NNS intonation interlanguage and attempts to analyse their intonational system of English. The main objectives of this study are: to examine NNS stages of development when they are acquiring intonation. As well, we shall examine the extent to which Discourse Intonation Model proposed by Brazil (1997), enhances the use of tones by second year undergraduate students at Kasdi Merbah University-Ouargla. Moreover, the study endeavours to check the intonation teaching practices at the university. Finally, we aim at suggesting a new phonetic syllabus to overcome current problems of tone uses and prosody uses in general. Results show that the students’ speech recordings tend to deviate from the discourse norms of English intonation. Most students misused the fall tone, and used larger pitch range than that of English. In addition, students seem confused about prominent syllables placement and thus they could not detect the most important information in an utterance. Post test results show little improvement in discourse norms of English intonation. Most students misused the fall tone, and used larger pitch range than that of English.

Keywords: intonation, tone, discourse Intonation, interlanguage, pitch movement

ملخص

تهدف هذه الدراسة إلى تقصي طلاب السنة الثانية في اللغة الإنجليزية وأدابها ، جامعة قاصدي مراح - ورقة، كمتحدثين غير ناطقين بالإنجليزية ومحاولة تحليل نظامهم اللغوي الإنجليزي. تمثلت الأهداف الرئيسية لهذه الدراسة في: فحص مراحل تطور المتحدثين غير ناطقين بالإنجليزية عندما يتم الحصول على الت教育资源. بالإضافة إلى ذلك، سنقوم بدراسة مدى تأثير نموذج تنغم الخطاب الذي اقترحته برازيل (1997)، في استخدام النغمات قبل طلاب السنة الثانية في جامعة قاصدي مراح - ورقة. علاوة على ذلك، تسعى الدراسة إلى التحقق من ممارسات التدريس في التنغم في الجامعة. وأخيرا، نسعى إلى اقتراح منهجا صوتيا جديدا للفت على المشكلات الحالية لاستخدامات اللغة واستخدامات الإيجابيات بشكل عام. تشير النتائج إلى أن تسجيلات الطلاب الخاصة بالحديث تميل إلى الانحراف عن معايير خطاب اللغة الإنجليزية. أخيرا معظم الطلاب في النبرة المنخفضة، واستخدموا نطاقا أكبر من النغمات في اللغة الإنجليزية. كذلك، يبدو أن الطلاب مرتبطون حول مواقف المقاطع البارزة، وبالتالي لم يتمكنوا من اكتشاف المعلومات الأكثر أهمية في الكلام. أظهرت نتائج الاختبار البعدي تحسنا طفيفا في اختيارات النغمات والاستخدامات ولكنها غير ملحوطة. أما التمارين المكتوبة فقد أظهرت نتائج جيدة. يشير هذا إلى إمكانية إدراج تنغم الخطاب في دروس اللغة الإنجليزية كمادة أساسية كنظرية للوصف، لكن قابلية تدريسها تحتاج إلى المزيد من التدريب.

الكلمات المفتاحية: التنغم، النغمة، تنغم الخطاب، اللغة البنية، تغييرات النغم