

Kasdi Merbah University-Ouargla
Faculty of Letters and Languages
Department of Letters and English Language



Academic Master

Speciality: Linguistics

Prepared by: Abd ELHamid KACEM and Tewfik SAYAH

**The Effectiveness of Using the Brazil's Model of
Discourse Intonation (DI) Theory as a Discourse Based
Approach to Teaching Intonation:**

The case of second year undergraduate students at the department of English, KMUO
2019/2020

Dissertation Submitted as a partial fulfillment of the requirement for

Master Degree in Linguistics

Publically defended on:

14/ 06/ 2020

before the jury:

Dr. Ahmed Nouredine BELARBI President

Dr. Farida SADOUNE Supervisor

Ms. Fouzia BAHRI Examiner

Academic year 2019/ 2020

Acknowledgments

Almighty Allah has given us power and facilities to finish this research work. His guidance are always treasured.

Dr. Farida Sadoune has our deep and greatest gratitude for her backup and support during undertaking the steps of this work. Her guidance during the execution this research is highly appreciated.

We equally express our thanks to **Dr. Nadjat Sadoune** and her students who helped us in our experiment; as well as the teachers and students who responded to the questionnaire and interviews. We would like also to thank the members of jury who accepted to evaluate our work.

Dedication:

*I dedicate this work to our
beloved and nearest who keep inspiring
us to attaining legitimate objective of
triumph in life.*

To my teachers and classmates.

Tewfik

Dedication:

*I dedicate this work to
whom I care about, to my best
friend and all teachers of
KMUO*

Hamid

Abstract

This piece of study endeavours casting light on the way (second year) undergraduate students of English at English department of KMUO as learners of EFL are currently studying the use of tones and rules of English intonation usage. The study examines the effectiveness of applying the model presented by David Brazil for DI as a basis to provide students with tools to interact adequately to intonation performed in English language contexts. The study also investigates whether the current syllabus takes into consideration implementing the required tool to develop skills of perception or production for the success in communication as the ultimate goal of using any language. We tried to suggest a lesson plan taking in consideration tones dealt with by D. Brazil which are teachable. The outcomes of the pre-test revealed that the students show little awareness to the context rules that govern the choice of English NS ' discourse tone. The written post- test that was distributed online; showed that DI model was promising as students showed remarkable progress after dealing with these chosen activities. The fact that means that DI can be introduced to learners of EFL after adaptation for teachability reasons.

Keywords: Intonation, tone, 'Discourse Intonation', pitch movements, teaching.

List of abbreviations

CLT:	Communicative Language Teaching
DI:	Discourse Intonation
EA:	Error Analysis
EAP:	English for Academic Purposes
EFL:	English as a Foreign Language
ESL:	English as Second Language
FL:	Foreign language
L2:	Second language
LMD:	Licence –Master-Doctorat
NNS:	Non-Native Speakers
NS:	Native Speakers
Q:	Questions
SLA:	Second Language Acquisition

IV List of figures

Graph .1	The results of the pre-test	40
Graph .2	The results of post-test... ..	41
Graph .3	Comparison between the scores of pre-test and post-test... ..	43
Graph .4	Difference in Mean and Standard Deviation... ..	45

List of tables

Table.1:	The tone unit - Brazil	14
Table.2:	Gender	26
Table.3:	Age of students	26
Table.4:	General English Learning experience	26
Table.5:	Years of Learning Phonetics	26
Table.6:	Difficulties Students Faced In Phonetics	27
Table.7:	Situations Encountered	27
Table.8:	Prior Knowledge & the Impact of Intonation	28
Table.9:	Aspects of Intonation That Seem Problematic.....	28
Table.10:	Distribution of Problems Faced.	28
Table.11:	The Effect of Previous Problems on the Quality of Communication	29
Table.12:	May Learning Pronunciation Help.	29
Table.13:	Whether intonation introduced in a good way.	29
Table.14:	Whether learning via exposure enhance pronunciation.	30
Table.15:	Comprehension of the importance of intonation.	30
Table.16:	Appropriate Teaching & Methodology	30
Table.17:	Students' Recommendations.....	31
Table.18:	Teachers' years of teaching.....	33
Table.19:	Importance of Intonation in The Syllabus.....	33
Table.20:	The Importance given to Intonation by teacher	33
Table.21:	Difficulties in teaching intonation.....	34
Table.22:	Teachers' Most Effective Method.....	34
Table.23:	Teacher Use of Technology.....	34
Table.24:	Effectiveness of Method In Teaching Intonation.....	35
Table.25:	Problems in Applying the Method.....	35
Table.26:	Teachers' Eagerness to Discover Useful Techniques.....	35
Table.27:	Test Results Description of the pre-test & post-test... ..	39
Table.28:	Difference between pretest and post-test mean and standard deviation	44

Table of Contents

Acknowledgments	i
Dedication	ii
Dedication	iii
Abstract	iv
List of Abbreviations	v
List of Figures	vi
List of Tables	vii
Table of Contents	viii
Table of Contents	ix

General introduction

1	Background of the Study	1
2	Statement of the problem	2
3	Aim of the study	2
4	Research questions	2
5	Research hypotheses	3
6	Research Methodology	3
7	Structure of the dissertation	3
8	Definition of Key Terms	4
8.1	Brazil's model of Discourse Intonation.....	4
8.2	Intonation.....	4
8.3	Pitch.....	4
8.4	Key	4
8.5	Stress.....	5
8.6	Tone.....	5
8.7	Tone unit.....	5
8.8	Tonic syllable or Nucleus.....	5
8.9	Tonic stress.....	5
8.10	Rhythm.....	5
8.11	Termination.....	6

Chapter II Approaches & Functions of Intonation

9	Functions of Intonation.....	6
11	The attitudinal function of intonation.....	9
14	The Grammatical Function of Intonation.....	8
12	Brazil Approach to Discourse Intonation.....	13
12.1	The tone unit	13
12.2	Prominence.....	14
12.3	Tones.....	15
12.4	Key.....	16
12.5	Termination.....	17
13.1	The Intuitive-Imitative Approach	18
13.2	The analytic-linguistic approach.....	18
13.3	The Integrative Approach.....	19
14	Criticism of the Approaches.....	20
14.1	Criticism of the attitudinal approach.....	20
14.2	Criticism of the Grammatical Approach.....	21

14.3	Criticism of discourse intonation.....	21
14.3.1	The rise fall tone.....	21
14.3.2	The Notion of dominance.....	22
14.3.3	Rising tones in questions.....	22
Chapter III	Research design and T-test	
15	Research Design.....	25
15.1	The Sample.....	25
15.2	Description of the student's questionnaire.....	25
15.3	Results and discussion of Student's questionnaire	26
15.4	Findings & Interpretations.	31
16	Description of the Teachers' Interview	32
16.1	Results & Discussion of the teacher' Interview.	33
16.2	Interpretation of the teachers' interview.....	36
17	Introduction to the Experiment	37
18	Description of the Experiment.	38
18.1	Results and Interpretation of Students' Test	38
18.2	Statistical Analysis of Test Results	39
18.3	Pre-test results analysis	41
18.4	Pre-test Results Interpretation	41
18.5	Post--test Results Analysis	42
18.6	Post-test results Interpretation	42
18.7	The comparison between pretest and post test	43
19	Discussion of the Experiment	45
20	Chapter Conclusion	46
21	General Conclusion	47
22	Limitation of the study	48
List of References		49
Appendices		53

Chapter I

General Introduction

To Brazil's model of Discourse Intonation

General introduction

1- Background of the study

From the early 1970s Discourse analysis has begun as an independent interdisciplinary field that studied written text and spoken data, (McCarthy, 2000) Brumfit defines it another discipline, applied linguistics, (Davies & Elder, 2004) to be "the theoretical and empirical investigation real-world problems in which language is a central issue" this was always said to be the role applied linguistics took. Discourse is defined to be the 'the way that language either spoken or written- is used for communicative effect in real world situations' (Thornbury, 2005) or simply the 'language in use' (Brown & Yule, 1983).

Discourse analysis is then '... a way of describing and understanding how language is used' (McCarthy, 2000) its main focus is the study of features of such discourse in real time as used by speakers of a given language. Among these features; intonation is essential for contextualization, and very often people focus on how an utterance was said to them in the same way as what has been said to them. The one who speaks selects the better way to express ideas. Their intonation choices carry non-linguistic information. Crystal (cited in Sadoune, 2018) claims that intonation perform some functions where he identified six of them. Roach suggests only four.

This research is conducted to see how well learners of EFL at KMU of Ouargla, are aware of discourse intonation functions and check what prevent them from a well-produced speaking performance.

2- Stating the research problem

The variation of intonation patterns during the speech are very significant. Nevertheless foreign languages learners of English generally pay little attention to the important role that intonation cues given in discourse conducted, so they misuse prosody, and then let unintended impression to their target language interlocutors via mistaken application of discourse intonation. This is in the essence of the intercultural misunderstanding, we would like the second year student to avoid.

3- Aim of the study

The current research aims at investigating whether the teacher and learners of EFL take discourse intonation into account as a medium to a successful communication in discourse making. The study also aims at exploring the extent to which discourse intonation provides a pertinent framework to teaching intonation for second year learners of EFL. And their usage of intonation patterns in context as the main non-linguistic cues of speech.

Having pushed by the above background; we set a chief objective which is: intending to examine the role of DI as a theory in enhancing 2nd year KMUO learners of EFL' production and perception in using intonation patterns.

4- Research Questions

Attempting to achieve this objective; two research questions were raised:

- 1- What difficulties 2nd year students may encounter when engaged in English for academic purposes (EAP) communication that lead them to misuse prosody?
- 2- How well are second year student of English at Kasdi Merbah University equipped with the knowledge that enables them to adequately use intonation for successful communication?

5- Hypotheses

1. Students are unconscious how vital is acquiring English prosody for them for communication competence so they don't focus on learning it.
2. Prosodic features of L1 may interfere in the L2 use as a result of lack of knowledge, hence it leads to 'intercultural communication breakdown'.

6- Research Methodology

The students' questionnaire distributed to second year students of English language where they answered questions related to the phonetics learning and in particular intonation. This tool enables us to know the deficiencies to tailor a course related to these lacks. An interview that was conducted with some of the teachers of phonetics at English department of KMU (recorded/free format).

The Interview included some open-ended questions that give us a look on the subject matter teaching and to get a picture about the challenges phonetics teachers are facing and other realities in their teaching, their efforts and their problems. While the students questionnaire was designed to know approximately the student's reality in phonetics and intonation patterns acquisition and problems if any. By collecting data from those tools; we will provide solutions.

7- Structure of the dissertation

The current research is of three main chapters. The first and second ones are dealing with the review of literature about prosody and its components as well as the functions and approaches of intonation as a general outlook. The second chapter takes approaches of teaching pronunciation under light. The last part of our research is practical where a T- Test was piled and ended with a sample lesson after analysis and interpretation of the data collected.

8- Definition of key terms:

8.1 Brazil's model of Discourse Intonation

It is a theoretical framework that was developed by David Brazil (1985, 1997) who sees the tone choices of the speakers in any spontaneous speech as governed by the ongoing discourse they are having, and related to their real-time context where the speakers have a control over it and may change it according to the context and purpose.

8.2 Intonation

Richard and Schmidt claim that there is no exact definition to this term, (Richards & Schmidt, 2010, p. 299) yet it is generally accepted that intonation is the melody we hear as we listen to a language in use as a result of some pitch patterns, O'Connor and Arnold suggest it is specified with its significance, systematises and a characteristic of each language. (J.D.O'Connor & G.F.Arnold, 1978)

8.3 Pitch

Gutsmmen claims that pitch is the tonal level we feel when there is a shift in frequency of the pitch acoustic perception of signal (Guessenhoven, 2004, p. 1). Roach regards the pitch as the most important element in the intonation as we tend to speak with a varying pitch from high to low and so on. (Roach, 1998) p 133.

Roach also states that every person has a pitch range (top and low level) and the lower part is the normal level used, the speakers only use the highest level when emotionally affected (Roach, 1998) p137

8.4 Key

The key is also named 'pitch span' or in some references 'excursion size'. Guessenhoven defines it as the 'distance between the highest and the lowest pitches in the contour' (Guessenhoven, 2004, p. 76) Brazil proposed three types of keys, low, middle, and high. (Brazil, 1985).

8.5 Stress

Crystal defines stress to be the amount of pressure speakers do when articulating a syllable. (Crystal, A Dictionary of Linguistics and Phonetics, 2008, p. 454).

People agree on the nature of stress no matter how they define it as Roach says. He suggests they can perceive and they are able to produce a noticeable stressed syllables in different words and sentences. As for the perception; the stress characteristic of prominence is a common factor, which includes loudness, length, pitch and quality. Either combined or only some of them, with pitch and length powerful than loudness and quality. (Roach, 1998, p. 86)

8.6 Tone: Crystal defines it as being ‘a distinctive pitch level of a syllable’ (Crystal, 2008; *ibid*).

8.7 Tone unit: It is the syllable that carries a tone, it include one syllable in its smallest size, but can have more according to Roach.

8.8 Tonic syllable or Nucleus: Brown & Yule describe it as being the 'nuclear syllable ' and it is 'characterised as having maximal moving pitch, maximal pitch height, maximal intensity and / or maximal duration,' (Brown & Yule, 1983) . It is the utmost prominent syllable that lasts until the end of phrase.

8.9 Tonic stress: the stress of the nucleus which in some references is called nuclear stress (Roach, 1998, p. 144). In English, any syllable may have the main stress, and addition of affixation to words with the same root may move the stress. (Kenworthy, 1987, p. 59).

8.10 Rhythm

Crystal define it as a supra-segmental feature of language that makes a rhythmic effect as a result of combination of loudness, speed, pitch and silence occurring at regular intervals. He claims that English is a stress timed language which means its rhythm is isochronous.(Crystal, The Cambridge Encyclopedia of English Language, 1994, p. 249)What sounds like beats; Guessenhoven adds, is the consequence of the muscles movement as well as the fluctuation of syllables uttered

in different manners (Guessenhoven, 2004, p. 14). Brown and Yule consider that there is a relation between tone group and the rhythm.

8.11 Termination

Termination is related to the tonic syllable, or the last prominent syllable in a tone unit: "... the pitch of the tonic syllable realizes a choice in an independently meaningful system we call termination, and in which there are three significant contrasts, high, mid and low"(Brazil, Coulthard, & Johns, Discourse Intonation and Language Teaching, 1980, p. 60).

Conclusion

A combination of some key information is necessary for learners of EFL in acquiring intonation. This help them to get a close look on the tools that will permit them to adequately apply intonation.

The phonological features of any language are acquired first. The fact that makes the features of L1 interfere with those of the L2. This may be the case for 2nd year students in KMUO.

A fundamental element in adequate use is the teaching strategy. it may prepare the learner to easily take a right action in oral interactions. The DI of Brazil look convenient as a basis for teaching. Because it is based on the choices that any speaker purposely make in context, and in real time, governed by the ongoing discourse. And this is what make these choices changeable accordingly.

Chapter II

Approches & Fonctions of Intonation

9- Functions of Intonation

Native speakers (NS) of English use intonation patterns in different skilful ways that are not clear at the first time they are spoken. For learners of English, this usage of intonation may not be the same as their L1. This might lead to communication break down between N and non-native speakers (NNS) in some settings. The latter may not grasp some or even the overall meaning conveyed by patterns of intonation used by NS.

For a long time there was a lack of adequate linguistic description & pragmatic framework and what is the relation between intonation and meaning. Wichmann has introduced a theoretical basis and hypotheses for novice language users and help discourse analysts as well to deduce information from intonation the holders of (Wichmann, 2004)

Chapman (cited in Sadoune, 2018, p.47) clears out that it is hard to figure out the right tone of speech even when repeated listening. Recently linguists proposed several theories to teach intonations, but there was endless debate about functions that intonations serve, because it is difficult to make a clear distinction between them. (Roach, 1998) points out: "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".

(Tench, 1996) highlights six major functions of intonation, this means six approaches to study intonation, (Brown, 1997) gives three essential categories of intonations: grammatical, attitudinal and discourse functions as cited in (Sadoune, 2018). While Roach adds the accentual function (Roach, 1998).

Even though there is a debate on these functions, all of them have their rationale. Intonation is significant, because it helps surmount learner's grammatical misunderstanding of speech (Roach, 1998). It also helps listeners and speakers to determine the flow of information, as what comes first, what is next, and what is before (Tench, 1996, p.17).

Moreover it helps to determine various stages of the conversation like to quit the conversation, in order to pay attention to a particular information (Celce-Mercia

1996, p.200), and it helps listeners to indicate turn talking (Dalton & Seidlhofer, 1994). Listeners can be aware of speakers attitude and mood via intonation by paying attention on not what is said but how it is said (Tench 1996, Brown 1997, Roach 1998); it also clarify whether the speaker is asking, ordering, apologizing and so on (Tench, 1996, p. 19). All these functions have been debated separately.

The different meanings that are results of contrasted uses of intonation could be detected by the study of intonation, this means understanding what the same structures may mean when it used in a different setting. It is a principle in intonation languages to reach meaning contrasts by intonation Wells (2006, p.11).

10- The attitudinal function of intonation

Intonation is a means to express people's attitudes, emotions, and to show happiness, sadness, anger...etc. This fact made attitudinal function the most significant function in the past before adopting discourse function.

J.D. O'Connor and Arnold developed attitudinal function by (1961, 1973). Putting interest on the speakers' attitude while speaking. Exploring speakers' feelings while they use their utterances, this approach accounts on how convenient are the tone shapes at the time of expressing different attitudes with the same utterance.

(Sadoune, 2018) has cited a number of views that adopted different ideas. She mentions that (Stankiewicz, 1964; Bolinger 1942a; Scherer, 1979; Uldall 1960, 1964; Crystal, 1969). (Bolinger 1972a) deem grammar at the core of linguistic analysis and intonation outside the linguistic level of analysis. Frank (1974, 100) who adopted the same idea with (Bolinger 1972a), gestures and facial expressions should not to be excluded in analysis, if emotions can change grammar by tones.

(Sadoune, 2018) also declared that Stankiewicz has pointed out that language has an emotive function that can be taken as 'the linguistic dimension of expressiveness' (1964, 239).

These are the steps followed to in analysing the attitudinal function:

Large variety of sentences are gathered and uttered with different intonation patterns, then these utterances are transcribed as a form of combining heads and after

then tones is done. (Roach, 1998) deems this a restricted way of analysis, subjective and artificial.

One more useful way is the analysis of recordings of spontaneous speech produced by speakers, selection of neutral emotional utterances. Subjective sentences such as: 'why do you hate me?' are avoided.

Modern studies about intonation might be better if they encourage paralinguistic canals and what people say naturally rather say providing them with models. These modern studies also find the way that attitudinal analysis is imprecise, and it is hard to perceive even from NS.

11- The Grammatical Function of Intonation

Grammatical model of intonation considers the indication of syntactic structures of speech via intonation. (Roach, 1998) points out that it is frequent to highlight the grammatical function using intonation. The grammatical model attempts to identify rise and fall when structure clauses occur. It was suggested to generalize the ways intonations patterns are identified,

On the basis of syntactic structures, grammatical model tries to detect the rise and fall the time of speaking. For example, Sadoune (2018) states that visions of Thompson 1995, Caldwell & Hewing's 1996 & Roach 2000 that share the vision after they examined the intonation questions in ELT books, they proposed that the rules that yes/no questions generally end with a rising tone while 'wh' questions end with a falling tone:

| Shall we go ↑tomorrow? |

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

| Tone unit boundary.

rise-fall). ↗ A rising tone beginning on the underlined syllable (either a rise or rise-fall).

↘ Falling tone beginning on the underline syllable; underlined syllables are tonic.

These patterns are not fixed it is possible to find different circumstances, like in 'wh' question that may have a rising tone when asking for repetition of some information. In tag questions, change in tone is possible in both ways, according to the attitude of the speaker (Tench 1996, Roach 1998).

| 03 (They are coming on ↘ Tuesday | ↘ aren't they |

| They are coming on ↘ Tuesday | ↗ aren't they | (Roach 1998, p.175).

The rising tone in (03) indicate lower degree of certitude. In (04) seems more certain. Roach illustrate the relationship between grammatical and attitudinal functions of intonation.

Brown (1997), suggests that speakers' tone group include subject phrase of sentences, and the predicate phrase of sentence are included in a single tone group except if the sentence is long, she said that based on the speech analysis of new readers speech.

| The ↑ forecasters | say that much of ↑ England and ↑ Wales will be cloudy and wet ↓

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

Brown thinks that the most fundamental function of tone group division is to be a mark of coherent syntactical structures that the listener should consider a unit. As basic pattern is the tone division in spoken discourse into separate units. (Halliday 1970). (Tench 1996) (Brown 1997) and (Roach 1998) point out that tone- unit border positioning help show grammatical structure to the listener where they can perceive via speaker's positioning of intonation.

(7) | The Conservatives who like the proposals | are ↓ pleased |

(8) | The Conservatives | who like the proposals | are ↓ pleased | (Roach 1998, p.174).

The meaning of sentence (07), show that some conservatives are pleased, whereas (08) propose that all of them are. This type of speech analysis also depend on shared knowledge of the context. Brown (1997) consider that the last

lexical word of tone group is highlighted by the tonic syllable (p.95). Tench (1996) highlight this phenomenon to be "neutral tonicity ", he insisted; the last item must be lexical one, not a grammatical. (p.57).

| A new plan to boost British cheeses | is announced |

(Underlined words indicate the tonic syllables)

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

Contrary to neural tonocity, Tench (1996) also refers to marked tonicity that is generally used to convey contrasts (cited in Sadoune, 2018):

| It's not what I think | but what you think |

| That's what you're exporting | and we're importing | (Tench 1996, p62.)

Bowler & Parminster (1992 in Cauldwell&Hewings1994,p.328)c believes that in case of lists of intonation always go up in items that come first respectively (to show that there is more to come), whereas go down on the last item (to indicate that the list is finished).

| I bought a ↑ shirt a ↑ tie | and some ↓ trousers | (Bowler&parminster1992, p.30).

Moreover, the selection of tonic syllables is another grammatical meaning of intonation (Roach, 1998). As to move tonic stress from a group, word, to the other, a statement may change to a question. According to Roaches, such shifts are appropriate in some English dialects.

American English:

(Why do you want to buy it now?) | The ↑ price is going up | (Roach1998, p.175).

(Why do you want to buy it now?) | Is the ↑ price going up? | (Roach1998, p.175).

Regarding the roles of intonation, Crystal (1995) sees grammar as a means to differentiate between restricted and non-restricted grammar, for example:

| May brother | who's abroad | wrote me a letter. | (One brother)

May brother who's abroad wrote me a letter. (I have more than one brother).

12- Brazil Approach to Discourse Intonation

Intonation is an essential part of every spoken language. Discourse intonation is based on the idea that the speech that occurs naturally is meant to fulfil a purpose, so it is required to go beyond the level of the sentence to describe how intonation functions in tone units rather than sentences or clauses (Brazil, 1997). This approach was introduced by David Brazil and his colleagues at the University of Birmingham in the last 70s, it points out that all intonation selections made by speakers are a function of discourse developing between them.

According to Sadoune (2020, p.40) [...] 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.

Brazil approach to intonation determines intonation choices into a number of systems, (tone unit, prominence, key/intonation and tones) based on the speakers selection in the current interaction. Brazil discards any relationship between a tone unit and grammatical or attitudinal meaning, so he proposed that tone units are framed by moment-by-moment needs of conveying messages conveniently in the speaker's intentions. (Jeidani, 2012., p. 13) The following are illustrations Brazil gave to clarify what these systems stand for.

12.1 The tone unit

The basic meaningful unit of intonation in spoken discourse is the tone unit. Brazil (1996, p.9) defines as “the minimal stretch of speech for which assembly

plans are made”, for Brazil (1996), the tone unit is characterized by including a single complete pitch pattern and consisting of proclitic, tonic and enclitic segments.

Discourse intonation approach marks the prominent toned item regardless of being lexical or grammatical in any tone group of speech .Brazil (1980 ,p.39) suggests what is important is not whether lexical or not, rather what is meaningful. In addition to that Brazil (1980, p.40) believes that a basic part of the tone unit is the tonic segment which begins with the first prominent syllable and ends with the last prominent syllable.

Proclitic segment	Tonic segment	Enclitic segment
He was	GOING to GO	
That's a	VERY TALL STO	Ry
It was A	WED	Nesday

Table.1: *The tone unit* Brazil (1980, p.40).

A pause and modification of pitch determines the tone unit in addition to stretching the last stressed syllable in oral communications, (Celce-Mercia 2001, p. 37). (Chun, 2002, p. 53) clarifies that tone unit boundaries are defined by an internal and external criteria: Firstly, a tonic syllable (where a pitch movement begins). The tonic syllables will mark other tone units, secondly, the second criteria, When there is a pause a tone unit boundary is marked, however, sometimes, mainly in accelerated speech, tone units may arise without having any pauses.

12.2 Prominence

The most important and most teachable function of intonation prominence according to Dalton and Seidlhofer (1994: p. 81). Wennerstrom (1994:p.44) concluded from a study he conducted that NNS tend to give comparatively the same prominence to items, whatever of their importance to the information structure of discourse. In addition, Jenkins (2000, 2002) conducted another study which shows

that communication breakdown between NNS are due to mistakes in prominence marking.

Discourse intonation holds the idea that tone units have one or two prominent syllables. In the two-prominence tone unit, the first prominent syllable is non-tonic, whereas the second one is tonic.

The listener can deduce the part of the utterance that is important by detecting prominent syllables. We can mark prominence by raising or lowering the pitch level of tonic syllable. Brazil (1997, p. 22) uses the following example to clarify what is said above:

01/ Q: What card did you play?

R: //the QUEEN of hearts.

02 / Q: What card did you play?





R: //the queen of HEARTS.

The tonic syllable rely on the context of interaction in (01) and (02). The focus' shift of information required by the listener from QUEEN to HEARTS. QUEEN in (01) and HEARTS in (02) are the speaker choice among the available cards, Those choices the listener needs to hear obviously.

12.3 Tones.

Tone is the main pitch movement in a tone unit. Five tones that are suggested recognized by speakers in discourse intonation to express their intonational meanings: Fall, Rise, Fall-Rise, Rise-Fall and level. (Brazil et al., 1980, p. 13). Brazil (1994b, p. 8). They can be set into basic tones and dominant ones. Basic tones are selected by the speaker in case when the information is already shared between speaker and hearer, or it is new (e.g. Brazil 1985, 1994, 1997).

Brazil et al (1980, p. 16) differs between proclaiming tone and referring one (in some references they are called telling and referring), the former is when information that is new so it is identified by a falling movement ,the latter is when information that is already given so it is identified by a fall-rise movement, it highlights something already accepted. The following example is suggest by Brazil (ibid):

01- /  he'll be TWENTY /  in AUGUST /
 02- /  he'll be TWENTY //  in AUGUST /

In the first example, a fall-rise tone is used on 'twenty' because the speaker is certain that the listener already knows that the target person will have his twentieth birthday. However, the speaker used a falling tone on AUGUST since s/he thinks that the listener does not know the exact time of this. It is marked as a new information. In the second example both the speaker and the listener know the date of the birthday of the target person, however the speaker here informs about the age of the person using a falling tone to the listener, saying it as a new information.

Dominant tones, here proclaiming tone is marked with a rise-fall movement, referring tone is marked with a rising movement (Brazil et al, 1980, p.13), but both have an element of dominance that the falling and fall-rise tones do not. This type is used when one of the participants is asserting dominance over the other. Speakers tend to use plus tones while expressing some sort of dominance.

The level or zero tone which does not have a pitch movement. This type is used when the speaker is not concerned with meaning but on the composition of linguistic items rather. Brazil gives two examples of the level tone uses: like when gathering language fragments (1994a, p. 65), and for non-interactive reading (1994a, p. 108). Brazil also notes both fluent NS and foreign learners use the level tone input fragments together (1994a, p. 65).

12.4 Key

It is the change in pitch that is marked at the first prominent syllable. Prominent syllables can be marked with either high, mid, or low pitch level in any tone unit (Brazil et al, 1980). In a tone unit, a high key indicates that the information is different from what expected from the hearer. For low key on the other hand it is the opposite, it indicates that the utterance is like the listener expectations. Brazil et al. (1980, p.64).

(Brazil et al. (1980, p. 64) gave these example for the key indications:

High is contrastive,

Mid is additive, Low is equative.

01)- \he GAMbled and \ LOST

02)- \he GAMbled and \ LOST

03)- \he GAMbled and \ LOST

Brazil illustrates in the above examples that the choice of high key infirst (01) is to contrast with the hearer's expectations, because perhaps the person in question used to gamble and wins. In the second example mid key choice merely conveys the message , in the third example where the low key choice indicates the expected result which is losing ,thus it meets the hearer's expectations .

12.5 Termination.

Concerning indication of termination, Brazil (1985, p.179) defines the function of termination as: “The value of high and mid termination projects an expectation of a certain kind of reaction from the hearer [...]low termination projects no expectation of a comparable kind”.

The high and mid terminations show that the speaker expects are action from the hearer, while the low termination indicates that the speaker expects nothing.

Brazil (1997, p. 118) gave the following example:

01- \ ARE you SURE \ that THAT'S the so^{LUT}ion. ↗

02 - \ ARE you SURE \ that THAT'S the so^{LUT}ion. ↗

03- \ ARE you SURE \ that THAT'S the so^{LUT}ion. ↗

According to Brazil (ibid), the significance of termination is that it indicates an expectation of response from the hearer to adjudication, concurring or no expectation at all. Brazil (ibid) suggests the following examples:

A- // ARE you \ SURE//that THAT \S the so^{LUtion}//
B- // ↑ YES

Question A has a high termination, so it is adjudicating, which means that the listener is expected to make a decision, so s/he replies by a high termination

When the same question is said with mid-termination selection the listener is expected to concur, which means to agree with the speaker's assumption.

A- // \ ARE you SURE// that \ THAT'S the so^{LUtion} //

B- // YES

Low termination indicates that the speaker expects nothing from the listener neither adjudicating nor concurring. Brazil (ibid) gives the following examples:

A- // \ ARE you SURE // that \ THAT'S the so \ LUtion//

13.1 The Intuitive-Imitative Approach.

Before the nineteenth century, this approach was used and added to orthography (Kelly, 1969). The approach is based on intuition and imitation where second language learners (SLL) listen and imitate the sounds, so it is believed that SLL, without any particular explanation, are able of good listening and imitation but it needs dependable sources. Many technological tools are used nowadays for this sake such as visual-aids, recordings, audio-clips, songs ...etc.

Learners acquire pronunciation through intuitive imitation, so it may be found that many teachers taught it (Ur). Ur 2006 suggests that students' control of pronunciation appear to be good enough (p.55) notion. Ur (ibid) mentioned the idea of redundancy of teaching pronunciation, she suggested that teachers have to focus on the problematic aspects of pronunciation learners find them difficult to practice and by doing so, and they can rely on occasional short sessions and casual correction during the course.

13.2 The analytic-linguistic approach

At the late 1880s, the implementation of the analytic linguistic approach basics to teach pronunciation emerged. Kelly (1969) believed that teaching pronunciation goes in two sets, intuitive and analytical, the first one based on imitating models without given any help while the second one comes to support learners' natural ability by demonstrating the phonetic principles of what he is supposed to do (p61).

The idea that the analytic linguistic approach is based on is that second language learners are acquired with explicit data on pronunciation (the phonetic

alphabet, articulatory description and vocal charts.). Learners analytical capacities are emphasized, the teachers are asked to give general language rules (phonetic symbols, stress patterns, sound articulation and the organs responsible for producing different sounds), so learners are asked to produce sounds accordingly.

Celce-Murcia et.al (2010) indicate that the analytic-linguistic approach sheds light on the rhythm and sounds of the target language. This approach came to complete the intuitive-imitative approach rather than replace it.

13.3 The Integrative Approach

This approach is a combination of the two already mentioned approaches. It emphasizes on the segmental and supra-segmental aspects to ameliorate students' linguistic abilities, it also focuses on imitation to rise the communication abilities.

Pronunciation in this approach is included into significative task-based activities, that is to say, pronunciation is seen as an internal component of communication rather than an isolated drills. So learning pronunciation goes through practicing meaningful task-based activities (Lee, 2008).

The aim of teaching pronunciation in this approach is to improve an intelligible speech for the learners and make them competent to communicate in the target language (Morley1994). The speaker with appropriate pronunciation is able to communicate in the target language despite of other errors. (Frazer, 2000).

14- Criticism of the Approaches

14.1 Criticism of the attitudinal approach

The attitudinal approach to intonation was criticized of the lack of accurate description of how British English intonation truly works because lots of causes. Emotions are believed to be hard to be categorized, to be perceived, and/ or hard to cover all contours, even by natives.

Complexity of Description:

O'Connor and Arnold's model seems to be complex, as it is difficult to limit the types and labels ascribed to the attitudinal meanings, which gets rid of any systematicity about the complete attempt (Brazil, Coulthard, & Johns, *Discourse Intonation and Language Teaching*, 1980, p. 118).

Underhill (1994, p. 84) reasoned:

The attitudes or feelings assigned to any one contour can be extended almost indefinitely. Not only are attitudes difficult to recognize in ourselves, they are also difficult to label objectively... At what point... does Business-like " become „considerate“, or „flat“ become „hostile?“.

Underhill's views reveals that the overlapping and the absence on consistency in the attitudinal approach. The attempt to link attitudes to intonation is deceptive in many cases because attitudes appear to be the result of lexical selections rather than intonational ones. (McCarthy, 2000, p. 107; (Brazil, Coulthard, & Johns, *Discourse Intonation and Language Teaching*, 1980, pp. 102-103).

Overlapping with conditioning factors:

It is ought be talked about that speakers may use additionally some paralinguistic features (e.g. facial expressions, gestures, eye contact ,body language) to deliver their attitudes which O'Connor and Arnold did not include in their model(Roach, 1998, p. 186) points out this to criticize the attitudinal approach. The same thing when we express an attitude or mood we are genuinely experimenting

with new version in loudness, tempo, voice quality, pitch range, facial expressions, etc. so the attitudes are not the outcome of the pitch movement alone.

14.2 Criticism of the Grammatical Approach

Halliday's criticism to the grammatical approach can be concluded in two major points:

Relationship between grammatical units and intonation:

Halliday refused to analyse more than one sentence context because he thinks that intonation relies on clause/sentence models (as cited in Mahmoud Jeidani, 2012). While other scholars do not agree with his view, as they believe that the information is not limited to the clause rather it the tone unit that carries it.

The relationship between intonation and sentence type:

The grammatical approach received many critiques for having a simplistic view of the connection between intonation and sentence type, on one hand with the use of falling and rising tones with statements, on the other hand with the 'wh' question and yes / no question respectively. Some researchers believe that this connection is not systematic in justifying that they brought the case that the rising tone is not necessarily in yes / no question in English. Underhill (1994, p.84) suggests that a rising or a falling tone can be used for 'wh' questions but depending on the function. Thompson (1995), Cauldwell and Hewings (1996) highlighted some obstacles while trying to set apart 'wh' questions with precise pitch patterns, they noticed how actual conversation data incorporate many 'wh' questions containing rising tones and yes/no questions with falling tone, generalizations are no more efficient. They gave the example when the speaker demands to repeat some information, he may use a 'wh' question that ends with a rising tone.

14.3 Criticism of discourse intonation

In discussing the critique of discourse intonation, three major points are going to be mentioned.

14.3.1 The rise fall tone:

The first critique of DI is related to the fall rise tone which David Brazil says that its function is to express telling (proclaiming) new information, while other

scholars believe that it does not follow this rule; for instance it may express different meaning which means that Brazil's functions are constant, as Windsor Lewis describes it as 'a difficult luxury in terms of what most learners need actively to use because no GB speaker ever has to use it'.

14.3.2 The Notion of dominance:

The notion of dominance that Brazil claims is not convincing sometimes, Beaken believes (as cited in Mahmoud Jeidani, 2012). Beaken took Brazil's explanation (1997, p.91) to discuss the examples above where in A that expresses dissatisfaction but not in B. But for Beaken, in both examples they stand for a common ground.

A- // □after the ROUNDabout // □we TURN LEFT//

B- // □we TURN LEFT// □after the ROUNDabout //

14.3.3 Rising tones in questions:

Another point that received considerable critique mainly from Beaken, who pointed that the question which is formed by the interrogative is different from that made by the affirmative in that the first don't rely on the rising tone as the syntax does the necessary to perform the function of questioning not that of expressing shared knowledge. While it plays that role in those formed by the affirmative.

Teaching and acquisition of second language phonology did not get importance in the last decades of the 20th century. Troike believe that Perception competence is vital especially if the learner studies another discipline with English even if other aspects of language may be focussed on more in comparison to phonology what make a 'foreign accent' acceptable (Troike, 2008).

Even though teaching English pronunciation is a hard task, still it is a very important part of language courses teaching. Good pronunciation gives the opportunity for English learners to interact with NS confidently while poor pronunciation make learners hesitant which would cease their learning advancement, besides it would stop their language skills development.

According to Celce-Murcia, Brinton and Goodwin(1996:2) three major approaches to teach intonation are proposed: the intuitive-imitative approach, the analytic-linguistic approach and the integrative approach. The previous approaches integrate modern and traditional methods.

Conclusion

The previous studies focused the on intonation, how it is structured grammatically and the attitude of speaker while using its patterns. The researches contributed in the way foreign learners understand the relationship between the tone and the structure of their utterances. The theory of DI was the one that was largely accepted and was subject to many pedagogical applications.

DI offered tools of analysing and describing discourse based on the tone unit which was the core of interest rather than the clause an sentence; the classical spot of analysis. In the tone unit, context is essential so that minimum items can be meaningful.

Capter III

Research Design and T-Test

15- Research Design

To answer the two questions of this research, we found that the descriptive way is appropriate to design this work because of our use of surveys as Kothari suggests. (R.Kothari, 2004) The data collected is qualitative and quantitative which empowers the topic under examination. As we are attempting to explore the efficacy of Brazil's model of DI in teaching second year learners of EFL as NNS who are about to learn a supra segmental feature of English.

Instruments: The tools we used for exploration in this study are students' questionnaire, teachers' interviews, and experiment.

15.1 The Sample

The questionnaire was distributed to 20 second year students of EFL at Ouargla University. This sample looks convenient as the students having finished the first year theoretical (segmental features) and started their second year for phonetics (practicing supra-segmental features).

15.2 Description of the student's questionnaire

The questionnaire (see Appendix B) that comprised structured questions; was handed to students of 2nd year at the English department of KMOU in an attempt to find out from what background our student are, and what difficulties hinder their progression in learning intonation.

The questionnaire contained thirteen questions and divided into sections. The first one is dedicated to the learner's educative background in English language and their difficulties in phonetics, then the second section tackled the practical difficulties in usage of intonation, then the third section involved the student's suggestion to overcome difficulties in learning method and to assure amelioration. This late part helps us to shape the method of cure.

The total number of students at class showed help immediately and answered the helped in finishing our survey.

15.3 Results and discussion

SECTION I

Table.2: Gender.

	Option	Number of Students	Percentage	Valid Percentage
Valid	Males	4	20%	20%
	Females	16	80%	80%
	Total	20	100%	100%

According to the data in table 2; 80 % of the students are females, and 20% of them are males.

Table.3: Age of students.

	Option	Number of Students	Percentage	Valid Percentage
valid	<20 years	3	15	15
	20 - 25	14	70	70
	25 -35	2	10	10
	> 35	1	5	5
	Total	20	100%	100%

The majority of students are between 20 and 25 years.

SECTION II

Table.4: General English Learning experience.

Q1: How many years have you been learning English?

Studied Years	9	7
Number of students	3	17
percentage	15%	85%

A majority of 85% of the questioned students have studied English at least for seven years.

Table.5: Years of Learning Phonetics.

Q2: How many years have you been learning phonetics?

Number of Years	1	2	3
Number of Students	3	14	3
percentage	15%	70%	15%

The data display that 70% of the students answered that they the current academic year is their second year. A minority declared that they have more experience.

Table.6: Difficulties Students Faced in Phonetics.

Q3: What are the difficulties that you face in phonetics?

Difficulty	Transcription	connected speech	native like production	Stress placement	Assimilation	Tone	Elision	General phonetics
Number of Students	4	3	3	2	1	3	3	1
percentage	20	15	15	10	5	15	15	5

The result gathered from the difficulties the students expressed can be distributed as follows:

In the first place comes transcription with 20% of the whole. Then comes the general understanding of the connected speech, elision, tone and difficulties in producing a native speaker-like speech, both with a percentage of 15%, and stress placement with 10%. The other problems are marginal like those problems related to general phonetic understanding and assimilation with 5%.

Table.7: Problematic Situations Encountered.

Q4: Have you encountered any situation where you realised that you used a wrong intonation that caused some sort of problem?

Option	Number of Students	Percentage	Valid percentage
Yes	14	70	70%
No	6	29	29%
Total	20	100	100%

By asking about if anyone has encountered any situation where they felt that their intonation caused some sort of problem 70% of them have admitted to run into such situations.

Table.8: Prior Knowledge & the Impact of Intonation.

Q5: Did you know that uttering the same statement in different intonation can change the meaning and function of that utterance?

Option	Number of Students	Percentage	Valid percentage
Yes	17	85	85%
No	3	15	15%
Total	20	100	100%

The data show that 85% of the questioned students showed their awareness of the different meanings communicated by different.

Table.9: Aspects of Intonation That Seem Problematic.

Q6: Are there any problems you face in pronunciation in general and in intonation in particular?

Option	Number of Students	Percentage	Valid percentage
Yes	12	60	60%
No	8	40	40%
Total	20	100	100%

A majority of 60% of the respondents acknowledged difficulties in pronunciation and particularly intonation, we can mention their specific problems as follows:

Table.10: Distribution of Problems Faced.

	Key	Tone	Prominence	Termination	total
Number of Students	3	9	5	3	20
Percentage	15%	45%	25%	15%	100%

A majority of 44% have problems in emphasising the tone, and 24% have difficulties in accentuating prominence, whereas difficulties related to highlighting key and termination come with a percentage of 16%.

Table.11: *The Effect of Previous Problems on the Quality of Communication.*

Q7: Do you think this problem can affect the quality of communication with others?

Option	Number of Students	Percentage	Valid percentage
Yes	17	85%	85%
No	3	15%	15%
Total	20	100%	100

The majority of 85% student recognise that quality of communication can be affected by the problems they face.

Table.12: *May Learning Pronunciation Help.*

Q8: Do you think that learning pronunciation may help in the adequate use for better a communication?

Option	Number of Students	Percentage	Valid percentage
Yes	20	100	100%
No	0	0	0%
Total	20	100	100%

The obtained results show that 100% of the questioned students believe that a solution to overcome this is by learning pronunciation.

Table.13: *whether intonation introduced in a good way.*

Q9: Was intonation introduced to in a way that enables you to distinguish between its different patterns?

Option	Number of Students	Percentage	Valid percentage
Yes	12	60	60%
No	08	40	40%
Total	20	100	100%

A percentage of 40% of Students also believe that a part of their problem is that intonation was not introduced to them in a way that qualifies them in distinguishing different patterns of intonation.

Table.14: *Whether learning via exposure enhance pronunciation.*

Q10: Do you think that learning via exposure to authentic material will bring you pronunciation to the native-like level?

Option	Number of Students	Percentage	Valid percentage
Yes	16	80	80%
No	4	20	20%
Total	20	100	100%

Results showed that 80% of students correspondingly think that learning via exposure to authentic material will bring their oral production to the native-like level.

Table.15: Understanding the importance of intonation.

Q11: Did you realise the importance of intonation in English spoken communication?

Option	Number of Students	Percentage	Valid percentage
Yes	18	90	90%
No	2	10	10%
Total	20	100	100%

The majority of students comprehend the importance that intonation have in English language and 90% of them rely on the methodology that teaches intonation communicatively.

Table.16: Appropriate Teaching & Methodology.

Distributed as follows:

Q12: What do you think the appropriate teaching methodology of intonation?

	By exposure to authentic material	By reinforcement	Communicatively	
Number of Students	5	3	12	20
Percentage	25%	15%	60%	100%

A percentage of 60% of the students rely on the methodology that teaches intonation communicatively.

Table.17: Recommendations.

Q13: What other technique you can recommend?

Methodology	Encountering natives	to exposure materials	encountering natives via S Media	classroom practice	
Number of Students	7	5	4	4	20
Percentage	35%	25%	20%	20%	100%

The number of students that responded to this question is fifteen. 35% of them advocated direct encounter with NS. While 25% of them think that a mere exposure to materials like movies and song negatively is enough. Whereas 20% of them recommended encountering NS of English via social media. Another 20% backed classroom practice.

15.4 Findings Interpretations

The data collected show significant information about the students' attitude towards intonation and the difficulties they face. The total number of students agree on the importance of the subject.

They all emphasised the fact of improving their L2 intonation acquisition in order to be more intelligible in oral interactions. Although they all agree on the importance of the tools used to teach it, they don't believe that the problem is in the way they are learning intonation.

The students and teachers meet in the point that a better strategy should be used, including time allotted to teaching the subject of intonation.

The students also stressed the idea of learning those items in real life situations, by either using the social media or a live encounters with NS. The fact that supports the idea of natural and /or spontaneous language is key to success in communications, rather than selections of well-formed sentences; that sound mechanical and thus inappropriate to the current study.

Moreover, the students mentioned the need to understand spoken language, which the need for training sessions on listening skills that mark an influential point difference in interactions between speakers.

At this point a number of students complained their inability to follow natural speech patterns and tracking the important points in interactions.

16- Description of the Teachers' Interview

The teachers' interview (see Appendix A) was conducted to investigate difficulties impede reaching the desired attainments in teaching intonation.

The interview contained thirteen questions and divided into three sections. The first one is devoted to the professional experience of teacher. In English language and phonetics. The second was devoted to intonation teaching experience and difficulties, then the third section tackled reality of practices in teaching the intonation and recommendations for amelioration. This later aims at shaping modern the method that may work better.

The interview was addressed to two of the teachers at KMOU English department. Their participation in this study is highly appreciated for the help it gave in order to fulfil the objectives of our survey.

The interview's goal was to get a look on the teacher angle of view about the teaching intonation actuality for NNS in Algerian university, even though the number of the teachers in the sample is not representative, yet it can show a part of the deficits, suggests solutions, and proposes the methods that proved to be better.

16.1 Results & Discussion of the teacher' Interview.

Table.18: *Years of teaching English and phonetics*

Q1 How many years have you been teaching English?

Q2 How many years have you been teaching Phonetics?

Teachers	Years teaching English	Years of teaching Phonetics
1 st	12	12
2 nd	6	6

The first teacher is an experienced teacher that taught for 12 years classical, and LMD system

Table.19: *Importance of teaching and pronunciation in the syllabus.*

Q3 Did teaching intonation and pronunciation gain an important part in the syllabus?

	1 st teacher	2 nd teacher
Yes		
No	Still a lot to be made	Not enough time devoted to it.

We can infer that teachers think that intonation needs more in the syllabus.

Section 2:

Table.20: *practicing intonation during teaching sessions*

Q4 How much care do you give to practicing intonation during the teaching session?

	1 st teacher	2 nd teacher
Lots	Mutual intelligibility depends on it.	It take Too much importance
Not Much		

Both teachers agree on the importance given to intonation at class for its role in intelligibility.

Table.21: Difficulties in teaching intonation

Q5 Do you face any difficulties in teaching intonation?

	1 st teacher	2 nd teacher
Yes	Yes, difference of MT L2 makes it difficult for learners	Yes, students perception
No		

Teachers affirmed the existence of problems related to differences between L2 and their MT what makes it difficult for them to grasp the notions.

Table.22: Methods that proved efficiency

Q6 Are there any particular methods that proved their effectiveness in your classes in teaching intonation?

	1 st teacher	2 nd teacher
Yes	Teaching intonation in contexts	I eclectic approach and try whatever
No		

Here each teachers had an approach. The first teacher relied more on a discourse angle to contextualise the items to be taught. The second one tries an eclectic one.

Table.23: Using technology

Q7 Do you use new technology tools like: Videos, recorded segments, virtual platforms, TV sessions, or computer programs to teach intonations patterns such as pitch, tone, and key?

	1 st teacher	2 nd teacher
Yes	Yes	Yes, videos and cartoons, recordings
No		

Both use this tools when it is available in addition to written tasks

Table.24: Teachers' opinion of using technology

Q8 Do you think the techniques you use are effective enough to teach intonation in an appropriate manner by which your students show improvements in their perception and production?

	1 st teacher	2 nd teacher
Yes		
No	Not really	Not effective

Both teacher find that the techniques they are using are not like they expect them to be. But the first teacher is optimistic.

Table.25: Teachers' problems in using technology

Q9 Do you face any problems in applying these techniques? If yes what are they?

I have no problems Yes; I have the following

	1 st teacher	2 nd teacher
Yes	many of problems	many factors hinder
No		

The teachers meet in having difficulties. Mainly logistic and pedagogical.

Table.26: Teachers' willingness to discover more other techniques

Q10 Are you eager to discover any successful technique or method that may help in teaching intonation better?

	1 st teacher	2 nd teacher
Yes	Yes, indeed	Yes, I am
No		

Both teachers show enthusiasm towards exploring new techniques for a better teaching of intonation

Q11 Are there any suggestion you can add?

Both teachers added these points; organising training workshops in teaching speaking, integrating technical aids inside and outside classroom

In addition, the interviewees stress the usefulness of integrating the use of intonation in real life events such as Video-conferencing, inviting NS to classroom, discussions in social media. Asking students to participate in teaching sessions. Resetting the priorities in regards to teaching intonation.

16.2 Interpretation of the Teachers' Interview

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 behaviour in implementing new theories, methods and tools and their best practices in the future. All teachers agree on the difficulty of teaching intonation within discourse. Sadoune (2020, p.144) suggests that” 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, and production of artificial speech with no appropriate pacing or pitch movement, and use of mother tongue tone rules in English.

17- Introduction to the Experiment

Taking in consideration what students expressed in the questionnaire as problems related to intonation mastery, in terms of production and reception while communicating, and as an attempt to design a different method from that tradition used at faculty; as model which itself is a teachable selection of practical intonation courses based on David Brazil's model of DI.

Delattre 1965, Gårding 1981, 1984, 't Hart et al (as cited in Hirst) have considered it hard to get a close description of the intonational system of any language unless by native or near –native speakers. That is why comparative studies taking more than two languages under analysis are relatively rare (Hirst & Di Cristo, 1998) .

Oconnor & G.F.Arnold, maintains that is feasible ‘to describe frequently recurring patterns of pitch and to give rules for their use’ (J.D.O'Connor & G.F.Arnold, 1978). Unlike NS whose intonation is subconsciously planned out in the speaker's mind prior to uttering a word, this fact explains the relative level difficulty in teaching it. (Bradford, Intonation in Context, 1992) . This made the basis to follow a discourse approach to teaching intonation which should be associated to the context in a more natural way. This can be best reached under CLT framework.

18- Description of the Experiment

Our aim from teaching our students intonation is not by any means the 'native like' accent but for intelligibility, and to avoid any breakdown in oral communications. We proceeded this course design, and adopted activities from (Bradford, Intonation in Context Student's book, 1992) as a model that bring students' attention to the different uses of tones that serve different functions. For the learnability of her course, which itself is a teachable selection of practical intonation courses that takes David Brazil's model of DI as a background. We'd like to avoid some aspects that may be default to be taught for NNS.

Two key elements are focussed on here: Firstly, reception as training students on helpful listening tips, like familiarity with the foreign accent, and their contextualisation ability, as well as how to infer what is meant.

Secondly; the production: by rising students' awareness of the functions each tone signals, they are trained by first imitating then engaging in real life situations, with focus on how to imply rather than say things. (Brown S. , 2006).

We introduced the activities to second year students of English language department that undergo a pre-test. Then applying the targeted model, we proceeded a post-test to check any progress.

18.1 Results and Interpretation of Students' Test

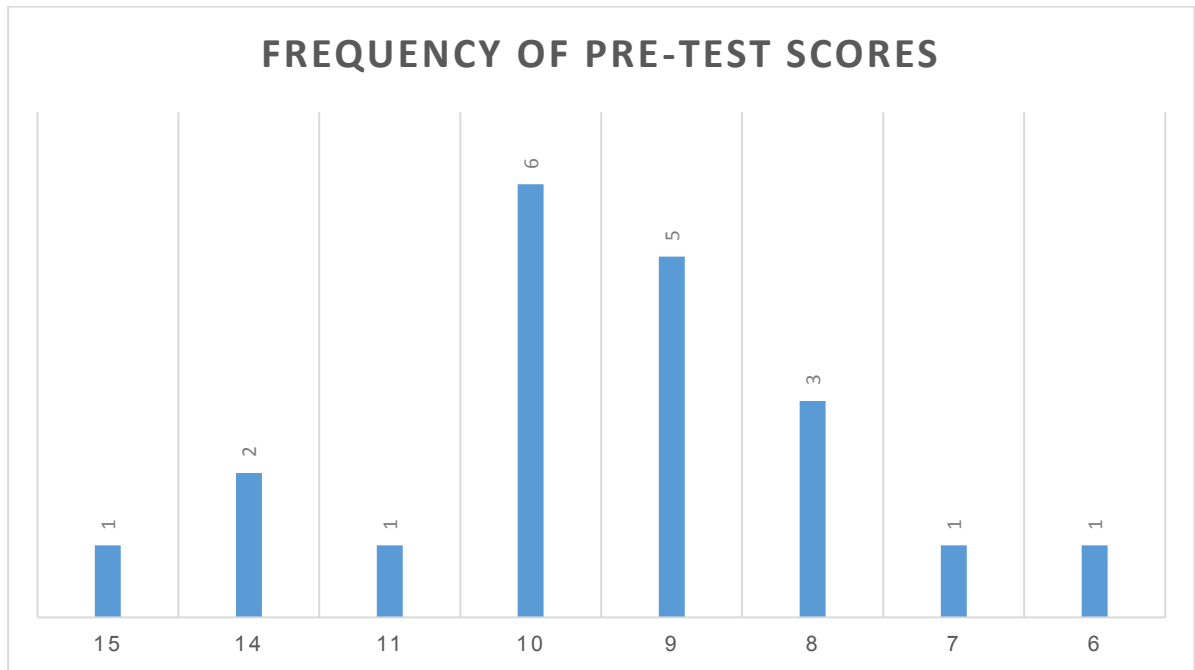
The following is a description of the data collected from the experiment. The scores collected before and after the teaching session are analysed and evaluated. The pre-test consists of a collection of written activities selected from the book of (Bradford, Intonation in Context Student's book, 1992) that serve different functions as model that is based on David Brazil's model of DI. The studied items were subject to pre-test and post-test whose results were analysed afterwards.

18.2 Statistical Analysis of Test Results

The twenty students that undertook the test are listed in Arabic numerals.

Students	Pre-test	Post-test
1	10.00	8.00
2	7.00	8.00
3	8.00	8.00
4	9.00	11.00
5	14.00	14.00
6	14.00	16.00
7	10.00	14.00
8	9.00	10.00
9	15.00	16.00
10	10.00	9.00
11	9.00	10.00
12	10.00	12.00
13	11.00	10.00
14	6.00	10.00
15	10.00	10.00
16	9.00	14.00
17	8.00	14.00
18	8.00	12.00
19	10.00	10.00
20	9.00	10.00
Sum of scores ($\sum x$)	196	226
Mean(\bar{x})	9.8	11.3
Mode	10	10
Standard deviation	2	2.55

Table.27: *Test Results Description*



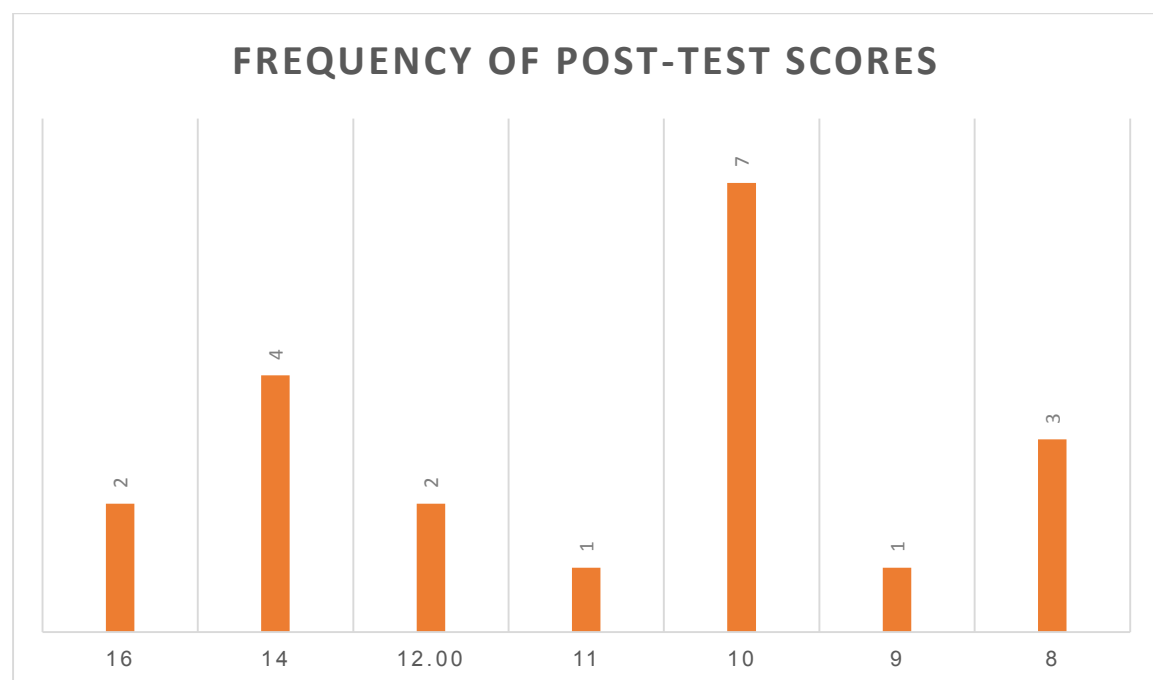
Graph .1: *The results of the pre-test*

18.3 Pre-test results analysis

The analysis of pre-test displays two types of achievements. A group of 10 students that scored the average or above ≥ 10 . The sum total of their marks was 114. The second group encompassed 10 other students that scored below the average < 10 . The sum total of their marks was 82.

18.4 Pre-test results Interpretation

A percentage of 50% of students got the average with modest results. The total sum of the group marks was 114. As a result of that we can say that these students suffer from the lack of knowledge about intonation placements. This encourages teachers to provide them with the necessary knowledge for that.



Graph.2: *The results of post-test*

18.5 Post-test results analysis

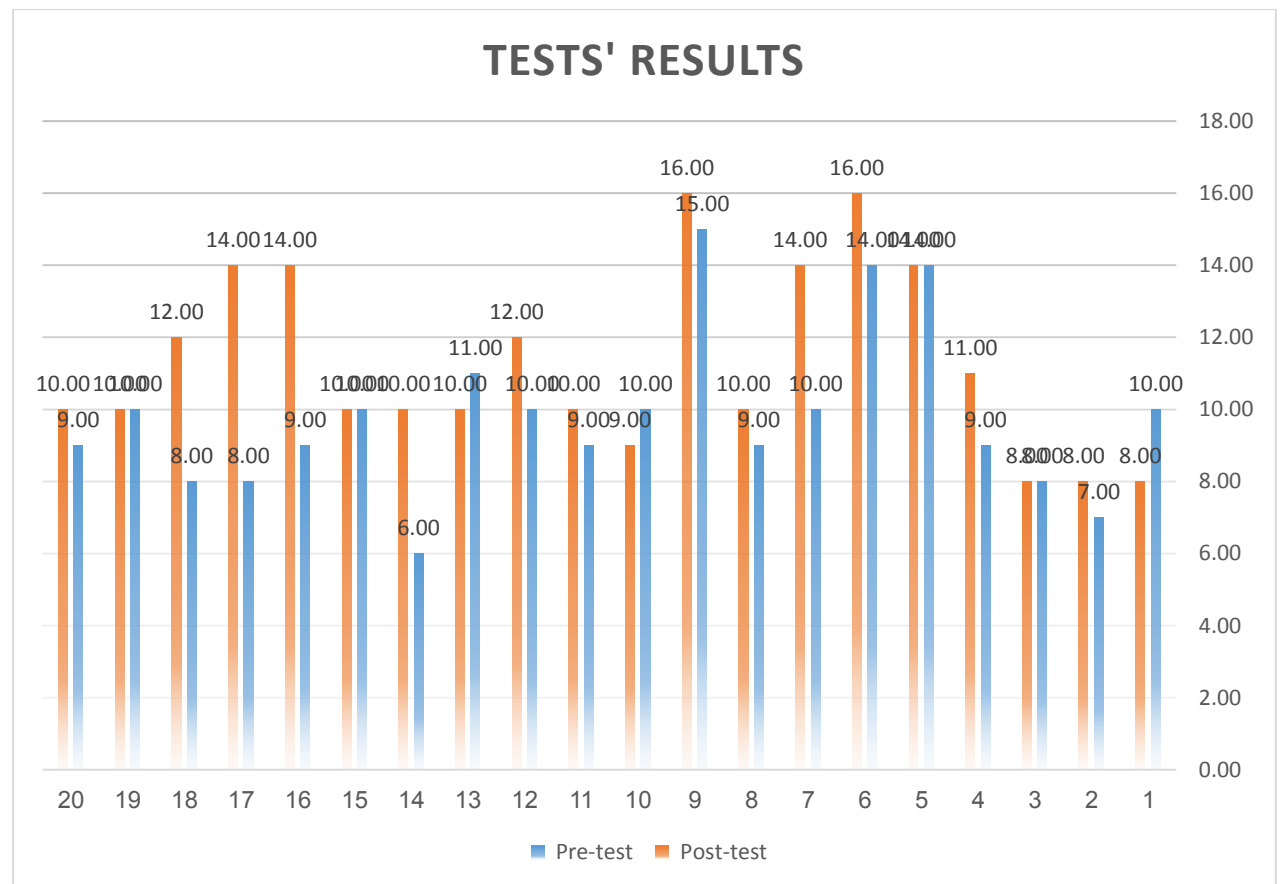
The analysis of post-test displays higher achievements. The group that scored the average or above ≥ 10 comprised 16 students. Their sum total of their marks was 193. Only 4 students scored below the average. The second group encompassed only 4 students with sum total of scores equals 33.

18.6 Post-test results Interpretation

A percentage of 80% of students got the average with higher results. The total sum of the group marks was 193. With an amelioration of 79 grades. As a result of that we can say that these students benefitted from the information presented in the course that introduced the tone choice implications. This signifies the success of the course.

18.7 The comparison between pretest and post test

The graph below shows the results our group of learners achieved.



Graph .3: *Comparison between the scores of pre-test and post-test*

The graph bellow demonstrates clearly the differences between the scores. This points to the benefits students got from the course.

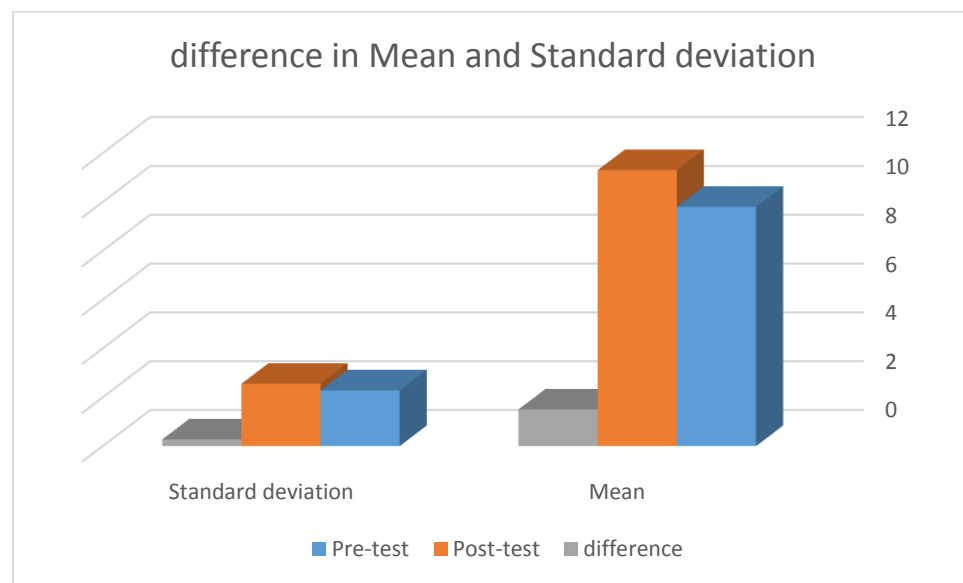
We can add more detailed data that show the results in the table below:

Table 28: *difference between pretest and post-test mean and standard deviation*

	Pre-	Post-	Difference
test	test		
Mean	9.80	11.3	1.50
Standard deviation	2.28	2.55	0.27

The table above displays clearly the difference achieved in the experiments. The same results are demonstrated in the graph bellow.

The difference is displayed in the graph below



Graph 4: *Difference in Mean and Standard Deviation*

There is a clear difference between the results of the pre-test and the post-test that signifies the success of the course that is to say the approach to teaching discourse intonation is promising for raising awareness of learners of FL of intonation patterns and uses.

19- Discussion of the Experiment

(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.

For pedagogical reasons, EFL teachers should pay attention to the following suggestions:

1. Teach intonation in context
2. Teach Discourse Intonation to adults who has background knowledge in discourse and language.
3. Rethink the place of intonation in phonetics syllabi.
4. Reading aloud has often been suggested as a valuable means of learning intonation too. (Sadoune, P.230).

5. To deal with intonation teaching leads to the way intonation is to be understood. (Ibid).

6. To teach intonation within Task-based Approach (Ibid, p.244).

20- Chapter Conclusion

The students' questionnaire can be basic for designing an adequate course that include the lacks that the students showed. Their needs meet with those mentioned by the teachers. The latters mentioned some other key element to improve the teaching of speaking in general and intonation teaching in particular. These elements are psychological, pedagogic and logistic like decreasing students' anxiety at class, adequate theoretical background, and reducing the groups' size for more control, and the availability of materials.

The experiment showed that students find some difficulties that are originated from their cultural background, their mother tongue phonological aspects that interfere with those of the target language (TL), this is the case here with learners of EFL. The experiment also exhibited that the difficulties that students face are able to overcome if they are taken into consideration, the teachers are eager to do the effort needed to find a solution if they are backed by the administration and curriculum.

21- General Conclusion

To conclude this piece of research, we will summarize our findings and possible suggestion for future studies. The experiment we conducted showed that second year students of English at KMUO reacted positively to the items we presented to them in the activities; as an attempt to teach and explain the role of intonation in daily-life discourse. The Brazil's DI model that we adopted turned out that is applicable to our students as a productive model for students of EFL.

The experiment and questionnaire we administrated showed that our first hypothesis was not correct, as we discovered that students are aware of the importance of prosody in communication, however, its teaching practices did not help them for a better acquisition.

The findings we reached showed that the second hypothesis was true, as the student's failure in communication that they expressed, was due to lack of rules in their schemata. Besides; their L1 had a negative impact on hindering L2 intonation adequate use.

From their part, teachers of phonetics mentioned these implications in the interview we had with them. These implication seem to be practical and hence we adopted most of them. The teachers advocated adopting methods that focus more on communication in natural and contextualised settings. They also suggested to extend the practical sessions to oral sessions and for more weeks, as setting, listening sessions, and supportive skills.

These suggestions are constructive addition to design a better course that takes into considerations time, strategies, skills and theory needed for providing learners of EFL with adequate equipment to succeed in communication. That is to say solutions can be at two levels: syllabus level, and teachers' level.

By finishing our research we are satisfied with the way the research was administered, the online courses that was encouraging and the way whole group of interviewees reacted, these results may work in favor of those who encourage the blended learning, yet this need some future research to be proved.

22- Limitation of the study

In order to fulfil our aim we choosed a sample which is convenient but one of the limitations was that it was not representative. Teachers' number was not representative either, but was the only available from those who teach practical side of supra segmental features of English phonetics.

The attending lessons stopped at university for few weeks because of the health crisis and confinement, they were altered by the online study, this made it difficult to apply with the students, because no one was used to such a situation. The group of students was not homogenous so some students show no progress, yet their achievement was good.

References List

- Bradford, B. (1992). *Intonation in Context*. Newcatle: Cambridge University Press.
- Bradford, B. (1992). *Intonation in Context Sudent's book*. Newcastel: Cambridge University Press.
- Brazil, D. (1985). *The Communicative Value of Intonation in English*. Birmingham: ELR University of Birmingham.
- Brazil, D., Coulthard, M., & Johns, C. (1980). *Discourse Intonation and Language Teaching*. London: Lonman.
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. Cambridge : Cambridge Universiy Press.
- Brown, S. (2006). *Teaching Listening*. United States of America: Cambridge University Press.
- COUPER-KUHLEN, E. (2007, December 13). Intonation and Discourse: Current Views from Within : The Handbook of Discourse Analysis .
- Crystal, D. (1994). *The Cambridge Encyclopedia of English Language*. Holyhead: Cambridge.
- Crystal, D. (2008). *A Dctionary of Linguistcs and Phonetics* (éd. Sixth). (D. Crystal, Éd.) Singapore: BlaclWell.
- Davies, A., & Elder, C. (2004). *Handbook of Applied Linguistics*. Cornwall: Blackwell Publishing.
- Dornyei, Z. (2011). *Research Methods in Applied Linguistics. Quantitative, Qualitative and Mixed Methoddologies*. Spain: Oxford University Press.
- Ellis, R. (2009). *The Study of Second Language*. China: Oxford University Press.
- Guessenhoven, C. (2004). *Phonology of Tone and Intonation*. Cambridge: Cambridge Universiy Press.
- Hinkel, E. (2005). *Handbook of Research in Second Language Teaching and Learning*. Mahwah, New Jersey: Lawrence Erlbaum.

- Hirst, D., & Di Cristo, A. (1998). *a Survey of Intonation Systems*. Cambridge: Cambridge University Press.
- J.D.O'Connor, & G.F.Arnold. (1978). *Intonation of Colloquial English, A practical Handbook*. Singapore: Longman.
- Jeidani, M. (2012,). *Increasing Phonological Awareness: A Discourse Intonation Approach*. University of Warwick, Centre for Applied Linguistics. Récupéré sur <http://go.warwick.ac.uk/wrap/46774>
- Kato, F. (s.d.). An Alternative Approach to Intonation Treatment: Raising Awareness of Form in a Discourse-based Framework.
- Kenworthy, J. (1987). *Teaching English Pronunciation*. Hong Kong: Longman.
- McCarthy, M. (2000). *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.
- Pennington, M. C. (2007). *phonology in Context*. New York: PALGRAVE MACMILLAN.
- R.Kothari, C. (2004). *Research Methodology Methods and techniques*. New Delhi: New Age International (P) Limited, Publishers.
- Richards, J. C., & Schmidt, R. (2010). *Longman Dictionary of Language Teaching and Applied Linguistics*. Malaysia: Longman.
- Roach, P. (1998). *English Phonetics and Phonology*. Cambridge: Cambridge University Press.
- Sadoune, F. (2018). *Non-Native interlanguage intonational system: an Analysis for non Native Learners of English*. Setif: Setif2 University.
- Thornbury, S. (2005). *Beyond the sentence: introducing Discourse analysis*. Oxford: McMillan.
- Troike, M.-A. (2008). *Introducing Second Language Acquisition*. Cambridge: Cambridge University Press.
- Wichmann, A. (2004, July). Intonation in Text and Discourse: Beginnings, Middles, and Ends Intonation in Text and Discourse: Beginnings, Middles, and Ends. (I. Teachers of English to Speakers of Other Languages, Éd.) *TESOL Quarterly*,

38(2), 353-357. Consulted in April 11, 2020, sur
<http://www.jstor.org/stable/3588388>

Winnie Cheng, C. G. (s.d.). *A Corpus-driven Study of DI*.

APPENDICES

Appendices

Appendix: A: *Teachers' interview*

Teacher's Interview

Dear Teachers,

This interview is a part of a research process for the second year English master student of linguistics for the academic year 2019/ 2020. We would be thankful if you, teachers of phonetics, contribute to this practical research by answering the following questions.

Section 1:

- 1- How many years have you been teaching English?
- 2- How many years have you been teaching phonetics?
- 3- Did teaching intonation and pronunciation gain an important part in the syllabus?

Section 2:

- 4- How much care do you give to practicing intonation during the teaching session?
- 5- Do you face any difficulties in teaching intonation?

6- Are there any particular methods that proved their effectiveness in your classes in teaching intonation?

7- Do you use new technology tools like: Videos, recorded segments, virtual platforms, TV sessions, or computer programs to teach intonations patterns such as pitch, tone, and key?

Yes ☐ No ☐

Section 3:

8- Do you think the techniques you use are effective enough to teach intonation in an appropriate manner by which your students show improvements in their perception and production?

9- Do you face any problems in applying these techniques? If yes what are they?

I have no problems ☐ Yes; I have the following ☐

... ..

10- Are you eager to discover any successful technique or method that may help in teaching intonation better?

Yes; interested ☐ Not interested ☐

11- Are there any suggestion you can add?

... ..

... ..

Thank you

Appendix: B: Students' questionnaire

Students' Questionnaire

This questionnaire is a part of a research process for the second year English master student of linguistics for the academic year 2019/ 2020. You, second year students of English, are kindly invited to contribute to this practical research by answering the following questions.

Section I: Personal Information

1- Gender:

Male ☐ Female ☐

2- Age:

Less than 20 years ☐

Between 20 and 25 ☐

Between 25 and 35 ☐

More than 35 ☐

Section II:

- 1- How many years have you been learning English?
- 2- How many years have you been learning phonetics?
- 3- What are the difficulties that you face in phonetics?
- 4- Are there any problems you face in pronunciation in general and in intonation in particular?
Yes ☐ No ☐
If yes; what aspects of intonation seem problematic to you?
Key ☐ tone ☐ prominence ☐ termination ☐
- 5- Did you know that uttering the same statement in different intonation can change the meaning and function of that utterance?
yes ☐ No ☐

6- Have you encountered any situation where you realised that you used a wrong intonation that caused some sort of problem?

Yes ☐ No ☐

7- Do you think this problem can affect the quality of communication with others?

yes ☐ No ☐

8- Do you think that learning pronunciation may help in the adequate use for a better communication?

yes ☐ No ☐

9- Was intonation introduced to in a way that enables you to distinguish between its different patterns?

Yes ☐ No ☐

10- Do you think that learning via exposure to authentic material will bring you pronunciation to the native-like level?

Yes ☐ No ☐

11- Did you realise the importance of intonation in English spoken communication?

Yes ☐ No ☐

12- What do you think the appropriate teaching methodology of intonation?

By exposure to authentic material ☐ By reinforcement ☐
communicatively ☐

13- What other technique you can recommend?

.....

Thank you.

Appendix: C: Training sessions

Lesson Plan (Telling & Referring)

Class level 2 nd University date: 12 Apr 2020 Week 10 Time: 1.5 hour Teacher: <u>Toufik SAYAH</u>		Topic Expressing via tones Aim to enhance personal interaction skills Objective students will be able to recognise telling and referring by tones in speaking and listening. Assessment: observing the S reflexion using new features of intonation.	Material external books Aids whiteboard, Recordings. YouTube links Skills Listening /Speaking. Pair work interaction.	
	Lesson phase	Teacher (T) student (S) interaction	Student activity	Obs/ai ds/
09:43 09:54	Interaction:	Warm-up; T introduces English as a tone language, different Intonation= meaning change. T asks S about their knowledge in this regard. (Make S give examples). <i>E.g.</i> A- May I use your ^{BAG} please? B- HER ^{bag} ? A- no ^{YOUR} bag	S watch VDO or listen to conversation, recognise the link of the tone to focus and meaning S practice the expressions with partners	Slide/ bord/ dialogue
09:54 10:15	Practice	S undergo a pre-test to check their information. Activity1: Dialogue in P.26 U4 3.2 T presents the new lesson enlightening the link between new info to falling tone and old info to rising or falling rising tone inductively. <i>e.g.</i> We went to the cinema every ^{WEEKEND} last year? Our plan this year is to go to the zoo. <i>Intonation in Context Student's</i>	S work in pairs using the expression learnt. Students are asked to listen to the transcript while comparing their answers	
10:39	Produce	T: gives examples and S: perform in pairs (pair work). T conduct a post test (the same activity P. 26) S imitate dialogue from activity P.26 U4 3.2	Pair work perform activity in <i>Intonation in Context Student's</i> . Page 26 U4 3.2	
10:50	Assignment	T: sum up, give a Homework: listening activity from: https://www.oxfordonlineenglish.com/ : https://www.youtube.com/watch?v=-P3dJV4BD84 English – Improving Listening to English.	S give examples from their own to one another	

Lesson Plan (Dominance)

Class level 2 nd University date: 19 Apr 2020 Week 11 Time: 1.5 hour Teacher: <u>Toufik SAYAH</u>		Topic Expressing via tones Aim to get familiar with different functions of intonation in interaction. Objective students will be able to distinguish tones that reveal dominant status of speakers. Assessment: observing the S' reflexion using this new feature of intonation.	Material external books Aids whiteboard, recorded segments, YouTube links. Skills Listening /Speaking. Pair work interaction.	
	Lesson phase	Teacher (T) student (S) interaction	Student activity	Obs/ai ds/
09:42	Interaction	Warming-up; T reminder of different functions English intonation (T give examples). <i>E.g. father – boy</i> <i>F- Did you plant any FLOWers ?</i> <i>B- Yes I did Dady</i> <i>F- Did you water THEM ?</i> <i>B- Not yet Dady</i> <i>F- Each time you need to water those CREAtures to get GROWS.</i>	S listen to conversation, recognise the link of the tone to focus and meaning S practice the expressions with partners	Slide/ board/ dialogue
09:54 10:15	Practice	S undergo a pre-test to check their information: Activity 2C:\Users\الائق\Downloads\Activities UNcorrected.docx : <i>Intonation in Context Student's</i> . Dominant status: Dialogue P.29 U5 1.2. T presents the new lesson clarifying the connexion between choice of tone and the status of speakers. e.g.: - All those who seek ^{SUCcess} , work ^{HARD} , prepare their ^{LESSons} and do their ^{HOMEwork} .	S work in pairs using the expression learnt. Students are asked to do the activity and try to compare their answers. S correct themselves after listening to the transcript	
10:39	Produce	T: gives more examples and S: perform in pairs. E.g. dr- patient conversation S-S repetition pair work T conduct a post test (the same activity P. 29)	Pair work: imitate activity in <i>Intonation in Context Student's</i> . P. 29 U5 1.2,	
10:50	Assignment	T: sum up, give a home work: listening again to the conversation in the activity (shared link)	S give examples from their own to one another	

Lesson Plan (Low-key information)

Class level 2 nd University date: 26 Apr 2020 Week 12 Time: 1.5 hour Teacher: <u>Toufik SAYAH</u>		Topic Expressing via tones Aim to get familiar with different functions of intonation in interaction. Objective students will be acquainted with tones that signals that what is being said is not such important. Assessment: observing the S' reflexion using this new feature of intonation.	Material external books Aids recorded segments / whiteboard, YouTube links, recorded segments. Skills Listening /Speaking. Pair work interaction.	
	Lesson phase	Teacher (T) student (S) interaction	Student activity	Obs/aids/
09:43 09:54	Interaction	Warm-up; T reminder of previous functions, introduce the new one (Make S give examples). <i>E.g. polite expressions. Aside information.</i> T gives example to makes S recognise that speakers shift their focus by using low pitch of voice.	S listen to conversation, recognise the shift of focus by low pitch of voice S practice the dialogue with partners	Recording / board/dialogue
09:54 10:15	Practice	S undergo a pre-test to check their information and use of low key: <i>Intonation in Context Student's.</i> Activity3 : Low key information: Dialogue in Page 36 U6 4.4 T appointing the low pitch means not the main idea is being said by speaker. e.g. When my sister prepares breakfast and she rarely does, she feels that she did all what is required	S work in pairs using the expression learnt. Students are asked to do the activity and try to imitate the speakers in transcript.	
10:39	Produce	T: gives more examples and ask S to give other ones. S perform those suitable in pairs. T conduct a post test (the same activity P. 36)	S, make relation between low <i>pitch</i> and aside information in speaking.	
10:50	Assignment	T: sum up, give a home work: listening again to the conversation in the activity (shared link)	S give examples from their own to one another	

Training sessions

Lesson Plan (Contrasts)

Class level 2 nd University date: 26 Apr 2020 Week 13 Time: 1.5 hour Teacher: <u>Toufik SAYAH</u>		Topic Expressing via tones Aim to get familiar with different functions of intonation in interaction. Objective students will be acquainted with tones that signals that what is being said is against what the hearer expect. Assessment: observing the S reflexion using this new feature of intonation.	Material external books Aids PowerPoint slides/ whiteboard, YouTube links, recorded segments. Skills Listening /Speaking. Pair work interaction.	
	Lesson phase	Teacher (T) student (S) interaction	Student's activity	Obs/aids/
09:43 09:54	Interaction	Warm-up; T reminder of previous functions of intonation, and introduce the new pattern. (Then Make S give examples). - T gives example to makes S recognise that speakers contrasts the hearers' ideas by a high pitch of voice.	S listen to conversation; recognise the shift of focus by high pitch of voice to sound in contrast. S practice the dialogue with partners	Recording / board
09:54	Practice	S undergo a pre-test to check their information and use of low key: <i>Intonation in Context Student's. Activity4</i> T hints that the high pitch means speaker contrasts to the thoughts of hearers. e.g. You would think my glasses are expensive AS a MATter of FACt IT IS not. Other: Activity4C:\Users\رائق\Downloads\Activities UNcorrected.docx : <i>Intonation in Context Student's. Page 39 U7 1.2.,</i>	S work in pairs using the expression learnt. Students are asked to do the activity and try to imitate the speakers in transcript.	
10:39	Produce	T: gives more examples and ask S to give their own ones. Perform those suitable in pairs. S-S repetition pair work T conduct a post test (the same activity P. 39)	S, make. relation between high <i>pitch</i> and implying the correction of hearer's ideas	
10:50	Assignment	T: sum up, give a home work: listening again to the conversation in the activity (shared link)	S give examples from their own to one another.	

Appendix: D Teacher's Interview Script

QUESTION	TEACHER 1 ANSWERS	TEACHER 2 ANSWERS
Section 1 : Professional information		
Q1: How many years have you been teaching English phonetics?	Twelve 12 years	SIX 6 years
Q2: How much importance do you give to intonation during the teaching session?	Because English is an intonation language and mutual intelligibility depends on it. We give importance much importance	I take Too much importance Because intonation is very important in English language
Section 2 : Intonation Teaching Experience		
Q3: Do you face any difficulties in teaching intonation? If yes, what are they?	Yes, Differences between MT and FL, lack of authentic material, different accents, no clear course objectives, large classes, inadequate assessment tools,	In my view point; the students find difficulties in perception of notions because of difference in MT and L2, teaching rules is hard to practice for many factors
Q4: Are there any particular methods that proved their effectiveness in your classes in teaching intonation?	Yes, Teaching intonation in contexts, pronunciation games, tackling intonation and supra segmental from a discourse perspective.	I follow an eclectic approach and try whatever to facilitate practice in our Algerian context

Q5: How much time per week you devote to practicing intonation in class according to your syllabus?	Once a week, not enough.	Only once a week, for one year
Q6: Do you use new technology tools such as: Videos, recorded segments, virtual platforms, TV sessions, or computer programs to teach intonations patterns such as pitch, tone, and key?	YES	I use videos, cartoons. intonation pick up appropriate patterns then write down - A written or audio recorded dialogue are practiced using headphones
Q7: Do you think the techniques you use are effective enough to teach intonation in an appropriate manner by which your students show improvements in their perception and production?	To some extent; yes	Techniques are ineffective because of the obstacles

Section 3 : Current teaching Method and Suggestions

Q8: Do you face any problems in applying these techniques? If yes what are they	Yes? I have the following: Unavailability of material, MT interference, overlap of intonation functions, absence of listening course, lack of teachers training, insufficient time allocated to phonetics in general and to intonation in particular, absence of teachers' collaboration.	Yes hereafter ; unavailability of materials and huge classes, lack of facilities to get to make them understand
Q9: Are you eager to discover any successful	3 Yes; interested	Yes indeed



technique or method that may help in teaching intonation better		
Are there any suggestion you can add	<p>Yes, the following: Providing students with opportunities to practice tones under different models with more focus in discourse approach to teach intonation.</p> <p>Selecting linguistically and culturally appropriate materiel for authentic use of intonation.</p> <p>Organizing 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...</p> <p>Promoting students esteem and self-confidence throughout extracurricular activities that encourage public speaking (the speaker's corner).</p> <p>Ask advanced students to present mini lessons less than fifteen minutes, during which they use of variety of tones.</p> <p>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).</p> <p>Implementing task based approach to enhance the use of intonation patterns in context.</p>	<p>Studying phonetics should extended to 3rd year for more , and the practice of the notions studied in the Oral expression session practice</p>



	<p>Introducing the listening comprehension course as a more active and supportive skill to phonetics and oral expressions.</p> <p>Providing the logistic support that facilitate the learning of English intonation, which displays a physical, abstract nature.</p> <p>Rethink the place of intonation in phonetics syllabi. (Sadoune, 2018).</p>	
--	--	--




Appendix: E Activities Distributed To Students




Activity 1: Telling & referring

Students are asked to mark the tones arrows to indicate the tone pitch movement. Then they listen to the transcript while comparing their answers. After that we'll explain to them in the lesson what do the pitch movements indicate in the dialogue. And ask them to practice in pairs. They will have to correct themselves after listening to the transcript to enable them discover their mistakes

Question: Try to identify any  falling  falling rising tones which are not marked in the transcription bellow. Try to explain why each speaker has chosen that tone.

Tony: //  I MEAN // I MANAGED to answer all the QUESTions // and I THINK I said the right  THINGS // but I DON'T think // I wore the right CLOTHES //

Lisa: //  WELL // there is NO point in WORRYing about it //  what's  DONE is DONE //

Tony: //  YES Lisa //  I KNOW // there's NOTHING I can  DO about it // of COURSE // I CAN'T CHANGE anything // but I CAN'T help THINKing about it //

Lisa: //  I'm SURE //  you needn't WORRY //  what DID you wear ANYway //

Tony: // I HAD to put me JEANS on //

Lisa: // Your JEANS //  OH I SEE //

TONY: // but I wore a TIE //



Lisa: //  NEVerMIND // you SAID the right thing //  ANYway //




Fig.1 Telling & referring: (Bradford, Intonation in Context Student's book, 1992, p. 29)


Activity 2: Dominance

Students are asked to listen to the transcript while comparing their answers.



After that we will explain to them what relation is between *pitch movements*, and expressing dominance in the dialogue. By then students practice in pairs,

Students will correct themselves after listening to the transcript to enable them discover their mistakes.

In the transcript below the falling  tone are marked. Try to identify the other tones rising , or falling rising 

Lisa: //  But TONny // surely you REALised // everybody would be wearing SUITS // a job like THAT // SUCH a good SALary // with so much responsiBILity // you OUGHdT to have known BETter than wear jeans //

Tony: // Don'treMIND me // I KNOW it was STUpid //

Lisa: //  Well WHAT was the PROB lem // I know // you 've GOT a suit // 

Tony: // Oh, YES // I've GOT one //  it was at the CLEANer's //

Lisa: // it is WHERE //

Tony: //  At TheCLEANer's //  it still IS //

Fig.2 Dominance (Bradford, Intonation in Context Student's book, 1992, p. 29)

Activity 3: Low key information

Try to identify where suitable piece of information could fit. Try to think of some pieces yourself. Then practice reading the dialogue.

Mike: Sue, there are you. Have you got time for a little chat?

Sue: Of course. What is it, Mike? Is something wrong?

Mike: No, not really. But I'd like your advice.

Sue: I'll help if I can.

Mike: well, you remember Miguel- who stayed with us last summer?

Sue: No. But I remember you telling me about him. He was very keen on sightseeing, wasn't he?

Mike: That's right. Well I got a letter from him this morning and he's invited me to spend a holiday with his family this year. They've got a villa on Ibiza – and they've got a boat. You know how crazy I am about boats

Sue: Mike that's marvellous. What a wonderful opportunity for you!

Mike: Yes, but it's not that simple.

Sue: what's the problem?

Mike: It's Celia. You see, we've both been saving up like mad to go on a trip together this year.

Sue: Ah I see you don't want to disappoint her, of course.

Mike: that's right. She'd be upset. She's been doing all sort of job in her free time. She really deserves this holiday. It seems so unfair.

Sue: Look Mike. First you must tell Celia about your invitation. She'll appreciate your problem. But why don't you tell Miguel about the plan you had already made with Celia. He might even suggest ...

Fig.3 Low key information: (Bradford, Intonation in Context Student's book, 1992, p. 37)

Activity 4: Contrasts

Listen to the extract,

- The parts which are spoken at high pitch level are shown in the transcript below.
- In each case look carefully at what is said immediately before and after the part spoken with raised pitch.
- There is a connection in meaning between what spoken with raised pitch and what the speaker or someone else says in the immediate context. Can you say what the connection is?

John: so, it was all a huge success?

Pat: it was fan[↑]TASTIC!

John: Hey,[↑]LOOK[↓]Thee's Tony. He LOOKS a bit fed UP.

[↑]TOny. HEY ,TOny.

Tony: ↑OH, he↓LLO, JOHN. PAT!↑I THOUGHT you were in PARis.

Pat: Well, I↑was I've been↓BACK a few DAYS now.

John: HOW ARE Tony? And HOW's your precious SPORT car?

Tony: Don't TALK to me about it. I WISH I'd never SEEN it!

Patt: Oh.↑Tony. It's a LOVEly little car.

Tony: it's not, you know

Patt: but you were SO PLEASED with it...

Tony: Oh, yes, I WAS. It was JUST what I'd DREAMD of . A BIT OLD-
but in MARvellous COnDition. AND it was very CHEAP.

John: EXACTly, I remember; I told YOU at the TIME I was a bit
suSPECious. But you didn't LISten.

Tony: YES I DID. I THOUGHT I was LUCKy for once.

Fig.4. (Bradford, Intonation in Context Student's book, 1992, p. 39)

Abstract

This piece of study endeavours casting light on the way (second year) undergraduate students of English at English department of KMUO as learners of EFL are currently studying the use of tones and rules of English intonation usage. The study examines the effectiveness of applying the model presented by David Brazil for DI as a basis to provide students with tools to interact adequately to intonation performed in English language contexts. The study also investigates whether the current syllabus takes into consideration implementing the required tool to develop skills of perception or production for the success in communication as the ultimate goal of using any language. We tried to suggest a lesson plan taking in consideration tones dealt with by D. Brazil which are teachable. The outcomes of the pre-test revealed that the students show little awareness to the context rules that govern the choice of English NS 'discourse tone'. The written post- test that was distributed online; showed that DI model was promising as students showed remarkable progress after dealing with these chosen activities. The fact that means that DI can be introduced to learners of EFL after adaptation for teachability reasons.

Keywords: Intonation, tone, 'Discourse Intonation', pitch movements, teaching.

ملخص

هدف هذه الدراسة هو تسليط الضوء على النحو الذي ينتهجه طلبة الإنكليزية حاليا في السنة الثانية للتدرج، بقسم الآداب واللغة الإنكليزية لجامعة قاصدي مرباح بورقلة، لدراسة النبر واستعمال التنغيم. تتقصى الدراسة مدى فاعلية النموذج الذي قدمه ديفيد برازيل لتنغيم الخطاب كأساس لإمداد الطلبة بأدوات للتفاعل الأنسب مع التنغيم المؤدى في سياقات اللغة الإنكليزية. تتحقق الدراسة من مدى اهتمام المنهاج الحالي بغرس الأدوات اللازمة لتطوير مهارات التلقّي والإنتاج لنجاح التواصل كغاية نهائية لاستعمال أية لغة. حاولنا اقتراح خطة درس تأخذ بعين الاعتبار النغمات التي تناوّلها ديفيد برازيل والقابلة للتدريس. كشفت النتائج أن الطلبة يبدون قلة وعي بقواعد السياق التي تحكم اختيار نبرة الخطاب لدى المتحدثين الناطقين باللغة الإنكليزية. كما أظهرت مُخرجات الاختبار البعدي إبداء الطلبة تطوراً ملحوظاً بعد التعامل مع التمارين المختارة. ما يعني إمكانية تقديم تنغيم الخطاب للطلبة (الدارسين للإنكليزية كلغة أجنبية) بعد تكييفه لأغراض التدريس.

كلمات مفتاحية: التنغيم-النبر-تنغيم الخطاب-تغيرات النغمة-التعليم.

Résumé

Cette d'étude est une tentative de mettre en lumière la manière d'utilisation des tons et des règles d'application de l'intonation anglaise par les étudiants deuxième année d'anglais (de premier cycle) au département d'anglais de KMUO qui apprennent l'anglais comme langue étrangère étudient de Anglais comme une langue étrangère. L'étude examine l'efficacité de l'application du modèle présenté par David Brazil pour l'intonation discursive comme base pour fournir aux étudiants des outils pour l'interaction la plus approprié avec l'intonation réalisée dans des contextes de langue Anglaise. L'étude examine également si le programme d'études actuel tient compte de l'implantation des outils nécessaires pour développer des compétences réceptives et productives pour le succès de la communication comme objectif ultime de l'utilisation de n'importe quelle langue. Nous avons essayé de proposer un plan de cours qui prend en compte les tons pris par David Brazil qui sont enseignables. Les résultats du pré-test ont révélé que les étudiants montrent peu de conscience des règles de contexte qui régissent le choix du ton du discours chez les anglophones. Les résultats du test à distance ont également montré des résultats prometteurs. Où les étudiants ont montré un développement remarquable après avoir traité les exercices sélectionnés. Cela signifie que l'intonation discursive (DI) peut être fournie aux étudiants qui apprennent l'anglais comme langue étrangère (EFL) après qu'elle soit adaptée à des fins d'enseignement

Mots-clés: Intonation, tonalité, 'Intonation du Discours', mouvements de hauteur, enseignement.