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Title

Investigating the Influence of the Algerian Arabic on L2 Intonation Patterns of EFL learners:

the Case of Second Year Undergraduate Students of English at Kasdi Merbah University-Ouargla

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Dedication

We dedicate this work to
our dear parents
our brothers and sisters
our relatives and our friends

Racha & Amel

Acknowledgments

First and foremost, we thank Allah who gave us power, patience, and courage to do our best in our work. Our Thanks go to our teacher and supervisor **Dr. Farida SADOUNE** for her help, guidance and support.

Besides our supervisor, we thank the members of the jury for reading, commenting and evaluating this work.

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Abstract

The current study investigates one of the major issues that face foreign language students in Ouargla in Algeria and affect their learning of English intonation which is the influence of their mother tongue. This suty aims at exploring the intonational patterns used by Algerian students at Kasdi Merbah University. We hypothesized that the intonational patterns of the two English and Algerian Arabic have similarities as well as differences and that these similarities and differences may affect the English intonational patterns. In order to check the validity of these hypotheses, the intonational patterns of Algerian Arabic and English are studied. The method in dealing with this research is both quantitative and qualitative. Second year undergraduate students of English at Kadi Merbah University with Algerian Arabic mother tongue are taken as a case study. For that purpose, different types of sentences in English language were selected including declarative, exclamatory, imperative and interrogative sentences and then analyzed. The results revealed that the influence was mainly positive due to the similarity between the Algerian Arabic intonational patterns and the English ones.

Keywords: intonation, L1, L2, interference, transfer, interlanguage, tone.

List of Abbreviations

CA: Contrastive Analysis

CAH: Contrastive Analysis Hypothesis

DI: Discourse Intonation

EFL: English as a Foreign Language

ESL: English as Second Language

FL: Foreign language

IPA: International Phonetic Association

L2: Second language

NNS: Non-Native Speakers

NS: Native Speakers

Q : Questions

SLA : Second Language Acquisition

UKMO: University Kasdi Merbah Ouargla.

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Background of the study

Today, English is a global language that is used in all walks of life. Learning it as a Foreign or a Second Language (FL/SL) has become a requirement rather than an indulgence. Yet, to learn a Second / Foreign language is a challengeable task and the issue in Algeria is no exception.

English in Algeria is widely considered as a foreign language and is learned formally in school contexts where there is no enough exposure to language use, hence, pronunciation. To teach or to learn any foreign language, sound production is one of the main areas that should be focused on in order to make a proper use of that language. Phonology, is the subfield of linguistics concerned with the study of this phenomenon. David Crystal (2005) defines it saying "Phonology is the way in which a language's speakers systematically use a selection of speech sounds in order to express meaning".

Teaching pronunciation in an EFL course entails taking into consideration the aspect of intonation which plays a key role in transferring meaning and emotions of the interlocutor. According to Levis (1999), intonation is the voice quality, intensity and prosody. It is the different pitch movements that an utterance can have in a discourse level (rise, fall, and fall-rise).

In the case of EFL classes, students usually transfer their native intonational patterns to the new language; this may influence the learner's communicative competence and cause miscommunication most of the times. Intonation is a crucial part of language and formal instruction is needed in EFL classrooms. Despite this fact, Algerian EFL classes and syllabus give a little interest to this area of study.

In this study, emphasis is given to intonation and how does the mother tongue influence the Foreign Language (L2) intonational pattern of EFL learners at Kasdi Merbah University. Fluency and communicating effectively in the foreign language seems intuitively to be the main goal of learning a foreign language, and intonation is an important part of speaking a FL. In this research, focus is on pronunciation that is one of the problematic areas the Algerian English learners at Kasdi Merbah University are facing.

Statement of the Problem

Using English, especially the spoken form, requires intonation which helps is showing and facilitating the understanding of the ultimate meaning. Thus, changing the pitch of our voices by rising or falling allows us to get different manners. In fact, most of the Algerian English learners give a little focus to intonation and they face a host of difficulties in pronunciation due to the influence of their mother tongue on the foreign language production. In addition, many teachers, actually, use the classical methods in teaching phonetics. Hence, they should integrate different modern tools which can be useful for improving learners' oral performance.

Aim of the Study

The current study aims at investigating the influence of the Algerian Arabic intonational patterns on the English language intonational patterns of EFL learners at the English department at Kasdi Merbah University of Ouargla. The study also aims at showing the impotance of learning and teaching intonation in an EFL classroom as well as the problems and difficulties the learners may face when leaning this aspect of language.

Research Questions

In order to achieve the objectives of the study, a set of research questions is put forward:

1) To what extent do the Algerian Arabic intonational patterns influence English intonational patterns?
2) To what extent is intonation important for EFL learners at Kasdi Merbah University of Ouargla?
3) Are the Algerian teachers and learners of English aware of the importance of using modern tools in improving the use of intonation?

Hypotheses

With the purpose of answering the aforementioned research questions, some hypotheses are formulated:

1) The Algerian Arabic language may affect the use of English intonation positively.

2) The Algerian Arabic intonational patterns may be similar to those of English spoken by second year students of English at KMUO.

3) Modern tools may enhance the fluent use of intonation for EFL learners.

Research Methodology

The mixed-methods approach is followed while conducting the study. To proceed this research we opted for the exploratory method where the used tools are a students' questionnaire and a written test distributed to second year students of English, also, a semi-structured interview that was conducted with phonetic teachers at the English department at Kasdi Merbah University of Oouargla (recorded/free format).

Structure of the Dissertation

The current study is divided into three main chapters. The first chapter deals with the review of literature about intonation, its structure, elements, as well as the functions and approaches towards as a general outlook. The second chapter takes approaches of teaching pronunciation and intonation under light. The last part of is practical where the collected data is analyzed and interpreted.

Definition of Key Terms

Communicative Competence: refers to the learner's ability to use language to communicate effectively. Hymes (1972) defined communicative competence not only as an inherent grammatical competence but also as the ability to use grammatical competence in a variety of communicative situations. Also, in an attempt to clarify the concept of communicative competence, Widdowson (1983) defined it in terms of the knowledge of linguistic and sociolinguistic conventions.

Fluency: according to Fillmore (1979), fluency is characterized as including the ability to talk at length without abnormal pauses, the ability to talk coherently, employing semantically dense sentences, the ability to have appropriate things to say in a broad range of contexts, and the ability to be imaginative and creative in language use. Brumfit (1984) argued that fluency involved natural use of language and that continuity and speed were involved.

Interference: is the influence of the learners' first language on their L2 learning. It may appear at the level of grammar, pronunciation, vocabulary and so on. " Those instances of deviation from the norms of either language which occur in the speech of bilinguals as a result of their familiarity with more than one language, will be referred to as INTERFERENCE phenomena." (Weinreich 1953, p.1)

Interlanguage: a term used by Selinker (1972) to refer to the systematic knowledge of a foreign language that is independent of both of the target language and the learners' L1. In other words, it is a constructed language by the learners' mind when processing a new language and it is located somewhere on a range between their mother tongue and the target language.

Intelligibility: is the ability of the listener to recognize individual words or utterances; comprehensibility, the listener's ability to understand the meaning of the word or utterance in its given context, and interpretability, the ability of the listener to understand the speaker's intentions behind the word or utterance. (Smith and Nelson, 1985)

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, systematizes and a characteristic of each language. (J.D.O'Connor & G.F.Arnold, 1978)

 L1: the first language or the mother tongue.

 L2: a language learnt after the first language acquisition, it refers to the second or the foreign language.

Tone: is the vocal sound with reference to its pitch, quality, and strength. Crystal defines it as being **'**a distinctive pitch level of a syllable' (Crystal, 2008; ibid).

Chapter One: Intonation Concepts and Approaches

Introduction

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Introduction

Using a language requires different skills that are helpful in enhancing our speech. In order to do so, we are asked to respect intonation rules and work on having a better use of them. In fact, intonation is commonly defined as the rise and the fall of the voice when speaking. However, these rises and falls are crucial in giving a better meaning and understanding for both the sender and receiver. In the first chapter, we will tackle several definitions of intonation supported by different scholars. Moreover, a host of notions will be presented. In addition to this, we will explore how intonation is structured and show its main elements. However, we will introduce its main functions which led the linguists to come out which various approaches in identifying and describing this area of language. At the end of this chapter, the importance of intonation will be highlighted.

1.1 Definitions

All languages have their own music. This music of language is called intonation which is defined as the rise and the fall of the voice in speaking. Hirst and Di Cristo (1998, p.13), defined it saying:

> *The term intonation has often been used interchangeably in the literature with that of prosody. When a distinction is made between both words, this is often not explicit. The difference of usage varies considerably from one author to another and can; in our opinion, be traced to a double ambiguity in the use of the term intonation itself.*

In this definition Hirst and Di Cristo stress that prosody and intonation can mean the same thing. However intonation can be defined in a broad sense including factors like word-stress, quantity and tone in which there is no difference between prosody and intonation but when it is defined in a narrow sense when all the factors are excluded it is intonation proper distinct from prosody.

From another perspective, Kelly (2000) claims that

The term intonation refers to the way the voice goes up and down in pitch when we are speaking. It is a fundamental part of the way we express our own thoughts and it enables us to understand those of others. It is an aspect of language that we are very sensitive to, but mostly at an unconscious level. We perceive intonation, understand it, and use it without having to examine the intricacies of everything we say or hear

In the above definition, Kelly (2000) defines intonation only in terms of pitch high and movement of the human voice. He clarifies that intonation is an important part of communication in the sense that it facilitates interchanging thoughts and negotiating meaning between the speaker and the interlocutor. Furthermore, he argues that it is an aspect that can be easily and unconsciously acquired.

Researching this topic, the term intonation can be defined from two different angles. In a broad sense, Hirst and Di Cristo (1998, p.4) say that "intonation includes lexical features: stress, accent, and tone, and in a narrow sense intonation is restricted to non-lexical (also: postlexical or supralexical) features "consisting of such phenomena as the overall form of pitch, patterns, declination, boundary phenomena etc" .While in a narrow sense, Ladd (1996, p.1) believes that intonation conveys sentence-level meaning i.e. "meanings that apply to phrases or utterances as a whole, such as sentence type or speech act, or focus and information structure" .

Cruttenden (1997, p.7) and Gussenhoven (2006, p.1), equate it specifically with pitch movements, while Coulthard indentifies it with prosody which include not only pitch movements but also loudness, length, speed and even voice quality.

In addition to the mentioned definitions, intonation proper may be presented and analyzed on the abstract, cognitive, phonological level in a linguistically structured way: "Intonation features are organized in terms of categorically distinct entities (e.g. low tone or boundary rise) and relations (e.g. stronger than / weaker than). They exclude 'paralinguistic' features, in which continuously variable physical parameters (e.g. tempo and loudness) directly signal continuously variable states of the speaker (e.g. degree of involvements or arousal)" (Ladd 1996, p.8)

It is clearly recognized that there is a lack of agreement when defining the term intonation. However, pitch seems to be the common thread running through most of definitions or descriptions of intonation. These are some definition of intonation stated by scholars and linguists. In the next point we will be talking about the structure of English intonation.

1.2 Intonation Structure

It has often been assumed that there are three basic system of intonation; those are: tonality, tonicity, and tone. They are collectively called "the three T's". According to Tench (2000, *pp.134, 149,158*),

> *Tonicity is the division of spoken of discourse into discrete unit of intonation; tonicity is the location of the most prominent syllable in an intonation unit. Tonality again represents the speaker's division of the total message into separate piece of information; tone is the level and movement of pitch within an intonation unit*

It's important to mention that without the mentioned three basic systems, the meaning will be hard to catch by the listeners. A brief explanation of them is mentioned bellow.

1.2.1 Tonality

Halliday (1967, p.30) defines it saying "is the division of the continues speech signal into meaningful chunks known as tone units". From this definition we can say that tonality refers to the division of speech into intonational units usually known as word groups, tone units or intonational phrases.

I didn't know that you left the country   [1 Unit]

I didn't know that you | left the country   [2 Units]

I didn't know | that you | left the country   [3 Units]

The boundaries can represent a pause, a change of pitch, etc. They are marked by a single vertical line '|', or by double vertical lines '||' when there is a pause.

1.2.2 Tonicity

It is the distribution of accents within each tone unit (by accent we mean pitch movement). According to Halliday (1967), "tonicity is the division of a tone unit into new and optional given elements through the placement of the tonic syllable." Thus, according to Tench (2011, p.149), tonality represents the speaker's division of the total message into separate piece of information; on the other hand, tonicity identifies the focus of each piece of information. Tonicity is the location of the most prominent syllable in an intonation unit.

Tonicity is divided into two parts; those are neutral and marked tonicity. Neutral tonicity refers to the phenomenon that the tonic syllable occurs within the final lexical item in its intonation unit (Tench, 2011, p.150). In short, neutral tonicity has tonic in the end of the clause and heard so ordinary. Besides, marked tonicity refers to those cases where the tonic occurs within a lexical item that is not final (Tench, 2011, p.150). Marked tonicity is the clause that the tonic can found anywhere.

Here, the example of neutral and marked tonicity:

/and the bear being very CLUMSY/ ⟶ Neutral tonicity

/and the bear being VERY clumsy/
/and the bear BEING very clumsy/
/and the BEAR being very clumsy/ ⟶ Marked tonicity
/and THE bear being very clumsy/
/AND the bear being very clumsy/
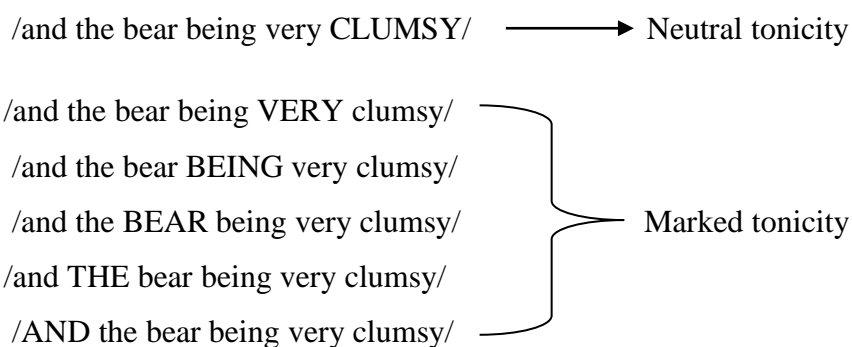
1.2.3 **Tone**

Tone is commonly defined as the choice of linguistically relevant pitch movement made by the speaker to produce different meanings. Yavas (2011, p.172) states that "a tone is the part of a sentence over which an intonation contour extends". The tone unit is divided by Halliday (1967, p.30) into four parts:

a-The nucleus: is the main accented syllable, it 'carries' the tone. "The nucleus is the main accented and stressed part in the syllabus and it is also called tonic syllable, it is the syllable that carries the major pitch change." (Yavas.M ,2011,p.173)

b- The head: located between the pre-head and the nucleus.

c- The pre-head: refers to all initial unaccented syllables before the first accented syllable (the head).

d- The tail: any unstressed syllables that follow the nucleus.

Examples of tone unit are provided by Halliday in order to make the explanation clearer, those are:

a- \those |

b- | 'give me \those |

c- | in a 'little 'less than an \hour |

e- | and then 'I said my \father was here |

Some examples of tone units are given above. In the first example, the tone unit/nucleus is a single syllable 'those'. This is the tonic syllable and in this case has been given a falling intonation donated by \. In the second example, the tonic syllable is preceded by a head 'give me'. 'Give' is stressed so it is the start of the head. In the third example, the tonic is 'hour', the head is 'little less than an' and the pre-head is 'in a'. Note, the pre-head does not contain any stressed syllables. In example four, the tonic 'father' is followed by a tail 'was here'.

These are the main three aspects which the form of English intonation is said to be built on. In the next point, we will talk about intonation patterns and tone shapes in a more detailed way.

1.3 Intonation Patterns

Intonation is the pattern of pitch movement in spoken language. The phonetic term of pitch is fundamental frequency (F0) that is the rate of vibration of the vocal cords. When the number of vibrations per second (the frequency) goes up, that pitch (we hear) also goes up, although the ratio is not one to one. (Couper-Kuhlen,1996)

The pitch pattern used with an utterance is sometimes called a tune or an intonation contour. The intonation contour generally falls over the course of an utterance, which is the declination (Pierrrhumbert, 1980). The last part of the intonation contour is the boundary tone. The fundamental frequency at the end of an utterance can be characterized by having a rising, falling, or level pitch shape. Within the intonation contours, we can find a series of pitch accents which are noticeable by how they stand out from the pitch on adjacent syllables. (Cruttenden, 1986, p.55).

English is an intonation language, in which pitch patterns and changes are used for a range of functions such as indicating the attitudes and emotions of the speaker, distinguishing between questions and statements and between different types of questions.

Generally speaking, English intonation involves three basic tones: high, mid and low, and the speaker of English choose between the rising and the falling tone. Dorothy (2002, p.19) summarized tone into:

Table 1.1

Summary of Tone

Tone	Tonic Movement	Terminal pitch Tendency	The use
1	Falling	Low	Polarity (truth value pr validity) is known, stated or yes/no questions
2	Rising	High	Imply that the polarity is unknown and information is desired
	Falling Rising	High	
3	Rising	Mid	Imply uncertainty and that the assertion is conditional or something else.
4	(Rising)-Falling Rising	Mid	Mean that something is known, but there is some doubt or reservation.
5	(Falling)-Rising Falling)	Low	Note doubt in order to dismiss it.

The tones are described as follows:

Low fall: the voice falls during the word from a medium to a very low pitch.

High fall: the voice falls during the word from a high to a very low pitch.

Rise-fall: the voice first rises from a fairly low to a high pitch and then quickly falls to a very low pitch.

Low rise: the voice rises during the word from a low to a medium pitch or a little above.

High rise: the voice rises during the word from a medium to a high pitch.

Fall-rise: the voice first falls from a fairly high to a rather low pitch, and then, still within the word, rises to a medium pitch

According to Celik (2001), "What makes a tone rise or fall, or otherwise, is the direction of the pitch movement on the last stressed (tonic) syllable".

1.3 Elements of Intonation

It is generally believed that intonation is one of the most difficult areas of foreign language learning and teaching. Therefore, its elements must be selected first in order to be properly taught. Many linguists, phonologists, and foreign language educators state that there is no precise definition for the term intonation and they consider it as a very fishy concept. According to David Crystal, "intonation is not a single system of contours and levels, but the product of the interaction of features from different prosodic systems; tone, pitch range, loudness, rhythmicality and tempo in particular."(1975, p.11)

In this definition, David Crystal mentions that intonation is not just a matter of pitch or voice changes in speech, but it is, in fact, a combination of many elements which are referred to as prosodic features.

Prosodic features are considered to be properties of units of speech that are longer than individual phonetic segments (vowels and consonants). Features above the level of the phoneme (or segment) are also referred to as suprasegmentals. That is, they are features that generally extend over stretches of utterances longer than just one sound. The phonological study of prosody is the study of the suprasegmental features of speech.

Prosody, in fact, comes originally from the Greek word 'prosodía', and it was first confined to the study of Greek and Latin versification. According to Fox, prosody refers to "a musical term which appears to signify something like 'song sung to music' or 'sung accompaniment', implying that prosody is the musical accompaniment to the words themselves" (2000, p.1)

Opinions do differ when it comes to defining prosody and the other prosodic elements. In Renalli(2002), Coulthard identifies prosody with intonation, he stated that it would include not only pitch movements but also loudness, length, speed and voice quality. Furthermore, Fox provides a comprehensive list of prosodic elements which include "length, accent and stress, tone, intonation and potentially a few others"(2000, p.1). Also, Wichmann focuses on "the linguistic patterning of pitch, loudness, timing (pauses) and voice quality" (2000, p.8)

In a more detailed way, Ladefoged (2001), claims that "prosodic features consist of multiple perceptual features such as pitch, stress and length. And these features are manifested by acoustic correlates including fundamental frequency (f0), intensity and duration.

Although there is no agreed number of prosodic elements, it is necessary to distinguish between auditory measures which are basically subjective impressions produced in the mind of the listener, and acoustic measures that are physical properties of the sound wave that may be measured objectively.

Pitch, loudness, length and quality are auditory percepts, and their articulatory and acoustic correlates are illustrated in the table bellow, adapted from Uhman (1991, p.109)

Table 1.2

The Auditory Percepts and their Acoustic Measures by Uhman (1991, p.109)

Perception	**Articulation**	**Acoustics**
Pitch **Perceived scale: high-low**	Quasi-periodic vibration of the vocal folds	Fundamental frequency (F0) Measure: hertz (Hz)
Loudness **Perceived scale: loud-soft**	Articulatory effort subglohal air pressure	Intensity Measure: decibel (dB)
Length **Perceived scale: long-short**	Duration and phrasing of speech gestures	Duration of segment Measure: millisecond (ms)
Quality **Perceived scale: full-reduced**	Vocal tract configuration, articulatory precision	Spectral quality Measure: formant values in Hz

The table above illustrates some the prosodic features. The fundamental frequency (denoted by f0) is a physical property of sound measured in Hz, whereas pitch refers to our perception of the f0, it describes the way our ears and brains interpret the signal from high to low. Fundamental frequency and pitch are closely related, but they are not identical. The term pitch is used when talking about measured frequencies. In terms of loudness, auditorily, it refers to the listener's subjective description of the intensity of the stimulus. It is a property of sound that enables us to distinguish between the loudness and softness of the sound.

Length, on the other hand, is described as a feature of sound that has distinctively extended duration compared with other sounds. It enables us to place the sound on a scale goes from long to short. The last feature, sound quality also known as "timbre", describes the pitch, length and loudness characteristics of sound which allow the ear to distinguish sounds

which have the same mentioned characteristics. Timbre is then a general term for distinguishing characteristics of a tone.

In addition to the mentioned features, there are additional prosodic variables have been studies such as rhythm, stress and tempo. Prosody is of great part in human speech communication. Its importance lies in the fact that vocal cues convert non-lexical information that cannot be picked up from context and influences the way the individual sounds are produced and understood. Cliffoud Prator claims that,

> *suprasugmentals should be assigned foremost priority within the phonological system of language. He lists three reasons for this position: suprasegmentals convey meaning which cannot be derived from the context; they influence the intelligibility of the segmental; and they facilitate the pronunciation of such segmental as vowel quality and diphtongization.(As cited by Lantolf, 1976, p.288)*

1-5 Function of Intonation (Approaches to Intonation)

Over the last few decades, many attempts have been made in order to understand the functions that the English intonation serves, which led to a number of linguists to introduce several theories for learning and teaching intonation. It goes without saying that intonation serves diverse linguistic and paralinguistic features ranging from the marking of sentence modality to the expression of attitudinal and emotional nuances. It is important to identify how the intonational choices made by the speaker carry both of the linguistic information and at the same time variety of functions. Mennen (2006, p.1) states that:

> *There is no doubt as to the importance of intonation in communication. Intonation not only conveys linguistic information, but also plays a key role in regulating discourse and is an important indicator of speaker identity, reflecting factors such as physical state, age, gender, psychological state and sociolinguistic membership. Intonation is also important for intelligibility.*

Cauldwell & Allen (1999, pp.10, 13) report that as there are various definitions of intonation and several descriptions of intonation form, a wide range of labels is suggested for

its functions. Crystal (1995, p. 249) proposes six major functions, or in other words, six approaches to study intonation, which are: emotional or attitudinal function, grammatical function, informational function, textual function, psychological function, and indexical function. Brown (1997), views the intonation functions in three major categories: grammatical functions, attitudinal functions and discourse functions. Roach (2000), on the other hand, adds the accentual functions to the list.

Intonation, as it is discussed above, does not only reveal linguistic information, but it is much more than that. It signals a speaker's assumptions and intentions with regard to the shared ground (Kumaki, 2003, p.13); it helps speakers as well as listeners to determine the management of information such as "what comes first, what follows, what procedes" (Tench, 1996, p.17); and also helps listeners to indicate turn taking (Dalton & bSeidlhofer, 1994).

Moreover, Pike (1972, p.56) states the communicative importance of intonation in the following words, "actually, we often react more violently to the intonational meanings than to the lexical ones; if a man's tone of voice belies his words, we immediately assume that the intonation more faithfully reflects his true linguistic intentions". Gimson (1980, p.264) describes changes in it as "the most efficient means of rending prominent for a listener, those parts of an utterance on which the speaker wishes to concentrate attention".

Due to this divergence in functions, many linguists came out with different approaches to study this subject. Several functions of intonation can be recognized bellow.

1.5.1 The Attitudinal Function of Intonation

Many of the best-known descriptions of English intonation in the past have regarded the attitudinal function as primary and central. "An important role of prosody is to convey the speaker's mood, relationship with the hearer and other attitudinal matters" (Jensen et al, a1994, p.1). Thus, it enables us to determine the moodes, attitudes, and emotions of the speaker. English is an intonation language, so through the changes of pitch, we can change the means of the words. However it somehow overlaps with discourse intonation since it also seeks to interpret the meaning of the speech by focusing on how something is being said.

The attitudinal approach is mainly developed by J.D. O'Connor & Arnold (1961, 1973), where it is held that English language speakers make use of intonation to express their emotions and attitudes at the moment of speaking to their listeners (Crystal 1969; O'connor and Arnold 1973). The same view is acknowledged by Roach (2000, p.184) who holds that it

is possible to express attitudes using intonation, although he notes that the way intonation helps in expressing attitudes is language-specific.

O'Connor and Arnold (1973, p.1) argue that the primary function of intonation is to convey the speaker's feelings, emotions, and impressions, thus "utterances which are different only in respect of intonation may, as a result differ from each other in meaning. The same phrase may be said in a down-right, or a reserved, or a questioning tone of voice, amongst others". They tend to separate the intonation patterns and giving them attitudinal meanings, which can be realized through a combination of pre-head (i.e. syllables before the onset), head (i.e. onset) and nucleus (i.e. tonic).

Through the use of attitudinal pitch, several modes can be expressed like happy or angry, grateful, annoyed, etc. There are four types of pitch which are responsible for the expression of attitudes:

Fall (Down tone): fall in the pitch of speaker is used to give information or to ask wh-question by a native speaker (NS)

E.g.: Where is the nearest post office?

Rise (Up tone): NS use this tone to ask general questions like yes-no questions and it also implies
that there is something more to be said.

E.g.: Did you hear that sound?

Fall-rise (Down-up tone):
E.g.: Am I doing this right?

Rise-fall (Up-down tone): it expresses the surprise and amazed gesture.

E.g.: You scored the winning goal.

Native speakers can interpret differing intonation patterns to convey slight or great differences in meaning. The example in Figure1 shows two different intonation contours for the same words, each conveying a different attitude toward what is being said.

Figure 1.1
One Question Pronounced with Different Intonation Patterns (Ladefoged, 2006, p. 120)

'When will you 'mail me my *money?'
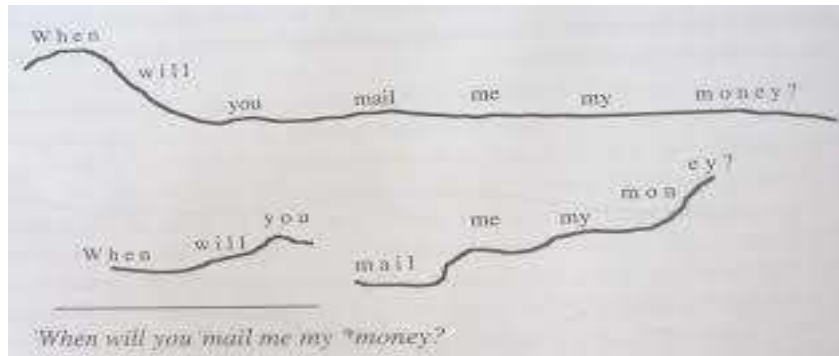
The above figure illustrates examples of how English speakers may pronounce the same question with different intonation patterns. The top intonation contour is a falling contour and is considered more neutral. The bottom contour, which is considered more argumentative has two rising phrases, the second having a large pitch increase (Ladefoged, 2006, p. 120).

Criticism of the Attitudinal Approach

Although it was widely agreed that this function provides a comprehensive account of human attitudes and emotions, it was criticized for many reasons. Indeed, there are at least two areas where it is viewed that this approach does not provide an accurate description of English intonation.

First, O'Connor and Arnold's approach is remarkably complicated; as it is quite challenging to limit the categories and labels ascribed to the attitudinal meanings, which removes any systemacity about the whole attempt (Brazil et al 1980, p.118). For example, Underhill (1994, p.84) suggests that "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 observation reveals overlapping and lack of consistency in the attitudinal approach. Roach (1996, p.45) as well, claims that

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… we use intonation to express our attitudes is fundamentally wrong". He then adds *"the work by phoneticians on emotions and attitudes in speech has tended to have a rather simplistic view of the subject, and it has become perhaps rather commonplace among phonology teachers to quote some of the more 'speculative' and 'unscientific' statements which were made by O'connor and Arnold. (Roach, ibid).*

Furthermore, the attempt to attach attitudes to intonation is misleading in many cases because the elicited attitudes seem to be the result of lexical choices rather than intonational ones. (McCarthy 1991, pp.102, 103)

The second reason is that this function overlaps with other conditioning factors. According to Couper Kuhlen (1996) "emotions, just like facial expressions or other body language, make themselves evident in spite of a speaker's attempt to control them". Thus, it should be point out that when speakers convey their attitudes, they may also use some paralinguistic features which O'Connor and Arnold neglect in their model.

Brown (1990, pp.112, 113), likewise, calls them paralinguistic features that contribute to the expression of speaker's attitudes though they are not included in the study of intonation. She goes on saying "Quite how we decide to interpret the attitude will depend on other variables. If, for instance, [hello] is said with a smile and a breathy quality in the voice, it might be interpreted as happy or excited…" (ibid, p.116). On the other hand, attitudes are usually deliberately displayed. Given that they are intentionally shown to influence or even to manipulate people.

1.5.2 The Grammatical Function to Intonation

In an attempt at building a coherent system of intonation, it was Halliday (1967, 1970) who made an argument of intonation as having a connection with grammar. It is held that intonation helps the listener to identify grammatical structure in speech, performing a role similar to that of punctuation in writing. According to Roach, as cited in Kumaki (2003, p.10),

Grammatical intonation helps language speakers and learners to recognize the grammar and syntactic structure, e.g, boundaries between phrases, clauses, and sentences. It also facilitates our knowledge of the differences between questions and statements as well as the intricacies of grammatical subordination

Halliday focuses only on the grammatical function by trying to show how intonation and grammar are closely related. According to him (1967, p.10) "English intonation contrasts are grammatical; they are exploited in the grammar of the language". He believes that the relationship between tone units and grammatical units is valid and the intonation differences in English are grammatical rather than lexical ones.

An important and a distinctive aspect of the grammatical approach can be marked in the relationship between intonation and sentence type. Halliday, in his book (1970), provides five tones types (fall, high-rise, low rise, fall-rise, and rise-fall) as having speech functions. He claims that if one tone (e.g. fall) is neutral or unmarked for a certain sentence type (being statements in this case), other tones can be used meaningfully by contrast. He tries to show tone significance by assuming that a given tone is the neutral one for a given sentence type, while examining the effect of using other, marked, tones for the same sentence type. The following are Halliday's tone meanings (1970, pp. 26, 8):

- Statement: tone 1 (falling) is neutral; tone 4 (fall-rise) expresses reservation, contrast or personal opinion given for consideration.
- Statement: tone 1 is neutral; tone 3 (low-rising) accedes to request or unexpressed expectation, hence reassuring.
- Statement: tone 1 is neutral; tone 5 (rise-fall) asserts or expresses some commitment.
- Wh-questions: tone 1 is neutral; tone 2 (high rising or fall-rise) is mild
- Yes-no questions: tone 2 (high rising or fall-rise) is neutral; tone 1 (falling) is strong
- Statement-question: tone 1 (falling) expresses observation or deduction, while tone 2 (high rising or fall-rise) seeks confirmation.
- Statement-question with tag: varying the polarity of the statement and the following tag permits a large number of permutations.
- Multiple question: tones 2 (high rising or fall-rise) and 1 (falling) are used for alternative questions, while tones 2 and 2 are used for listing questions.

Hawkins (1984, p. 194), came to embrace such links between grammar and intonation, he holds that *"intonation patterns serve to indicate whether the sentence is intended as a*

statement, question, command, etc". One common example is the use of a falling tone with statements and wh-questions, but a rising tone with yes-no questions (Roach, 2000, p.197).

Criticism of the Grammatical Approach

A common criticism of this model is that is has a simplistic view of the relationship between intonation and sentence type. According to McCarthy (1991, p.106), in fact, there seems to be little evidence to suggest that there is one-to-one relationship between sentence type and tone. Cruttenden (1997, p.88) also refuses to adopt the grammatical meaning, which suggests there are typical tones associated with syntactic structures, because it is not difficult to find examples of almost any tone combined with any syntactic type. Cruttenden gives a yes/no question as an example for his claim:

-Are you going OUT Tonight?

This question can be said with any tone established for English. Roach (1991, p.179) concludes that it is wrong to say that intonation has a grammatical function.

1.5.3 The Discourse Function to Intonation

It is also known as informational intonation. It primarily relays what "new" information is to be given and what is "already" given, as it signals what kind of information response is to be expected. Recent researches tend to define intonation as the speaker's way of organizing and relating meaning throughout discourse.

The discourse intonation approach started in the British Isles by David Brazil (1975, 1978, 1985, 1997) and others (Brazil, Coulthard and Johns 1980; Coullthard and brazil 1981; Coulthard and Montgamery 1981; Sinclair and Brazil 1982; Hewings 1990; Cauldwell 2003). It is basically a combination of discourse analysis and intonation and how they interact. It is built on the principle that intonation choices depend entirely on the speaker's assessment of the degree of understanding or the common knowledge they share with their interlocutors.

Brazil's discourse intonation approach views the meaning of intonation in terms of listener-speaker interaction, shared and unshared knowledge and conversational control (Brazil, 1970). According to Brazil's view, an appropriate study of the form, meaning and function of intonation must go beyond the sentence level and must include larger stretches of

speech. He advocates the study of intonation from the point of view of the user, its function in context and its communicative value.

Moreover, he describes the realization of discourse at a level beyond lexico-grammatical choices. It is , in fact, a description at the level of interaction, "… intonation choices carry information about the structure of interaction, the relationship between and the discourse function of individual utterances, the interactional 'giveness' and 'newness' of information and the state of convergence and divergence of the participants (Brazil, Coulthard & Johns, 1980, p.11).

Furthermore, many researchers believe that intonation affects how discourse markers are interpreted (Hirschberg & Litman, 1993; Schiffrin, 1978); marks given and new information in discourse (Halliday, 1967); marks how speakers take turn (Cutler & Pearson, 1986); and performs a multitude of other speech function.

Discourse intonation did not follow O'Connor and Arnold (1961) who described tones as a result of the speaker's attitude and was also in the opposition to the American school that formulated rules in generative approaches for pedagogical purposes.

According to Brazil (1997), there are four choices the speaker can select, they are: prominence, tone, key and termination. Concerning prominence, the speaker can highlight prominent syllables and make informative element relevant in a given context. In terms of tone, speakers can choose between referring (fall- rise/fall) and proclaiming (fall/rise- fall) tones. The speaker can also choose between high, mid or low key that shows contrastive, additive, or equative information. Lastly, high, mid or low termination can denote that the meaning in high termination 'will surprise you' and the meaning in mid termination 'will not surprise you' " (1997, p.58).

All in all, discourse intonation model is realized through five intonational moods and three variations in the key positions. These features are determined moment by moment, according to the situation and the context of shared and new information between the speaker and the listener.

Criticism of the Discourse Approach

Despite that this approach has attractive and convincing features, it is considered as simple for classroom implementation. In the discourse model, Brazil (1980) confesses that it

is not easy to distinguish the boundaries of tonic segments from proclitic and enclitic segments. Also, identifying falling and rising tones, distinction between high and low key, recognizing prominent syllables are not as near and simple as they look on paper. Even native speakers sometimes are not able to recognize them in language (Chapman, 2007). Moreover, some researchers claim that this approach does not follow the rules in some cases and it lacks an empirical support.

1.6 Importance of Intonation

All languages are based solely on conveying certain messages. In fact, the process of the transformation and the reception of these messages are called communication. In English, one should not ignore the influence of intonation in this process since its absence affects our speech negatively and makes it weird and sometimes not clear. Rogerson-Rovell (2011) confirms that incorrect intonation leads to annoyance, disrupt communication, misguidance and speech breakdowns. Thus, intonation is considered as one of the most important parts of the English communication process since it is an essential and useful backbone for it.

According to Peters (1977), quoted by Cruttenden (2008, p291): "Many babies are excellent mimics of intonation and may produce English sounding intonation patterns on nonsense syllables in the late stages of their pre-linguistic babbling." In fact, babies are born with high rate of attention, reaction and attraction to production of intonation. When growing up, one has to keep this spirit and work on improving it to become a future excellent English communicator.

Due to being a crucial speaking assessment criterion and one of the most important beneficial features of pronunciation, intonation serves the ultimate aims of communication in English. Pemington and Richards (1986) claims that intonation makes speech coherent and interpretable for the receiver of the speech. Furthermore, intonation is the central role of this process. Speakers of the English language can notice this role when they use English and make their speeches. The falls and rises tones make the meanings clearer throughout the useful music and melody of intonation. When a foreign language English communicator is well cultivated concerning intonation and uses it properly, it becomes easy for him to make and interpret deep meanings and linguistic functions of different speeches and conversations.

Fónagy (2001) explains that the way we say something is more effective than the literal message, the syntactical organization or the words used to structure it to a great extent.

However, since intonation is valuable and has a great importance in English, it should be respected and well used by Algerian or foreign language communicators. Intonation means adjusting pitches of voices. Hence, it may occur in sentences, parts of sentences, words and even single sounds.

The same words or sentences can express different linguistic functions and has several meanings but the way we say them shows us which function or meaning we exactly want to convey. This can be shown clearly in the following example. So, let us say /m/, this sound can be said with different tones to indicate agreement, disagreement, doubt, pleasure, boredom, surprise, criticism and several other attitudes and feelings as Bell (2009) describes. It also distinguishes between questions and statements as it draws our attentions to more important elements within the speech. In addition, intonation can show the end of sentences and thoughts.

In fact, using intonation means providing both semantic and expressive prominences for different shades. Wells (2006, p11) states: "Intonation helps indentify grammatical structures in speech, rather as pronunciation does in writing." Hence, it enables using language clearly and effectively as a native speaker. Making mistakes when using intonation may lead to misunderstandings because it may change meanings. Also, it makes the communicator confident and in a good mood when he uses intonation correctly and properly.

Conclusion

It is worth pointing out that intonation is part and parcel of any language in the world. It is fundamental in the daily conversation and an important aspect in pronouncing the words. Therefore, it is beneficial for EFL learners to be familiar with intonation in order to be more authentic and sound like a native English speaker. The description and analysis of this aspect was and still challenging for linguists and phonologists, thus, producing a valid and reliable approach is not an easy task.

Chapter Two: Second Language Intonation Acquisition

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Introduction

In recent years, there is an emphasis on teaching English all over the world. In Algeria, English is considered a foreign language and is taught starting from first year in middle school. Since then, English has received considerable attention. It is introduced for seven years for all students during their education. The main concern of this research is to look for the impact of L1 on the L2, the obstacles and problems of teaching pronunciation and the approaches of teaching pronunciation and intonation. In this chapter we will talk about teaching English intonation and the issues that may encounter researchers and learners such as language transfer.

2.1 Second Language Acquisition

Second language acquisition is a scientific discipline devoted to the study of the process by which people learn a second language (Ellis, 1986: 5). Besides, second language acquisition refers to the study of how learners learn a second language additionally to their first language, so that it is the process of learning any language after the first language, it can be the second, third or fourth language. Thus, any language which is learnt after the first language is called a second language.

Ellis (1994:10) argues that despite being the third or the fourth language to be acquired, the term second language acquisition is used.

2.2 Stages of Second Language Acquisition

The process of second language acquisition passes through five stages (Haynes, 2007). The first stage is the "Silent Period" and is referred to as the pre-productive stage. In this period learners are able to receive hundreds of words without being able to speak the language (L2). Haynes says that 'they are not really producing language, but are parroting'. However, not all learners pass through a silent period. Some learners may start producing the L2 directly although their output is the outcome of imitation rather than being creative while producing language. The second stage is "early production", in this stage learners become able to produce some language vocabulary such as short phrases. " this stage may last up to six months and students will develop a receptive and active vocabulary of about 100 words" (Haynes, 2007: 30). The third stage is speech emergence, in this stage, the vocabulary of learners increases to around three thousand words so that learners are able to communicate

using short and simple sentences which might not be grammatically correct. The fourth stage that 1is to say the intermediate fluency. Learners are supposed to acquire vocabulary of about six thousand words and try to use more complex speech. The last stage of second language acquisition is the advanced fluency stage. Learners are supposed to perform as native speakers.

2.2.1 Second Language Intonation Acquisition

Foreign accents in second language (L2) production are caused by interference from the phonological system and phonetic realization of the speaker's first language (L1), including both segmental and prosodic features in order to reach certain aims each time and feel more confident to face even native speakers of L2, show them proficiency and avoid gaps in communications.

Despite the inmportance of prosody in general, and intonation in, a little attention has been given to this area of language. "It is widely known that English is an intonation language" (Roach, 1991 as cited Tuan, 2012, p.1), thus, intonation is crucial element to learn for learners of English as a foreign language (EFL), especially for those whose first language has a different intonation system as English. Our purpose in this study is to investigate how the Algerian Arabic language of English student impacts their acquisition of the English intonational patterns. To do so, we will shed the light on one of the most important processes related to second language acquisition that is the interlanguage. Also, we will make a contrastive phonological analysis of English and Arabic intonational patterns for the sake of spotting the areas of difficulty confronting Algerian students in hearing and producing English intonation.

2.3 Interlanguage

The term "interlanguage" (IL) was first suggested by Lary Selinker in 1972 which many theories of foreign language learning view it as an independent linguistic system that exists independently. Selinker used the term IL to refer to the systematic knowledge of a foreign language that is independent of both of the TL and the learners' L1. He viewed it as an impermanent grammar which L2 learners formulate for themselves. Also, he considered it a signal indicates that the learners do not understand the rules of the language being learned. According to Dtern (1983, p.125),"Lary Selinker suggested the term IL in order to draw

attention to the possibility that the learners' system can be seen as a unique language variety with its own features and rules."

In terms of intonation, research on interlanguage intonation has shown that the learners' productions of intonational patterns are influenced by their L1. One reason behind this is that non-native speakers of English face difficulty to acquire the intonational system of that language and they tend to use the IL as a means to reach native speaker language proficiency.

Huebner (1983) claims that "interlanguage, like a mature language, was systematic, i.e. rule-governed and, therefore, could be described". Studying IL could help us understand the learner's problems and difficulties and try to help them achieving competence. The first main attempt of this theory is explaining the process of second language acquisition, in order to explain the procedure of SLA better, the IL asked three main questions:

1. What processes are involved and are responsible for IL construction?
2. What is the nature of IL continuum?
3. Why most learners do not achieve the full L2 competence? (Ellis,1994)

In sum, IL is simply a language used by L2 learners at any stage in the learning process which is neither the L1 nor L2.

2.4 Contrastive Analysis of Intonation of English and Arabic

Contrastive analysis (CA) or contrastive analysis hypothesis (CAH) is considered as a part of applied linguistics whose main goal is to establish the similarities and differences that exist between the learner's native language and the L2 being learned. this hypothesis is based on the principle that the elements a foreign language that are similar to the student's native language will be simple for him, and those elements that are different will be difficult, and where differences exist, errors would be bidirectional. (Lightbown & Spada, 2006)

English and Arabic intonational patterns share similarities, as well as differences. English and Algerian Arabic w-h question, declarative statements, commands and exclamations are both characterized with a final falling contour. In English, yes-no questions, tag questions and requests are produced with a rising contour; the same intonational patterns of the mentioned structures are found in the Algerian Arabic. The falling-rising intonation patterns in both Algerian Arabic and English are used to express that the speaker already knows the answer of the question asked.

These tones may be used to express different functions and attitudes in the two languages, for instance, the rising falling intonations shows menace while in English shows impression or disapproval of something that the speaker said or done. Also, the falling pitch in Algerian Arabic does not reach a low level as in English (Bengrait & Hamlaoui 2016, p.100)

2.5 Teaching Pronunciation

Bygate (2001, p.56) defines pronunciation as: "the production and perception of the significant sounds of a particular language in order to achieve meaning in contexts of language". In the past, teaching pronunciation did not use to have any importance since it was considered additional and a hard process with no fruitful results, but since late 1970s things have started to change and a host of great work and improvements have been witnessed that time in this field. Working on teaching intonation becomes crucial and takes broader views. In fact, there are a lot of difficulties that may interrupt the process of teaching intonation and lead to problems in the acquisition of intonation.

2.5.1 Pronunciation in Teaching and Learning (theory Vs practice)

Pronunciation lessons are very important for Arabic Algerian learners. Therefore, it should be tackled well. Derwing and Munro (2005, p.397): "…the study of pronunciation has been marginalized in language teaching and learning. As a result, teachers are often left to rely on their own intuitions with little direction". In spite of having great importance, L2 phonological acquisition is not well treated and needs more practice. There is a need for authentic interaction because dealing with isolated words, sounds, phrases or sentences out of the real context and setting is not naturalistic.

"Thought, groups, prominence, stress (rhythm) and reduced forms are also of primary importance in developing students' listening skills and only practice in these areas can lead to authentic listening comprehension". Celce- Murcia et al (2010, p.370). Moreover, to practice pronunciation properly means to avoid sociocultural misunderstandings and to achieve high intelligibility and comprehensibility. Unless FL learners memorize and acquire certain pronunciation features and mental representations, they can't use structural discourse properly, contextually and realistically. Thus, producing and reacting authentically depend on the high recognition and acquisition of pronunciational patterns within EFL settings. Chun (2002) describes that despite the fact that language acquisition and language performance are

interrelated, real work on applied linguistics is missed to relate between pronunciation and realistic needs. And this can only be reached by valuable practice.

Gilbert (2010) claims that teacher training, materials, appropriate supporting research and curricula should be well conducted and should include more practice instead of having theoretical concepts and theories.

2.5.2 Problems of Teaching Second Language Pronunciation

A lot of teachers feel that teaching intonation is harder than teaching other elements of English. Hence, teachers suffer a lot in order to achieve the ultimate aims of such kind of courses. Gilbert (2010) suggests that these difficulties are the result of several points. Moreover, there is lack of intonation high quality guides that is to say that there are not appropriate materials for teaching intonation properly. This lack is harmful and affects the learning negatively. Many teachers are not well cultivated about this kind of courses and it seems worrying to prepare them since there are no specific trainings for teaching intonation. Thus, they feel boring and stressful towards teaching pronunciation and most of them deal with basic articulatory descriptions, word stress and transcriptions of words giving less attention to other elements of pronunciation such as rhythm, intonation, etc. So, these courses do not meet EFL learners' needs and wants.

Also, there is lack of intonation practice due to time constraints and large classes. In fact, large classes limit the process of teaching and learning intonation owing to the diminution of practice objectives and procedures. Another problem is that there are no variations for pronunciation tasks and activities and the teacher has to create his own materials.

2.6 Pronunciation Teaching Techniques

Seidelhofer (2001) and Hewing (2004) suggest the following techniques for getting better acquisition of pronunciation which are helpful in the process of teaching:

2.6.1 Imitation and Drilling

Despite looking traditional and useless, imitation and drilling provide helpfulness for learners so as to produce new sounds throughout the process of repetition in the form of games and mimics.

2.6.2 Phonetic Training

To facilitate the teaching of English pronunciation, there is a need for a training to practice phonetic terminology in the form of activities about sound articulation and comparisons between L1 and L2 phonological systems using maps, diagrams, charts, contours, pictures, pictures of lip shapes and tongue positions, dictionaries and receiving and practicing transcriptions and phonetic instructions.

2.6.3 Awareness Raising Tasks

Both teachers and learners have to know the importance of phonetics and phonology for conveying meanings in English. A call for variation of tasks is helpful since learners have different habits, levels, personalities, etc. They can be visual, auditory, tactile or kinesthetic.

2.6.4 Ear Training

The need for perception to communicate properly and for differentiating between sounds to get acquainted with them using dictation and spelling activities to improve pronunciation and enhance speaking and listening skills.

2.6.5 Creative Techniques

Being creative and using creative techniques means being motivating, highly energetic and successful and this facilitates the acquisition for Arabic Algerian learners to English intonation throughout acting, imitation, simulations, interviews, imaginary activities, brain tasks and authentic tasks.

2.6.6 Corrective Feedback

In order not to hurt learners' emotions and not to make them feel embarrassed, teachers should supply hints for mispronunciations to give them chance for self corrections so as to give them chances for enhancing their L2 pronunciation.

2.6.7 Materials, Tools and Technology

Acquiring high levels of pronunciation requires simplifying tools using sound color charts, mirrors, pictures, rubber bands and plain sheets of paper, dictionaries, books, scripts, songs, comic strips, jokes, poetry, websites and blogs for exchanging varied tasks,

laboratories, models of voices, displaying shows, computer mediated pronunciation teaching (CAPT) and audio and visual feedback

2.7 Approaches to teaching pronunciation

Teaching intonation is hard and correcting intonational errors is harder since it is really complicated to analyze conversational speech and estimate L2 proficiency. Hence, we need appropriate approaches and methods to reach real and proper acquisition of pronunciation and design highly appropriate and organized curricula. Such developments include communicative teaching and social interactions. They focus on the roles of both teachers and learners and how language is used to reach real communicative competence. In the past, people focused on grammar translation method and audio-lingual method but now this thought has changed since they both focus more on grammar and vocabulary, whereas intonation is given less importance. Thus, the focus is on communicative language teaching (CLT). In fact, Richards and Rodregers (2001) claim that communicative competence depends solely on communication and practice. Hence, pronunciation should be tackled pedagogically. Communicative language teaching and pronunciation are interrelated and both focus on meaning. Consequently, learners have to practice different skills and elements together when they communicate, that is to say finding appropriate vocabulary, making grammatical choices and managing difficult articulations and unfamiliar prosodic patterns as Lane (2010) explains.

According to Celce-Murcia, Brinton, and Goodwin (1996), there are three important approaches to acquiring pronunciation which are the intuitive-imitative approach, the analytic-linguistic approach, and the integrative approach. These approaches interrelate both traditional methods and modern techniques.

2.7.1 The Intuitive-Imitative Approach

This approach was well known and used more before the late nineteenth century. This approach is solely based on intuition and imitation of the second language. Learners have to imitate the sounds without having accurate explanation about them. In this approach, the focus is on individual sounds, pattern drills and repetition.

Learners are asked to repeat and mimic their teachers in order to improve their pronunciations. It is based on learning sounds in isolation. Moreover, it is based on accurate production of segmentals.

It needs the use of beneficial materials such as audio-clips, audio visual aids, songs, rhymes, etc. The teacher acts pitch movements and learners repeat after him without getting enough knowledge about the rules about pitch variations and stress. This approach seemed to need more elements such as supra-segmental. Thus, linguists called for another one that seeks to give better teaching results.

2.7.2 The Analytic Linguistic Approach

In the late 1980s, things started to change. Pronunciation and oral communication approaches were linked together. Thus, a shift from segmentals to supra-segmentals was applied. This approach gives detailed information about all aspects of pronunciation. That is to say turning to intonation, stress, rhythm, etc. Teachers provide knowledge about pronunciation patterns and features then learners analyze them and try to produce sounds. These efforts enable foreign learners to produce L2 confidently and properly. Kelly (1969) explains this thought clearly: "The ways of teaching pronunciation fall into two groups: intuitive and analytical. The first group [i.e., intuitive] depends on unaided imitation of models; the second [i.e., analytic] reinforces this natural ability by explaining to the pupil the phonetic basis of what he [sic] is to do" (p. 61).

Intonation became the ultimate focus of pronunciation. Pitch movements are crucial to show different communicative functions (questions, statements, orders, requests, contrast, turn taking, doubt, surprise, etc).

Stress is very important and should be taught from poems and literary terminology since melodic production of stress. Imitations are viewed as additional tasks and materials should be well selected to contribute technical information for foreign language learners.

Chela Flores (2003) worked hard on showing the importance of rhythm in English and says that it is interrelated to stress and the use of tonic. It focuses more on vowels. In fact, ignoring it means making speech errors in both perception and production. Therefore, the teachers have to control the successfulness of rhythm courses.

According to Celce-Murcia (2010), an analytic linguistic approach relies on elements such as a phonetic alphabet, articulatory descriptions, charts of the vocal apparatus, contrastive information, and other aids to supplement listening, imitation, and production.

The Intuitive-Imitative Approach was ignored in CLT settings and more attention is given to the analytic linguistic approach features of speech to achieve fluency and intelligibility not only accuracy. This approach, the analytic linguistic approach, gives better effects since it provides better developments but this does not mean ignoring intuition and imitation completely. Therefore, there was a need for a more appropriate approach that can cover different elements that may help in conveying better meanings and having a better teaching intonation setting.

2.7.3 The Integrative Approach

Seidlhofer (2001), Lane (2010) and Celce-Murcia (2010) agree that merging both intuitive- imitative approach and analytic linguistic approach thoughts makes better interaction and production. So, they encourage the movement to a more balanced view. Relying on connected speech (sentence stress, timing, reduction, citation and week forms of words, elision, intrusion, assimilation, transition, liaison, contradiction, etc.) is beneficial to achieve L2 proficiency and teaching acquisition. Hence, both imitative and analytical speech should be connected.

Nowadays, pronunciation curriculum looks to clarify the most important elements and points of both the segmentals and suprasegmentals, and link them properly in specific pronunciation courses that help in achieving the ultimate needs and wants of any given group of foreign learners. segmental and suprasegmental features of English are beneficial and should be implemented with the issue of voice quality setting, thus, English has specific stereotypical features such as pitch level, vowel space, neutral tongue position, and degree of muscular activity that contribute to the overall sound quality or the accent associated with it. Hence, connecting these elements together supplies a balanced pronunciation teaching.

2.8 Methods of Teaching Second Language Pronunciation

Teaching, especially foreign languages, requires using methods. These methods should be well selected and used for foreign language learners in order to achieve the ultimate aims of teaching and conveying right meanings. In fact, some of them do not serve the objectives of teaching pronunciation and do not consider the oral communication as an essential part of the process of the teaching and learning, whereas other methods focus on such skills and insist the importance of giving it high rank of importance and consideration.

2.8.1 The Reform Movement

In the 1980s, there was a focus on teaching pronunciation appropriately in the form of the Reform Movement. The International Phonetic Association (IPA) was founded so as to conduct transcription for all languages' sound patterns. This movement focuses on spoken language, acquiring appropriate pronunciation habits of phonetics and the use of conversation texts and dialogues in order to spread phonological awareness as Richards & Rodgers (1992).

2.8.2 The Direct Method

Around 1900, exactly in Germany, the direct method appeared in order to teach foreign languages and cover the drawbacks of Grammar Translation method. This method does not allow using the mother tongue and translation for teaching. It also highlights the importance of oral communication, correct pronunciation, inductive grammar and accurate vocabulary. Practice is very important in this method.

2.8.3 The Audio-Lingual Method and the Oral Approach

During World War II, this method appeared to help the American army. It is a kind of habit formation through stimulus and response. It focuses more on vocabulary and speaking. Hockett (1959) says that: "it is this basic pattern that constitute the learner's task they require drill, drill and more drill, and only enough vocabulary to make drills possible" p46. Thus, the main activity of this method is drilling.

2.8.4 The Cognitive Approach

During 1960s & 1970s, the cognitive approach appeared. It focuses on the efficiency of pronunciation instruction as Othowski (1998) claims. It is responsible for the success of the foreign curriculum. The focus is on improving learners' pronunciation levels.

2.8.5 The Silent Way

In the mid 1970s, Caleb Gattegno developed the silent way. It focuses on suprasegmentals and ways of instruction. The teacher keeps silent most of the sessions time but users gestures in order to facilitate and convey the meaning. Wall charts are used as Derwing (2010) explains.

2.8.6 The Communicative Approach

In the 1980s, Communicative Language Teaching (CLT) was developed. It is based on communication and it encourages communication in every classroom language instruction.

Pronunciation is the backbone of teaching. It aims at reaching communicative competence without ignoring the culture as Hymes (1972) states. It encourages the variation of activities and interaction throughout discussions, dialogues, role plays, etc…. . Having accurate and intelligible pronunciation is crucial.

2.9 Teaching Intonation in Context: Early Observations and Objectives

In EFL learning / teaching, pronunciation with its different aspects is considered as an integral part of speaking skill and a central factor which contributes to intelligibility, yet it seems to be marginalized in the Algerian EFL classrooms. It was only recently when linguists and teachers started to bean in mind that language teaching needs to take account of the aspects of pronunciation, particularly intonation. Indeed, previous studies tended to ignore intonation altogether or treat it haphazardly (Thompson, 1995).

A more recent study by Chapman (2007) concludes that the lack of intonation instruction could explain part of the problems learners face when trying to learn intonation. In fact, new directions in research have shifted in focus on the acquisition of English pronunciation by NNS from individual vowel and consonants phonemes to suprasegmentals namely intonation. Hence intonation has become a promising area of SLA research.

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

While grammatical approaches to intonation argue for the role of intonation to signal syntactic structures and identify sentence type (Halliday, 1967, 1970; Brown, 1990; Hawkins, 1984) ,the attitudinal function to intonation is concerned with the expression of emotions and impressions of the speaker at the moment of speaking (Crystal,1969;O'connor and Arnold , 1973). The latter overloads the only five main types of sentences with a set of ten tone groups. Consequently, both approaches are limited and subjective by putting a suprasegmentals part under the rules of either a segmental part or a psychological factor by referring to the simple judgment of the listener regardless the influence of external factors.

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

Do you know what time it is?" the host is explicitly asking for the time of day from the guest. Indirectly, the host could be suggesting that it is time for the guest to leave without being too obvious. However, if the host is fed up and is not too concerned about politeness, s/he might choose to give special prominence to the word *time*, thereby expressing some consternation at the fact that s/he and his/her guest are still sitting and chatting.

This example supports Brazil's et *al* view that "tone groups are shaped by moment-by-moment needs of conveying messages appropriately in the speaker's preferred intentions" (p.121). Thus, there are neither fixed relationship between tone units and the speaker's emotions nor between him and his selection of syntactic structures.

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

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

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

Functionally speaking, intelligible intonation is a very pertinent goal for learning outcomes such as conveying the message easily and getting the needed response as well. Early observations of the Algerian curriculum in ministry of education reflect a demand for reform that would meet the global needs of English as an international language. The point that receives much reflection from teachers and course designers is the approach to be adopted/ adapted to teach English that prepares the EFL learner to be proficient users of English in a variety of contexts such as science and technology, culture, and academic English. These learning outcomes should be outlined as curriculum goals that suggest the adequate approach to achieve them. (Sadoune, 2018)

2.10 Language Transfer Theory

Language transfer theory is one of the fundamental theories in the field of teaching and learning. In fact, it's a means by which people acquire is second language in addition to their native language. Odlin (1989, p. 27) stated that transfer is "the influence ensuing from similarities and differences between the target language and any other language that has been previously (and maybe imperfectly) acquired". Within this definition, Odlin mentions the two types of transfer which are positive, facilitative and negative transfer.

Another definition of language transfer provided by Grass (1996, p. 321) who says that transfer is: "the use of the NL (or other language) data on the acquisition of and L2 (or an additional language)." Here Gass relates the term to positive transfer only. The study of transfer was a centre of attention of many researchers since it is of a crucial role in SLA research.

2.10.1 Types of Transfer

Language transfer which refers to speakers or writers applying knowledge from one language to another language and it has two types which are positive transfer and negative transfer.

2.10.1.1 Positive Transfer

Positive transfer is when the previous knowledge facilitates the present knowledge. It occurs when the linguistic elements of the first language are similar to those of the second language, so that language transfer facilitates second language acquisition as Dulay et al (1982, p. 97) say that "…Positive transfer is the automatic use of L1 structure in L2 performance when the structure in both languages is the same resulting in correct utterance."

2.10.1.2 Negative Transfer

Negative transfer is also called interference or retro-active transfer. It occurs when there are differences between the first and the second language. This type leads Learners to make errors. Osgood (1949, cited in Ellis, 1997, p. 15) defines negative transfer as "the effect of a specifiable interpolated activity upon the retention of previously learned activity." so as we have seen previously that the positive transfer facilitates the process of learning because of the similarities between the native language (NL) and the target language (TL). While this type makes the learning process harder due to the differences that exist between the native language and the target language. We guess that this type is one of the reasons behind the confusion between the Algerian Arabic intonation and the English intonation

When discussing the influence of first language on second language. It is obligatory to refer to Contrastive Analysis Hypothesis (CAH) which states that when the elements of the second language are similar to learner's first language will be easy for him / her and those different elements will be difficult. Cook (1992) cites that first language is always present in second language learners' minds.

Conclusion

In this chapter, the light was shed on the acquisition of second language and second language intonation acquisition. As we tackled pronunciation, how to teach it, pronunciation in teaching (theory VS practice), problems in teaching it and its teaching techniques. Moreover, approaches and methods to teach both pronunciation and intonation, interlanguage, contrastive phonological analysis of English and Arabic , the theory of language transfer and its types, similarities and differences between Algerian Arabic and English intonational patterns were discussed. As a final point, intonation is seen important, so that learners should improve it.

Chapter Three: Methodology, Data Collection, Analysis, and Discussion

Introduction

3.1 Research Method

3.2 Research Design

3.3 The Sample

3.4 Data Collection Procedures

3.5 Description of the Students' Questionnaire

3.6 Results and Discussion of the Students' Questionnaire

3.7 Findings Interpretation

3.8 Description of the Teachers' Interview

3.9 Results and Discussion of the Teachers' Interview

3.10 Findings Interpretation

3.11 Description of the Students' Test

3.12 Results and Interpretation of the Students' Test

3.13 Findings Interpretation

Conclusion

Introduction

After we have been introduced to the theoretical part related to the area of research, at the end of this work we will give deep insight into the aim of this study which is investigating the influence of the Algerian Arabic on L2 intonation pattern of EFL learners taking second year undergraduate students of English at Kasdi Merbah University of Ouargla as a case study. This chapter is devoted to the practical part of the study. It includes a description of the research instruments used, namely a questionnaire and a written test for students and an interview for teachers. It also contains a discussion of the findings arrived at. Then, they were analyzed and we came out with results and answered the research questions.

3.1 Research Method

Selecting the research method is one of the main stages in conducting a research study. In the present work, we opted for the mixed-methods approach is followed while conducting the study. It combines both 'qualitative' and 'quantitative' data collection and analysis, it was considered appropriate for this study since the variation in data collection allows the researcher to gathering more and better information.

For the qualitative method, a questionnaire and a semi-structured interview are used as means of data collection.Whereas the quantitative is followed for the sake of true experimental study using a written test for second year undergraduate students.

3.2 Research Design

In order to serve the need of the hypotheses and to answer the research questions, the exploratory method is followed. Exploring the influence of the mother tongue on the second language intonation acquisition process is our main focus in this study. The data collected is qualitative and quantitative. Thus, teachers' interview and students' questionnaire are useful for a better understanding of the intonation teaching and learning process. Although the two mentioned tools are good for achieving reliable and comprehensive information, they are not enough to serve our aim. For that reason, we opted for a written test for second year undergraduate students in order to complete the view and to get in-depth information about the subject under examination.

3.3 The Sample

In this study, the sample is randomly selected and the participants are native speakers of Arabic. Three (03) phonetics teachers are chosen for the semi-structured interview. Written test is conducted with second year English students at the English department at KMUO, preceded by a questionnaire designed for forty-six (46) student from the total of two hundred forty-seven (247) of second year undergraduate student of English during the academic year 2020/2021.

3.4 Data Collection Procedures

After the validation of the instruments used for data collection, we collected data from second year undergraduate students at English department at KMUO by means of questionnaire, which comprises their age, gender, students' current level and status. After the analysis of the questionnaire, the respondents have taken the written test which aims at investigating their existing knowledge about the studied topic and the errors they may make. On the other hand, semi-structured interview is conducted with phonetics teachers at the department of English at KMUO, in order to see the teachers' views about their experience in teaching phonetics, the problems they encounter in teaching intonation, and their proposed solutions.

3.5 Description of Students' questionnaire

The students' questionnaire was conducted online using Google Form app because we were not able to work with students directly due to their full-time schedule and also the corona virus pandemic. Students were given a brief description about the content of the questionnaire and instructions about how to answer it. The questionnaire is composed of sixteen (16) questions, divided into three sections. The first section contains personal information about the students' gender, age and educational background in studying English. The second section covers information about pronunciation and intonation and the encountered difficulties in studying phonetics. The last section is about L1 and intonation learning.

3.6 Results and Discussion of the Students' Questionnaire

Section one: Personal information

Q1: Gender

Table 3.1

Students՚ Gender

	Option	Number of Students	Percentage	Valid Percentage
Valid	**Males**	**11**	23.9%	**23.9%**
	Females	**35**	76.1%	**76.1%**
	Total	**46**	100%	**100%**

Figure 3.1

Students' Gender
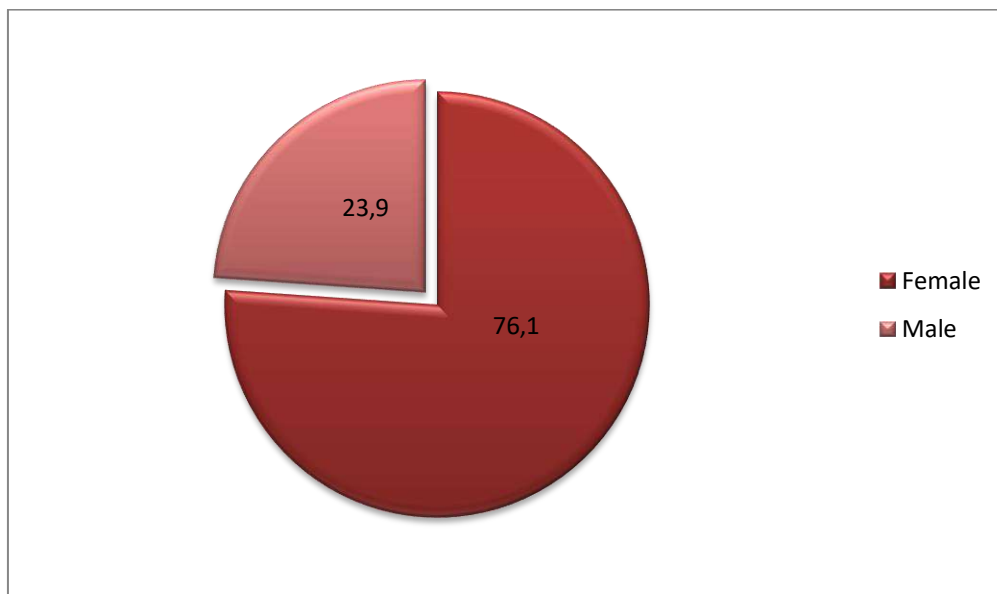
The table and the pie chart above show that the females outnumber the males.

Q2: Age

Table 3.2

Students' Age

	Options	Number of Students	Percentage	Valid Percentage
Valid	**19-20 years old**	**27**	58.70%	**58.70%**
	21-25 years old	**13**	28.26%	**28,26%**
	26-34 years old	**6**	13.04%	**13.04%**
	Total	**46**	100%	**100%**

Figure 3.2

Students' Age
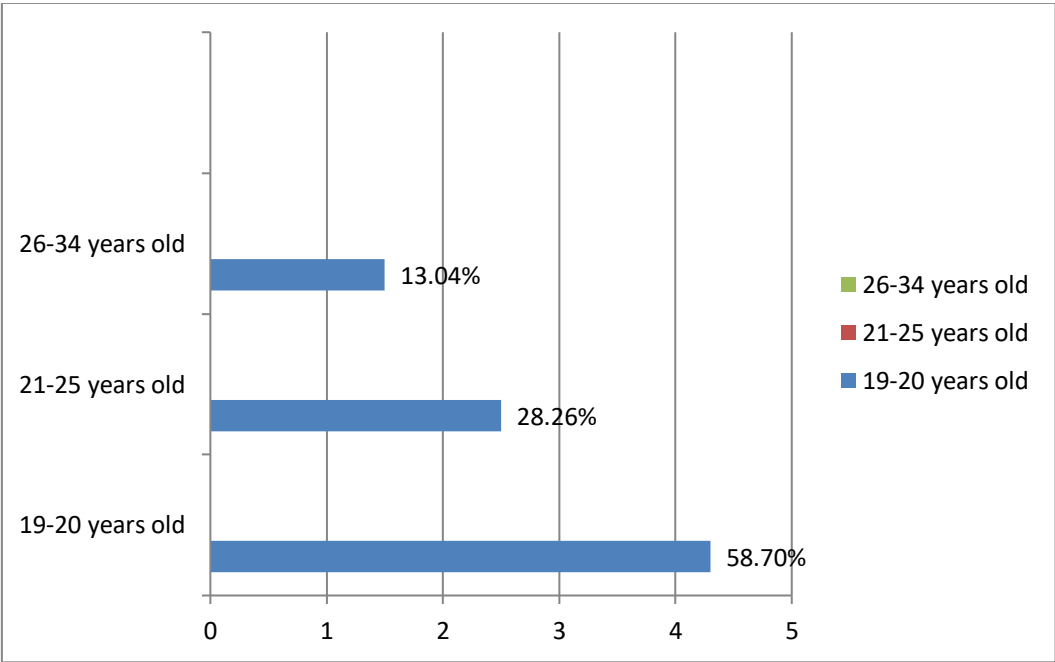
The data shows that the majority of students are between nineteen and twenty years old making 58.70% whereas the minority is six students between twenty-six and thirty-four years old making 13.04%. The remaining students are thirteen from twenty-one to twenty-five years old.

Q3: how many years have you been studying English?

Table 3.3

Students' Number of Years of Studying English

Number of years	2 years	3 years	4 years	6 years	7 years	8 years	9 years	11 years	15 years	Total
Number	25	2	1	1	1	3	9	2	1	45
%	55.56%	4.4%	2.2%	2.2%	2.2%	6.7%	20%	4.4%	2.2%	100%

Figure 3.3

Students' Number of years of studying English
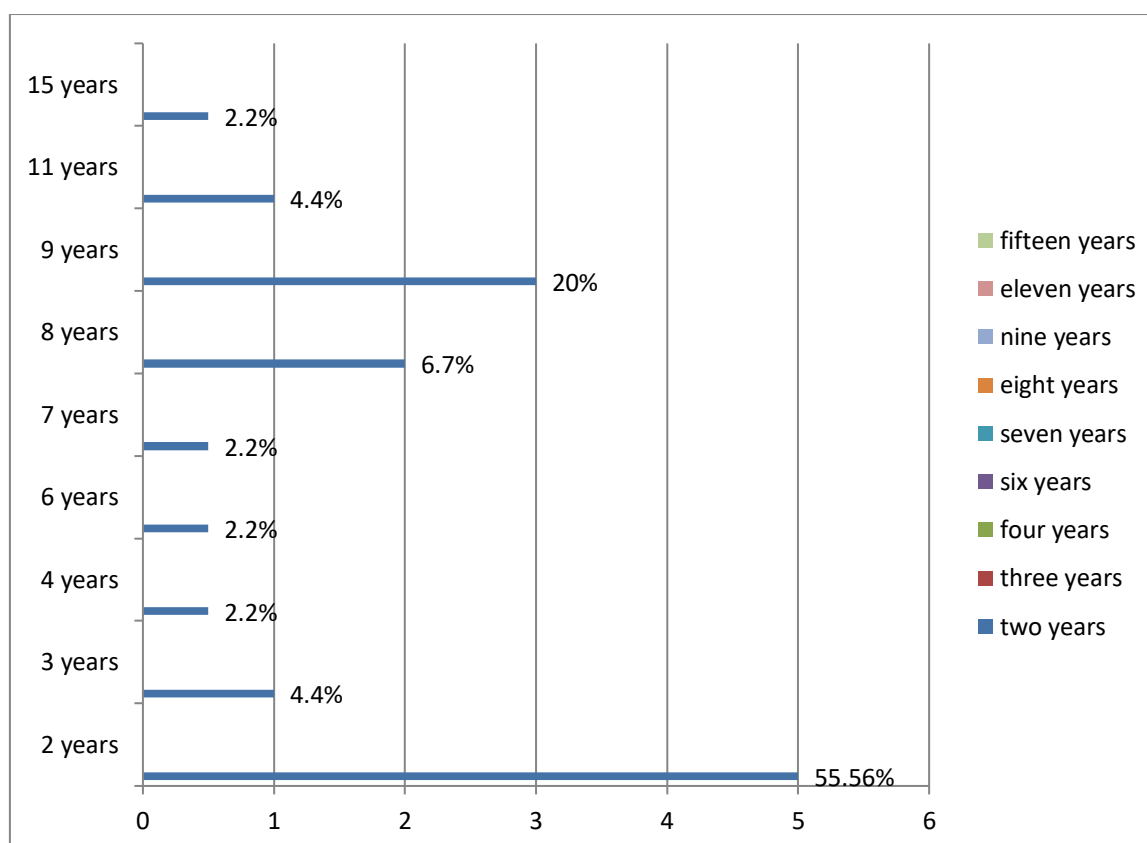
From the above columns diagram we noticed that the number of years of studying English are so different. Twenty-five students from the total of forty-five students, which represent the majority, started studying English from two years ago, whereas others counted the years starting from the middle school till the university.

Section two: Pronunciation and Intonation

Q 4: Is studying phonetics an easy task for you?

Table 3.4

Students' Views towards Studying Phonetics

Options	Yes	No	Total
Number	**35**	**11**	**46**
%	**76.1%**	**23.9%**	**100%**

Figure 3.4

Students' Views towards Studying Phonetics
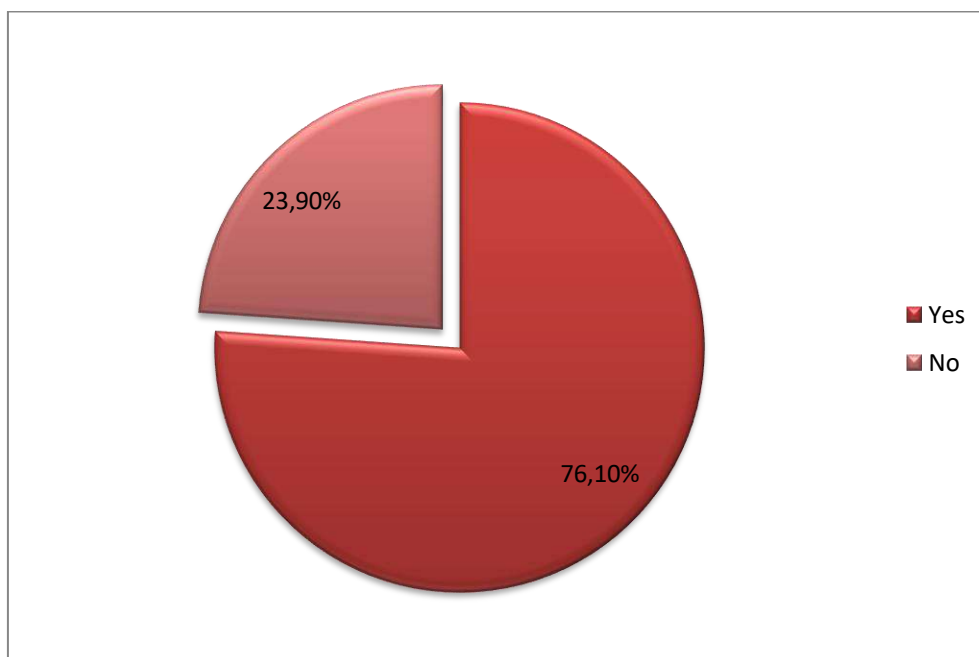
Studying phonetics is an easy task for thirty-five students from the total of forty-six students with the percentage of 76.10%, whereas eleven students are facing difficulty in studying that module.

Q5: Which pronunciation aspect(s) are challenging for you?

Table 3.5

The Challenging Pronunciation Aspects for the Students

Options	Consonants and vowels	The syllable	Stress patterns	Intonation and tone uses	Aspects of connected speech	Total
Number	**5**	**4**	**21**	**6**	**10**	**46**
%	**10.9%**	**8.7%**	**45.7%**	**13%**	**21.7%**	**100%**

Figure 3.5

The Challenging Pronunciation Aspects for the Students
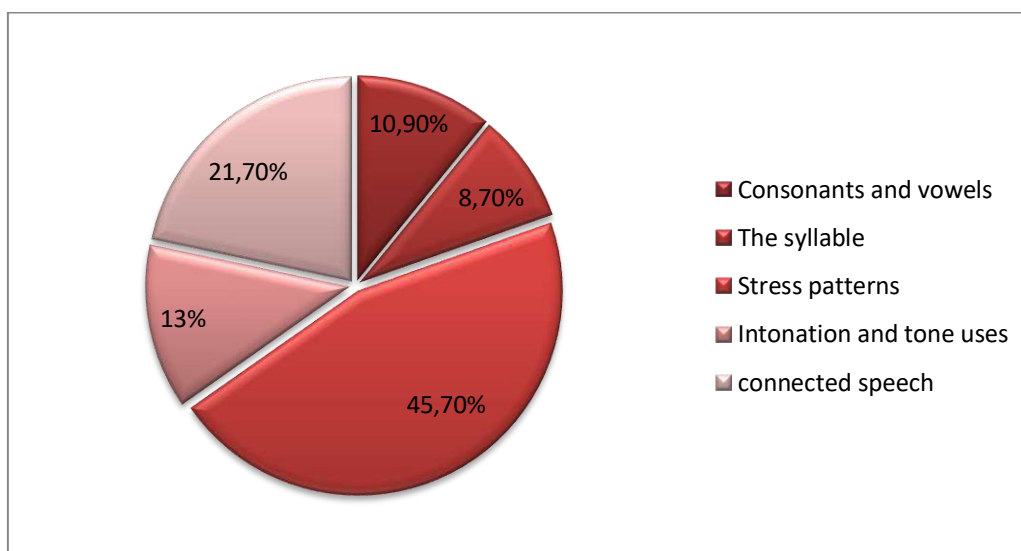
In this question, the students were asked to select the pronunciation aspect that they find it challenging. Five students (10.9%) are facing difficulty with learning consonants and vowels. Four students (8.7%) view the syllable is a hard aspect for them. The majority (45.7%) said that stress patterns are challenging for them. While six students (13%) see intonation and tone uses as a hard aspect. And the aspects of connected speech are challenging for ten students (21.7%).

Q 6: How important is phonetics in improving pronunciation?

Table 3.6

Students' Views about the Importance of Phonetics

Options	Very important	Important	Not important	Total
Number	33	12	1	46
%	71.7%	26.1%	2.2%	100%

Figure 3.6

Students' Views about the Importance of Phonetics
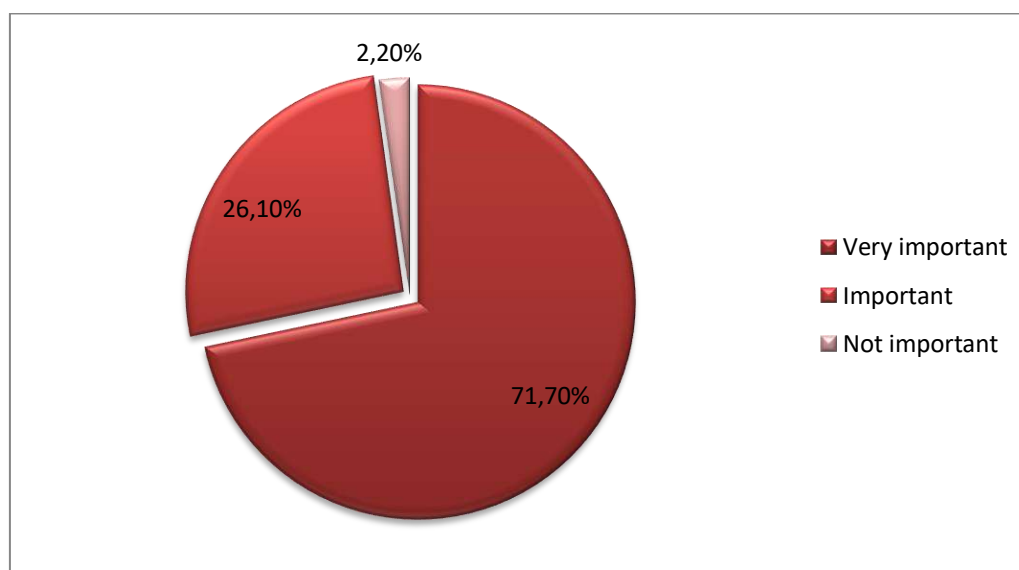
As it is shown in the table and graph above, thirty-three students (71.7%) find phonetics a very important area in improving pronunciation. Twelve students (26.1%) said that it is important and only one student who views it as an unimportant aspect.

Q 7: in your opinion, speaking very good English means

Table 3.7

Students' Views about the Meaning of Speaking English Fluently

Options	Speaking without pronunciation and intonation errors	Speaking without grammatical mistakes	others	Total
Number	**15**	**22**	**8**	**45**
%	**33.3%**	**48.9%**	**17.8%**	**100%**

Figure 3.7

Students' Views about the Meaning of Speaking English Fluently
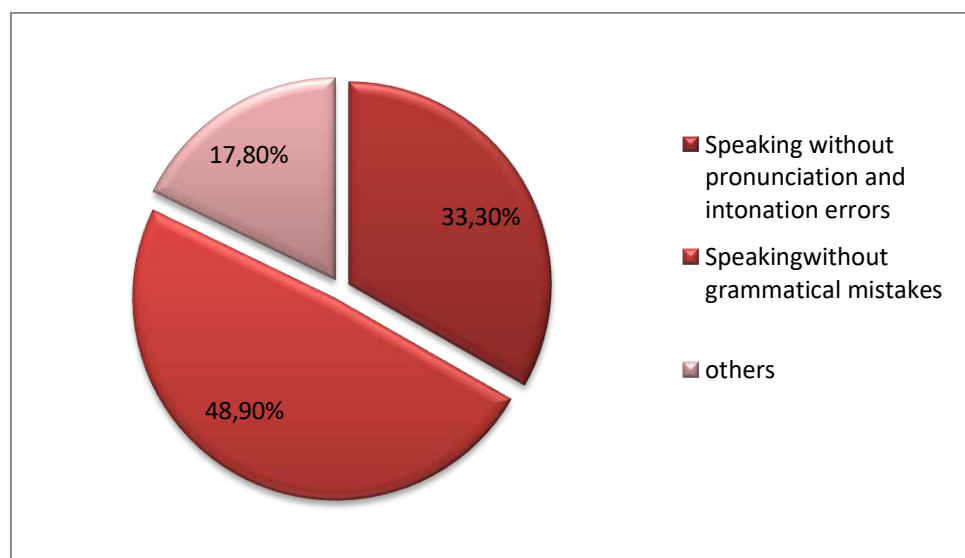
In the graph and table above, fifteen students from the total of forty-five students making 33.3% view that speaking a very good English means speaking fluently without any

pronunciation and intonation errors whereas the majority (48.9%) consider speaking correctly without any grammatical mistakes means fluency in English speaking and eight students (17.8%) said that fluency means both of the options.

Q 8: How often intonation errors occur in your speech?

Table 3.8

The Frequency of Making Errors of Intonation in Speech

Options	Always	Often	Sometimes	Rarely	Never	Total
Number	2	10	26	8	0	46
%	4.3%	21.7%	56.5%	17.4%	0%	100%

Figure 3.8

The Frequency of Making Errors of Intonation in Speech
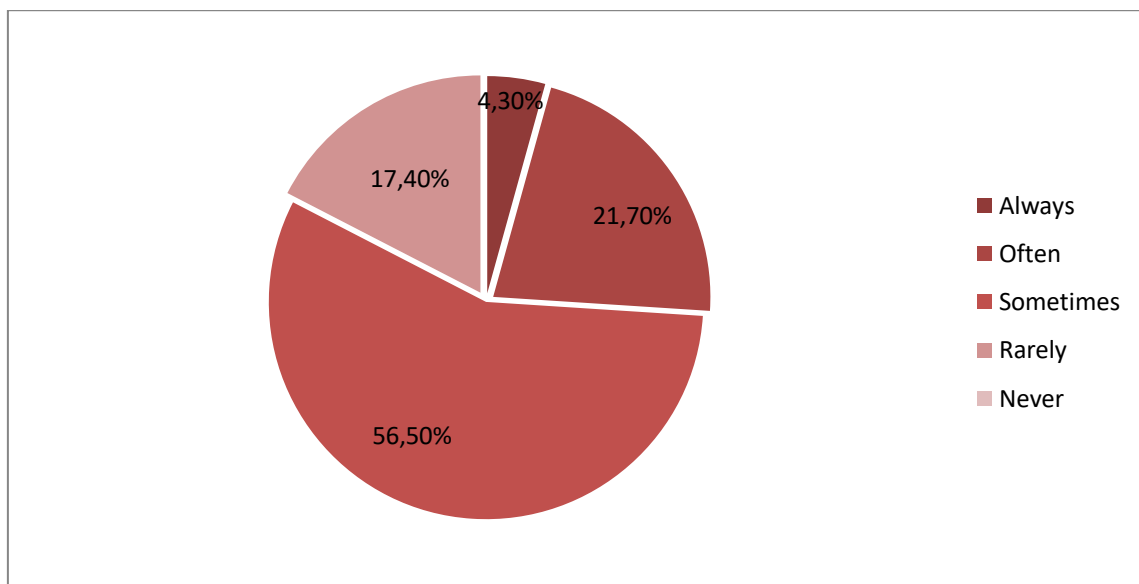
Two students (4.3%) said that they always make intonation errors when they speak English. Ten students (21.7%) said that intonation errors do occur often in their speech. The majority of students (56.5%) said that they sometimes make intonation errors and eight students (17.4%) said that they rarely make intonation errors.

Q 9: What would you do if you do not know the correct rules of intonation?

For that question, responses do differ. The majority of the participants prefer to ask their teacher or classmates in order to know the correct use of intonation. Some of them choose to learn the intonation rules alone using the internet or listening to music and watching YouTube channels. Whereas few of them said that they would just ignore the rules and speaking randomly.

Q 10: Do you think that you can recognize the English tone patterns (fall, rise, fall-rise contours)?

Table 3.9

The Students' Awareness about the Tone Patterns

Options	Yes	No	Total
Number	**31**	**15**	**46**
%	**64.4%**	**32.6%**	**100%**

Figure 3.9

The Students' Awareness about the Tone Patterns
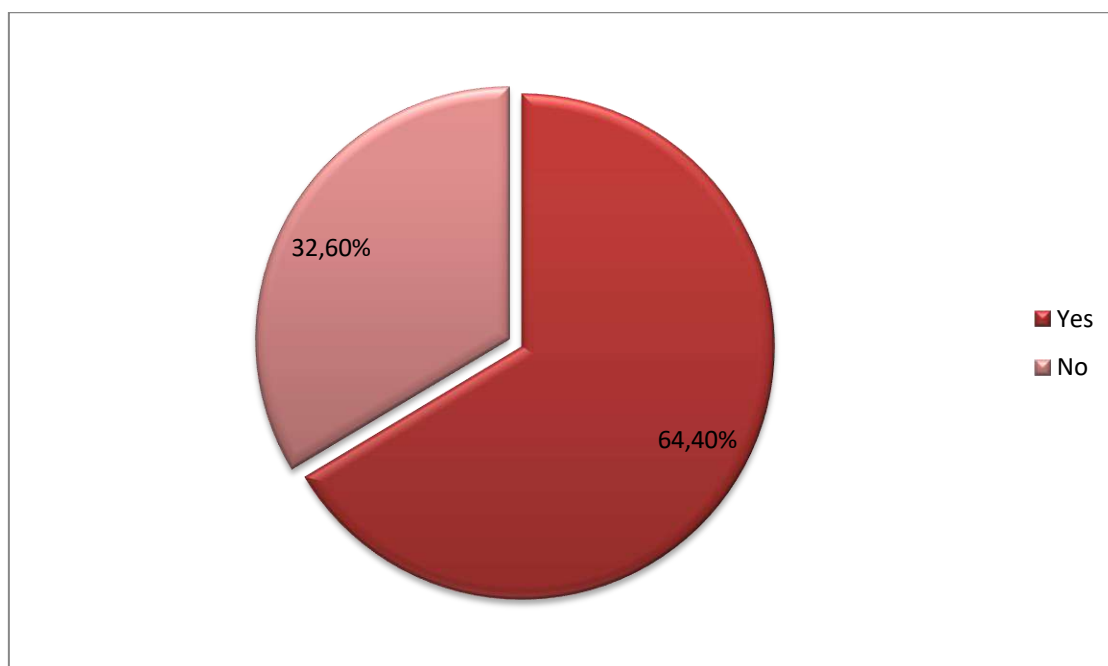
Thirty-one students (64.4%) , which is the vast majority, opted for 'yes' and fifteen students (32.6%) said that they cannot recognize the English tone patterns.

Q 11: Do you think that you are more aware of the form of English intonation?

Table 3.10

Students' Awareness about the English Intonation Form

Options	Yes	No	Total
Number	**25**	**20**	**45**
%	**55.6%**	**44.4%**	**100%**

Figure 3.10

Students' Awareness about the English Intonation Form
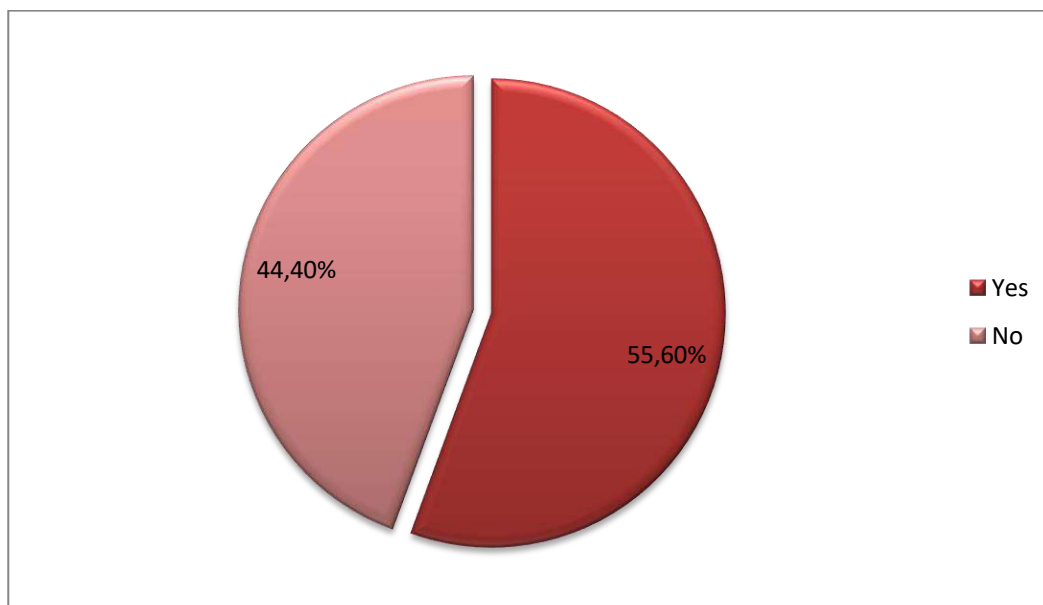
Twenty-five students (55.6%) said that they are aware of the form of the English intonation whereas twenty students (44.4%) opted for 'no'.

Q 12: To what extent do you think intonation is important in learning a foreign/ second language?

Table 3.11

Students' Views about the Importance of Intonation

Options	Very important	Slightly important	Total
Number	35	11	46
%	76.1%	23.9%	100%

Figure 3.11

Students' Views about the Importance of Intonation
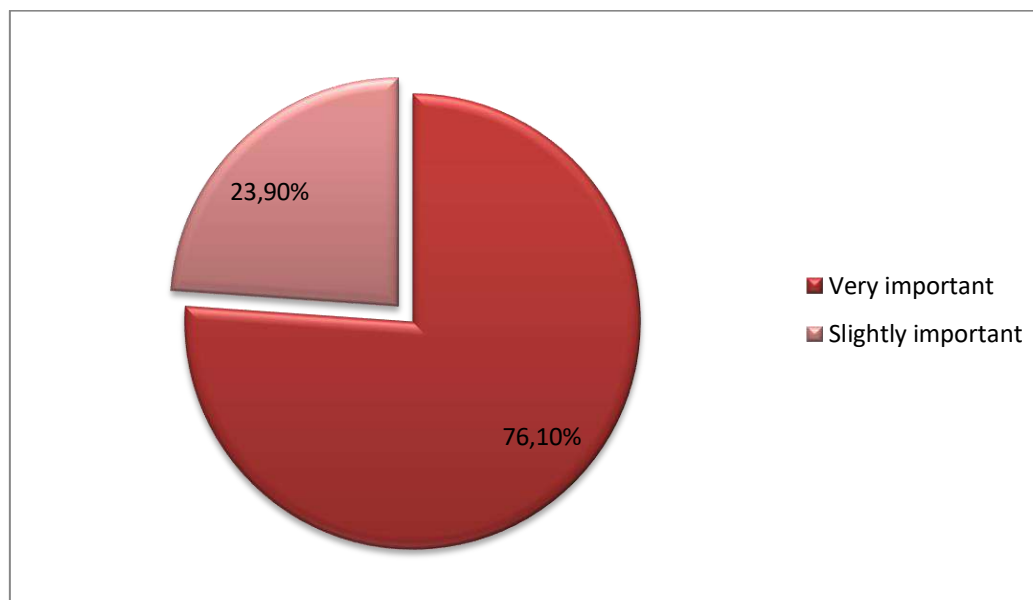
Thirty-five students (76.1%), that is the majority, consider intonation as a very important aspect in EFL learning whereas eleven students said that it is slightly important.

Section Three: L1 and learning intonation

Q 13: In your opinion, what kind of activities/ tasks is best used to learn/ to teach English intonation?

In this question, students were not restricted with options, they were asked to answer freely. After the analysis of the answers, we noticed most of the participants said that practicing English intonation through different oral activities like dialogues, role playing, gaming, etc is the best way to learn the intonational patterns. Other students prefer listening to native speakers and watching movies as beneficial tasks for learning English intonation. Then, the minority said that reading books of English also help in the learning process.

Q 14: In your point of view, how much time is allocated for learning and teaching intonation?

Table 3.12

Students' Views about Time for Learning and Teaching Intonation

Options	Once a week	Twice a week	Total
Number	14	31	45
%	31.1%	68.9%	100%

Figure 3.12

Students' Views about Time for Learning and Teaching Intonation
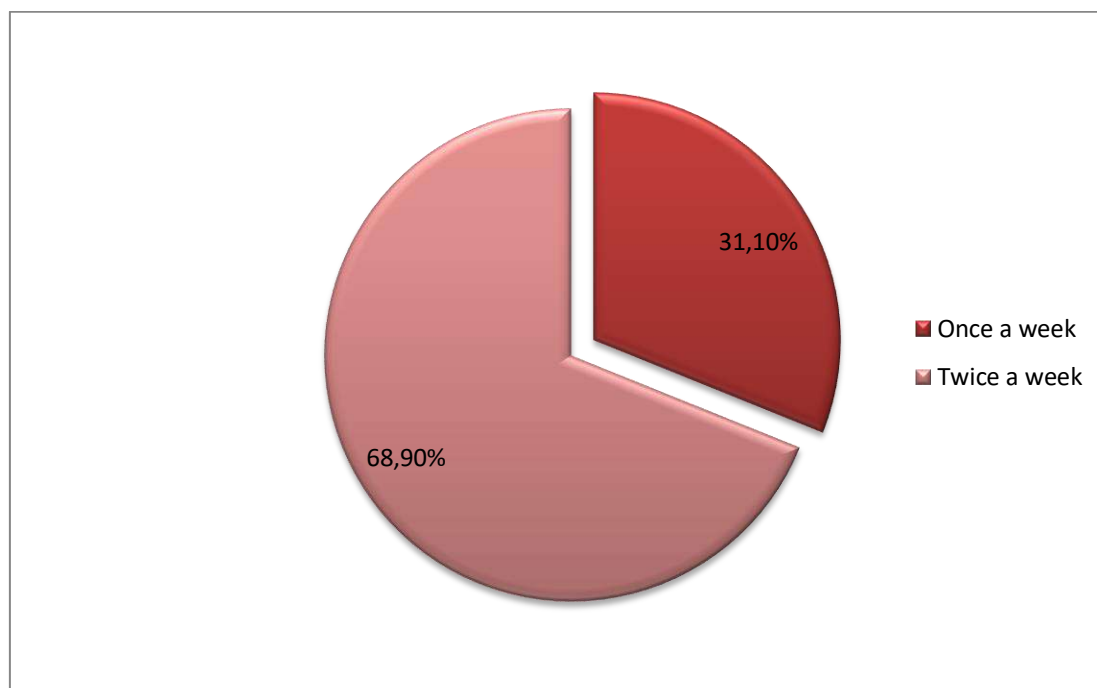
Fourteen students (31.1%) said that once a week is enough for teaching and learning English intonation whereas thirty-one students (68.90%) choose twice a week as the best time allocated for teaching and learning intonation.

Q 15: Are the materials used to teach/ learn intonation in the classroom enough?

Table 3.13

Sufficiency of the Materials Used in the Classroom

Options	Yes	No	Total
Number	**32**	**13**	**45**
%	**71.1%**	**28.9%**	**100%**

Figure 3.13

Sufficiency of the Materials Used in the Classroom
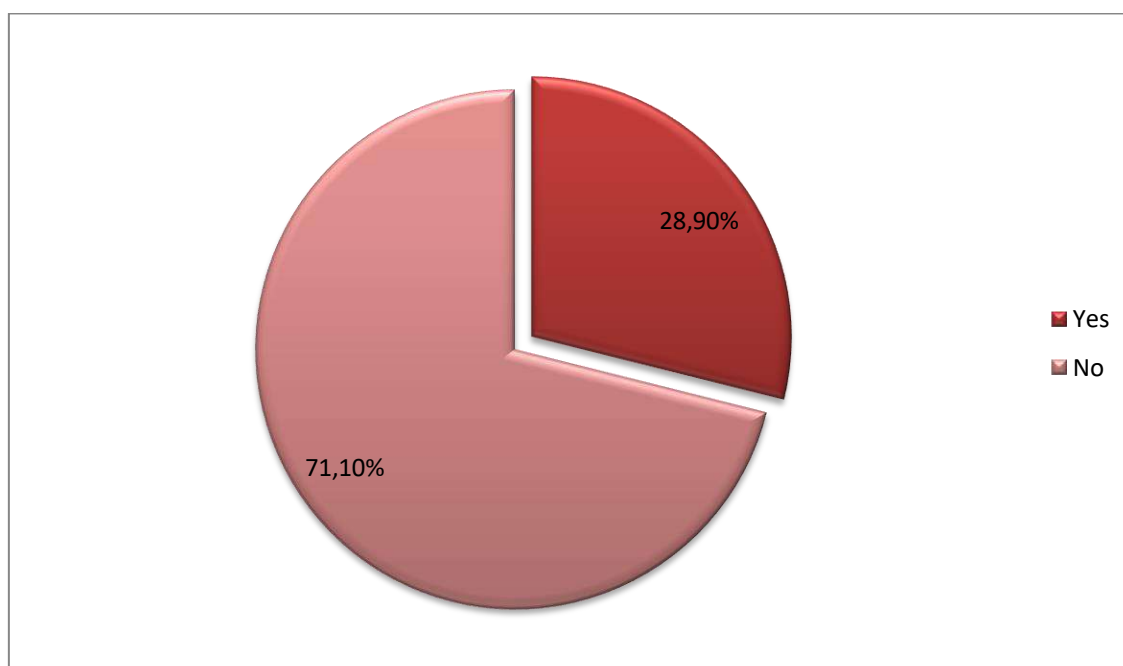
As the data shows, thirty-two students from forty-five students (28.9%) said that the materials used to teach and learn intonation are enough, whereas most of them believe that there is a lack of materials to teach and learn English intonation.

Q 16: *does your first language (L1) affect your English intonation acquisition?*

Table 3.14

The Influence of the L1 on the English Intonation Acquisition

Options	Yes	No	Total
Number	34	12	46
%	73.9%	26.1%	100%

Figure 3.14

The Influence of the L1 on the English Intonation Acquisition
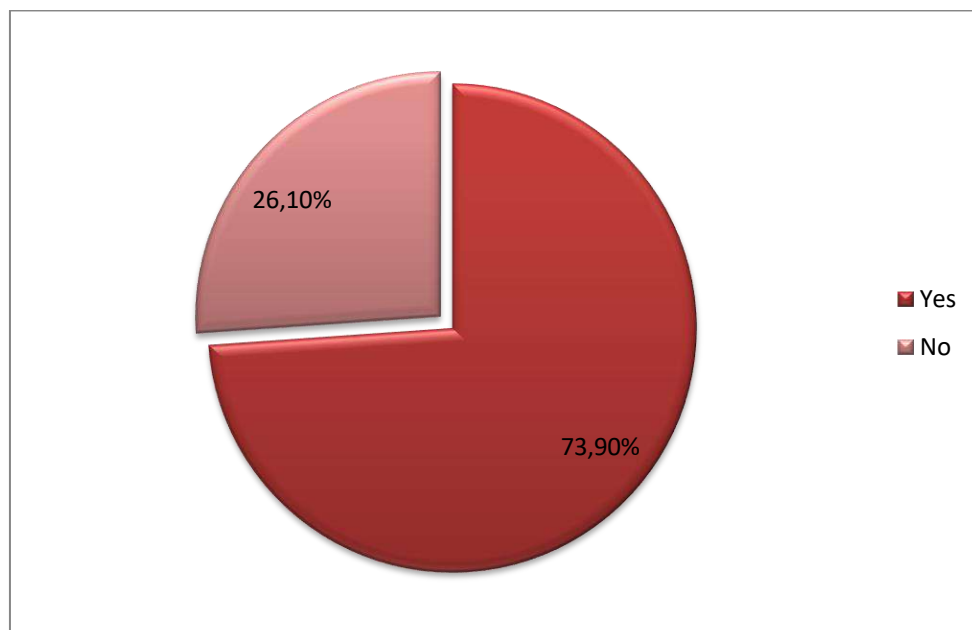
From the table and graph above we can say that the majority of the participants agree on the influence of their first language on the acquisition of the English intonational patterns and only twelve students (26.10%) opted for 'no'.

3-7 Findings Interpretation

The data collected show significant information about the students' attitude towards intonation and the difficulties they face when learning phonetics and English intonation. The questioned students are between 19 and 20 years old, and the majority of them are females, this may show that intonation learning is gender bound which females give more interest to.

More than the half of the students believes that phonetics, and particularly intonation are easy aspects to learn and they agree on their importance in improving pronunciation in a FL. The data also shows that most of the students find difficulty in learning the aspects of stress patterns and of connected speech. They are not considering intonation as a very challenging area while learning a FL because speaking English fluently for them, means speaking without grammatical mistakes rather than intonation ones.

Although they view that they can recognize the correct use of the English intonational patterns, they sometimes make intonation errors in their speech due to the influence of their mother tongue on the production of the FL intonational patterns.

Moreover, the students asserted the idea that intonation is best learned via practice in real life situations, by either using the internet and social media or live encounters with NS. Thus, we can say that a successful communication can be achieved by spontaneous and natural use of language. They also mentioned the need of sufficient time and materials for learning and teaching intonation properly.

3-8 Description of the Teachers' Interview

The teachers' interview was conducted to investigate the influence of Algerian Arabic on L2 intonation patterns of EFL learners and to know teachers' views towards teaching intonation. It contained twelve questions and divided into three sections. The first one is devoted to the professional experience of teacher in phonetics (Q1), the second (from Q2 to Q11) was devoted to intonation teaching experience and difficulties, then the third section (Q12) tackled suggestions and recommendations for amelioration.

The teachers' participation is highly appreciated for the help it gave to fulfill the objectives of our survey.

The interview's goal was to know to what extent the Algerian Arabic influences the English intonation patterns of EFL learners and the difficulties that face EFL learners while learning English intonation.

3.9 Results and Discussion of the Teachers' Interview

Section one: Personal and Professional Experience (Q1)

Background information on the respondents is subsumed under this section

Q1: For how many years have you been teaching English?

Table 3.15

Teacher's Experience in Teaching English Intonation

Teachers	Years of teaching English phonetics
1st	18
2nd	8
3rd	3

As shown in the table, teachers' experiences in teaching phonetics vary from 3 to 18 years. The first teacher is a very well experienced teacher in phonetics.

Section two: Intonation Teaching Experience and Difficulties (from Q2 to Q11)

Q2: Do learners of English language face difficulties in pronunciation when they read from any given passage? If yes, Why?

Table 3.16

Teachers' Views about the Difficulties that are Faced by EFL Learners

	1ˢᵗ teacher	2ⁿᵈ teacher	3ʳᵈ teacher
Yes	Yes, definitely. MT interference is one reason	Yes, they face difficulties at both the segmental and the suprasegmental level	Yes, of course. Simply because English language pronunciation does not reflect the graphic representation
No			

The three teachers affirmed the existence of problems which are related to differences between L2 and their MT what makes it difficult for them to grasp the notions and convey correct meanings.

Q3: How do you find teaching English intonation?

The teachers agreed that it's very hard and challenging due to so many factors.

Q4: Do you think that the syllabus helps and facilitates for a good learning of English intonation?

Table 3.17

Teachers' Views about the Effectiveness of Syllabus in Teaching Intonation

	1ˢᵗ Teacher	2ⁿᵈ teacher	3ʳᵈ Teacher
Yes			
No	No, at all.	Not enough	No, it is not enough

The teachers said no. So, intonation needs to be more included in the syllabus.

Q5: How many hours do you devote for intonation lessons?

Only one hour per week is devoted to intonation.

Q6: Do you think that the devoted time for intonation teaching and learning is sufficient?

The teachers said that it is not enough at all. They start teaching intonation in the second semester of the second year and this is not enough at all.

Q7: Do you rely more on theoretical or practical intonation? We mean which one is more useful written or spoken intonation?

Table 3.18

Teachers' Views towards Theory VS Practice

	1st Teacher	2nd teacher	3rd teacher
Practice			
Theory			
Both	both theory and practice. It depends on the lesson. Sometimes, I start with theory and sometimes with practice	Practice and then theory	Theory and then practice

The first teacher said that spoken intonation is more useful. She said that she uses both practice and theory. Sometimes, she starts with theory and sometimes with practice. The second one said that by tendency is to start by practice and then to move forwards theory .In other words he adopts much more a kind of a discovery approach. Whereas, the third one said that in theory we have rules and in practice learners apply them. So, he starts with theory and then moves forwards practice.

Q8: How do you find teaching intonation in Algerian classes? And why?

All the teachers agreed that it is challenging and very difficult. Teaching intonation depends on the class they are teaching and the materials, too.

Q9: Do learners enjoy learning English intonation?

Taking into consideration what students have expressed in the questionnaire as problems and difficulties related to English intonation acquisition, we opted for testing the students in order to get a holistic view on the influence of the Algerian Arabic on the English intonation patterns.

3-10 Findings Interpretation

The major points tackled in the interview section reveal many facts on teachers' attitudes and views towards teaching intonation, the teachers' role, ways and strategies to improve intonation in the future. From this interview we infer that teaching English intonation for Algerian EFL learners is difficult due to different factors such as the time devoted to teach it, the lack of materials and the influence of the mother tongue which is Algerian Arabic on the second language (English). Furthermore, most students encounter lack of motivation and reluctance of group work. 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. As a result, learners show incomprehensible pronunciation, poor use of prosodic features and the use of the mother tongue tone rules in English.

3-11 Description of the Students' Test

Taking into consideration what students have expressed in the questionnaire as problems and difficulties related to English intonation acquisition, we opted for testing the students in order to get a holistic view on the influence of the Algerian Arabic on the English intonation patterns.

The test was sent to second year undergraduate students via Facebook using Google Form app. It contains twelve (12) sentences with different types and functions in the English language according to the grammatical function of intonation. The students were asked to

decide for the right intonation pattern for each sentence in order to gauge to what extent their mother tongue will influence their choices.

3.12 Results and Discussion of the Students' Test

Sentence 1: Do you have a job?

Table 3.19

Tone Type Selected by Students for Yes-No Question

Intonational Contour	Rising	falling	Rising-falling	Falling-rising
Number	**23**	**10**	**0**	**0**
Percentage	**69.7 %**	**30.3 %**	**0 %**	**0 %**

This sentence is yes-no question which is characterized by a rising contour.

The table above shows that the vast majority of students (69.7%) chose the correct tone type which is rising and it is similar to that of the Algerian Arabic.

Sentence 2: When did she leave?

Table 3.20

Tone Type Selected by Students for WH Question

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	13	19	0	0
Percentage	40.6 %	59.4 %	0 %	0 %

This sentence is a wh-question which is produced with a falling tone. Nineteen students from the total of thirty-two are making 59.4% chose the right tone type for wh-question that the same tone type in the Algerian Arabic language, whereas thirteen (40.6%) students selected the wrong choice.

Sentence 3: I am going to visit my relatives on Sunday.

Table 3.21

Tone Type Selected by Students for Declaratives

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	11	12	10	5
Percentage	28.9 %	31.6 %	26.3 %	13.2 %

The sentence is a declarative sentence which is produced with a falling tone. The majority of students (31.6 %) pronounced the correct tone type which is falling and it is similar to that of Algerian Arabic.

Sentence 4: Have fun!

Table 3.22

Tone Type Selected by Students for Imperative Sentence

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Numbers	21	10	5	3
Percentage	53.8 %	25.6 %	12.8 %	7.7 %

This sentence is an imperative sentence expresses a command which is produced with a fall. Although the Algerian Arabic language has the same intonation contour in commands as English, only ten students (25.6 %) who selected the correct tone type whereas the majority (53.8 %) chose a rising tone which is not the right tone contour for this type of sentences.

Sentence 5: It is hot in here, isn't it?

Table 3.23

Tone Type Selected by Students for Tag Question

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	11	12	7	9
Percentage	28.2 %	30.8 %	17.9 %	23.1 %

The above sentence ends with a tag question which is characterized with a falling**.** English and Algerian Arabic languages have similar intonation contours in the tag questions. However, this sentence has a pragmatic meaning when put in a relevant context, it reveals that the speaker already posses a prior knowledge about the weather and is only asking to start a conversation maybe. These sentences in which the speaker has knowledge about what he is asking for are typically ended with a rise or fall-rise tone. As it is shown in the table, 28.8 % from the total sample decided for the rising tone and 23.1 % from the participants chose the falling-rising tone. This may indicates that they realized the pragmatic meaning behind this sentence. The majority 30.8 % selected the falling tone, whereas the minority 17.9 % decided for the wrong choice.

Sentence 6: Could you open the window?

Table 3.24

Tone Type Selected by Students for Request

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	20	10	3	6
Percentage	51.3 %	25.6 %	7.7 %	15.4 %

This sentence is a yes/no question expressing a request. The typical tone for this sentence in English, as well as Algerian Arabic is the rising tone. Twenty students (51.3) that is the majority of students chose the right tone type.

Sentence 7: If I were you, I would give up smoking.

Table 3.25

Tone Type Selected by Students for an Advice

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	10	14	7	7
Percentage	26.3 %	36.8 %	18.4 %	18.4 %

This is a declarative sentence starts with the conjunction "if" and functions as an advice. Most students (36.8 %) pronounced this sentence with a falling tone which the typical tone type of declaratives in both of English and Algerian Arabic.

Sentence 8: If you tell someone, I will kill you
Table 3.26

Tone Type Selected by Students for the Threat

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	12	11	6	10
Percentage	30.8 %	28.2 %	15.4 %	25.6 %

The above sentence is a declarative sentence functions as a threat. 25.6 % of the participants chose the right intonation contour for this type of questions that is the falling-rising tone, whereas the majority (30.8 %) decided for the rinsing tone.

Sentence 9: Why did you do that?
Table 3.27

Tone Type Selected by Students for Wh Question

Intonational Contour	Rising	falling	Rising-falling	Falling-rising
Number	14	18	5	2
Percentage	35.9 %	46.2 %	12.8 %	5.1 %

This sentence is a Wh question that is produced with a falling tone. 18 students (46.2 %) selected the correct tone type, whereas 12.8 % of the students were influenced by their mother tongue and decided for the rising-falling tone which is the typical tone type for the "menace" in Algerian Arabic.

Sentence 10: How nice of you!

Table 3.28

Tone Type Selected by Students for Exclamatory Sentence

Intonational Contour	Rising	falling	Rising-falling	Falling-rising
Number	19	12	6	2
Percentage	48.7 %	30.8 %	15.4 %	5.1 %

This sentence is an exclamatory sentence and it is produced with a fall or a rise-fall tone in English, as well as, in the Algerian Arabic. As the table shows, 30.8 % and 15.4 % of students chose the correct types, whereas 48.7 % of the participants opted for the rising tone that is not appropriate for this type of sentences.

Sentence 11: you don't say!

Table 3.29

Tone Type Selected by Students for the Disbelief

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	16	13	6	4
Percentage	41 %	33.3 %	15.4 %	10.3 %

This declarative sentence expresses disbelief and it is produced with a falling tone. As it is stated in the table, the results are different, 41 % of students chose the rising tone and 33.3% selected the falling tone. While 15.4 % of students chose a rising-falling tone for this sentence which expresses menace in Algerian Arabic.

Sentence 12: Good morning everyone.

Table 3.30

Tone Type Selected by Students for Greeting

Intonational Contour	Rising	Falling	Rising-falling	Falling-rising
Number	18	7	12	2
Percentage	46.2 %	17.9 %	30.8 %	5.1 %

This is a declarative clause expresses a formal greeting. The majority (46.2 %) chose the rising tone, 30.8% opted for the rising-falling tone and 17.9 % decided for the falling tone. While the minority (5.1 %) chose the falling-rising tone.

3-13 Findings Interpretation

The results in this study give a very helpful insight to how the Algerian Arabic intonational patterns influence those of English. For yes/no questions, wh questions, declaratives, and requests most of the students produced them with the right intonation, the tone in both languages is the same for this kind of sentences therefore the influence maybe positive as learners transferred intonation from their mother tongue to English language.

The majority of the students uttered the tag question with the correct tone that is falling and it is similar to that of Algerian Arabic. For commands, 53.8% selected the incorrect intonation although the similarity of the falling contour for commands in both languages. This is maybe due to over self-correction. As for the sentence expressing advice, most of the students pronounced it with the right tone which is falling tone in both of languages.

12.8% of students were influenced by their mother tongue in choosing the right tone for the wh question "why did you do that" which is normally produced with a falling tone. They decided for the rising-falling tone which indicates a "menace" in the Algerian Arabic. Also, only 25.6% of the students pronounced the threat with the correct tone which is the falling-rising tone. However, 30.8% that is the majority mispronounced it, and 12.8% used the rising-falling intonation, which expresses as mentioned above a menace, this may indicate

that students has put the sentence in different contexts which led to different realizations. As it is the case in the sentence that expresses a threat, the same results have been marked with the exclamatory sentence "how nice of you!". For the expression "you don't say!" the majority of the students employed the right tone which indicates disbelief in English as well as in Algerian Arabic.

In the last utterance, two choices are considered to be correct. According to Wells (2006, p.66), "English greetings are characterized with either a possible fall that implies politeness or a rise that encouraged to get more personal in a conversation". The data shows that the majority of students decided for the rising tone, this may indicate that they tended to be more personal in their salutation.

To sum up, it ought to be mentioned that the grammatical approach to intonation teaching helped students to identify the right grammatical intonation to use, however, intonation reveals more than that, it is a pragmatic tool to express different meanings and attitudes of speakers which was reflected in the diversity of the results of Algerian students at Kasdi Merbah University. As a result, despite some errors, we can say that the Algerian Arabic influences the English intonation patterns of NNS positively, and the similarities between the two languages helped students to select the right intonation in most cases.

Conclusion

This chapter tackled the research methodology and the findings of the collected data. After the analysis of data that were collected from second year undergraduate students at Kasdi Merbah University. Findings from both of the teachers' interview and the students' questionnaire show that intonation is of great importance in EFL teaching and learning, as it is an initial part of any language. However, phonetics teachers confirmed the difficulty of teaching and learning this area of language which needs a theoretical and a practical instruction. This difficulty may arise due to several reasons among which the mother tongue influence on the learners' English use. Whereas Students expressed that intonation is an aspect that can be easily learned not only through a formal instruction, but also through using technology and modern tools such as the internet. The written test, on the other hand shows that most students chose the right tone type. However, in some cases they didn't due to the pragmatic facet of intonation which might affect their choice as they were influenced by their mother tongue. At the end of this research, we can say that the obtained result is that the

influence of the Algerian Arabic intonational patterns is mainly positive due to the phonological similarities between the two languages. Thus, these results confirmed our researchhypotheses.

General Conclusion

General Conclusion

English language teaching today is increasingly becoming a requirement in most countries in the world. Many researches and approaches in this area emerged in order to facilitate this process for learners, especially for NN ones.

In Algeria, English is taught as a FL, where this no enough exposure to language use, that is pronunciation. This latter is an essential thing for a good and successful communication because a mispronunciation will lead to misunderstanding and promotes to great difficulties in language learning. Suwartono (2006, p.41) states that "pronunciation is an essential part in language, for the nature of language is spoken. Besides its importance, it is considered as the most problem that NN English speakers have to face when studying English. Teaching/ learning pronunciation should include one of its main aspects, namely intonation.

Furthermore, many attempts of studying it systematically and scientifically were made; these attempts resulted in the emergence of many models and approaches to teaching it. In the Algerian schools and universities, most of English teachers tend to follow the grammatical approach in teaching intonation.

The case that EFL learners already possess an inonational system in their mother tongue , may lead to a phenomenon to occur in the learning process known as language transfer. From this point, we aimed at investigating the influence of the mother tongue intonational patterns on the acquisition of the English language intonational patterns following the grammatical approach principles. This research was carried out at Kasdi Merbah University taking second year students as a case study.

This study compromised three chapters. The first chapter dealt with the theoretical aspect centered on English intonation. We tackled several aspects of intonation including its definitions, structure, patterns, elements, functions and approaches, and finally its importance. In this chapter, we aimed at clarifying what English intonation is as well as its importance. We also intended to introduce the main approaches followed by English teachers for teaching intonation and we provided the criticisms of each approach in order to select the most effective one among them.

Chapter two discussed the English intonation acquisition process. We intended in this chapter to speak about the way EFL learners acquire the intonation system of English. We talked about an important subject that takes a recognizable place in F/S language learning

which is the interlanguage. Then, we made a contrastive analysis of English and Algerian Arabic intonation in order to indicate the similarities and differences between them. In addition, we attempted to introduce the techniques, methods and approaches used to teach pronunciation and also the problems that may occur in teaching/ learning pronunciation or intonation such as language transfer. Finally, we tackled teaching intonation in context.

Chapter three is devoted to the practical part of the study. It includes the methodology, the analysis of the collected data and the discussion of the results. For data collection, we opted for an interview conducted with phonetics teachers and a questionnaire with a mixture of close and open ended questions followed with a written test for second year undergraduate students at UKMO. The analysis of the data collected helped us to see students' and teachers 'views about the effect of the mother tongue intonational patterns on the English intonational patterns for EFL learners.

The results of this study have shown that the Algerian Arabic Intonation patterns influences positively the acquisition of the English intonational patterns for EFL learners at KMUO. The grammatical approach to teach intonation helped us to get a deep insight on the influence of the mother tongue through indicating the similarities and differences between the intonational patterns of English and Algerian Arabic, and those similarities helped students to select the right intonational pattern in most cases. Thus, the obtained results confirmed our research hypothesizes.

Intonation is often give a little interest in English language teaching, this research will raise both teachers' and learners' awareness to the importance of intonation. It can pave the way for further studies such as studying the process of intonation acquisition by foreign learners or conducting a comparative study to the best approaches to intonation teaching. Therefore, this research may be the foundation for other interesting researches.

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Appendices

Kasdi Merbah University Ouargla
Faculty of Letters and Languages
Department of Letters and English Language
Students' Questionnaire

Dear Student,

    This questionnaire is a part of our Master research which is based on the influence of the mother on second language intonation patterns of EFL students at Kasdi Merbah University of Ouargla. You are kindly asked to answer the following questions in order to collect data on the given subject. Please, tick the right answer or make full answers whenever necessary.

Section one: Personal information

1)- Gender:

    Male ☐   Female ☐

2)- Age:

    ………………………….

3)- For how many years have you been studying English?

    …………………………………………………….

Section two: Pronunciation

4)- Is studying phonetics an easy task for you?

a)- Yes ☐   b)- No ☐

Why?

………………………………………………………………………………………………..

……………………………………………………………………………………………………

……………………………………………………………………………………………………

………………

5)- Which pronunciation aspect(s) are challenging for you?

     a)- Consonants and vowels   ☐

     b)- The syllable   ☐

     c)- Stress patterns   ☐

     d)- Intonation and tone uses   ☐

     e)- Aspects of connected speech   ☐

6)- How important is phonetics in improving pronunciation?

     a)- Very important   ☐

     b)- Important   ☐

     c)- Not important   ☐

   Explain:

……………………………………………………………………………………………………

……………………………………………………………………………………………………

…………...

7)- In your opinion, speaking a very good English means:

a)- Speaking fluently without any pronunciation and intonation errors   ☐

b)- Speaking correctly without any grammatical mistakes   ☐

c)- others   ☐

Please, specify

……...
……
……
………..……...

8)- How often intonation errors occur in your speech?

a)- Always ☐

b)- often ☐

c)- Sometimes ☐

d)- Never ☐

9)- What would you do if you do not know the correct rules of intonation?

……
……
……

10)- Do you think that you can recognize the English tone patterns (fall, rise, fall-rise contours) ?

a)- Yes ☐   b)- No ☐

If yes, explain how?

……
……...……………………………………………………………………………………………………
………..……………………………………………………………………………………………………

11)- Do you think that you are more aware of the form of English intonation?

a)- Yes ☐   b)- No ☐

Explain

………
………
……..

12)- To what extent do you think intonation is important in learning a foreign/ second language?

a. Very important   ☐

b. Slightly important   ☐

Section three: L1 and intonation teaching

13)- In your opinion, what kind of activities/ tasks are best used to learn/ to teach English intonation?

………
………
………

14)- In your point of view, how much time is allocated for teaching intonation?

1. Once a week   ☐

2. Twice a week   ☐

15)-Are the materials used to teach/ learn intonation in the classroom enough? And why?

     a)-Yes ☐   b)- No   ☐

………
...……
………….…………………………………………………………………………………………………

16)-Does your first language (L1) affect your English intonation acquisition?

     a)-Yes   ☐   b)-No   ☐

If yes ,how ?

………
……………………………………………………………………………………………….…………
………
………………..

Thank you for your cooperation

Appendix II
Kasdi Merbah University Ouargla
Faculty of Letters and Languages
Department of Letters and English Language
Teachers' Interview

Dear teacher,

This interview is a part of our Master research which is based on the influence of the mother language on second language intonation patterns of EFL students at Kasdi Merbah University of Ouargla. You are kindly asked to answer the following questions in order to collect data on the given subject.

Thank You

Q1: For how many years have you been teaching English?

Q2: Do learners of English language face difficulties in pronunciation when they read from any given passage? If yes, Why?

Q3: How do you find teaching English intonation?

Q4 : Do you think that the syllabus helps and facilitates for a good learning of English intonation?

Q5: How many hours do you devote for intonation lessons?

Q6: Do you think that the devoted time for intonation teaching and learning is sufficient?

Q7: Do you rely more on theoretical or practical intonation? We mean which one is more useful written or spoken intonation?

Q8: How do you find teaching intonation in Algerian classes? And why?

Q9: Do learners enjoy learning English intonation?

Q10: What is the reason behind intonation errors that are made by Algerian learners?

Q11: How often do learners of English apply the rules of Arabic intonation on English language?

Q12: In your opinion, how can intonation be improved?

Dear Student,

This test is a part of our Master research which is based on the influence of thh Algerian Arabic intonation on second language intonation patterns of EFL students at Kasdi Merbah University of Ouargla. You are kindly asked to decide if the intonation rises or falls at the end of each sentence.

Sentence 1: Do you have a job?

Rising   ☐

Falling   ☐

Rising-Falling ☐

Falling-Rising ☐

Sentence 2: When did she leave?

Rising   ☐

Falling   ☐

Rising-Falling ☐

Falling-Rising ☐

Sentence 3: I am going to visit my relatives on Sunday.

Rising   ☐

Falling   ☐

Rising-Falling ☐

Falling-Rising ☐

Sentence 4: Have fun!

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 5: It is hot in here, isn't it?

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 6: Could you open the window?

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 7: If I were you, I would give up smoking

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 8: If you tell someone, I will kill you

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 9: Why did you do that ?

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 10: How nice of you!

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 11: You don't say!

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Sentence 12: Good morning everyone

Rising   ☐

Falling   ☐

Rising-Falling   ☐

Falling-Rising   ☐

Thank you for your cooperation

QUETION	TEACHER 1 ANSWERS	TEACHER 2 ANSWERS	TEACHER 3 ANSWERS
Section 1 : Professional information			
Q1: For how many years have you been teaching English phonetics?	EIGHTEEN 18 years	EIGHT 8 years	THREE 3 years
Section 2 : Intonation Teaching Experience			
Q2: Do learners of English language face difficulties in pronunciation when they read from any given passage? If yes, Why?	Yes, definitely. MT interference is one reason.	Yes, they face difficulties at both the segmental and the suprasegmental level	Yes, of course. Simply because English language pronunciation does not reflect the graphic representation
Q3: How do you find teaching English intonation?	Challenging due to the lack of training, material, syllabus….	It is not that easy. It's difficult . There are so many factors that make teaching English intonation difficult	It is hard due to many factors
Q4 : Do you think that the syllabus helps and facilitates for a good learning of English intonation?	Theoretically yes; practically no.	The syllabus provided by the administration is not that detailed and it tells nothing which materials to use and which not to use	No not at all since the objectives are not clearly set
Q5: How many	One hour a week,	One hour per week	One hour a week

hours do you devote for intonation lessons?	not enough.		
Q6: Do you think that the devoted time for intonation teaching and learning is sufficient?	No , at all	Not enough time devoted to it	No, it is not enough
Q7: Do you rely more on theoretical or practical intonation? We mean which one is more useful written or spoken intonation?	I rely on both theory and practice.It depends on the lesson	Practice and then theory	Theory and then practice
Q8: How do you find teaching intonation in Algerian classes?	Defective ,challenging , and decontextualized.	It is difficult since teaching intonation depends on many factors such as the materials and the class you are teaching	It is challenging and very difficult
Q9: Do learners enjoy learning English intonation?	Somehow due to the use of melody.	Yes, because of the use of activities, but when you are providing more theoretical like defining it and talking about the patterns the students will be afraid of this aspect which is called intonation	Yes, of course

Q 10: What is the reason behind intonation errors that are made by Algerian learners?	MT use, lack of practice, rapid speech features, lack of listening to native models, irregularity of English , no compatibility between spelling and pronunciation, the teaching methods.	Intonation is one aspect of English. Learners are learning grammar, written expression and they are learning other skills such as writing, reading and speaking .If they improve themselves in the grammar this would help them as well how to use intonation correctly but if they still have problems with the English system intonation would be a monster for them	Lack of practice, the way intonation is taught, the use of the mother tongue, lack of laboratories and lack of materials
Q11: How often do learners of English apply the rules of Arabic intonation on English language?	Can't tell but it occurs on both levels: the segmental and the suprasegmental level.	The mother tongue here in Algeria (not the standard Arabic) regional Arabic of each learner. Our students tend to carry their regional accents when they are speaking the English language and this makes their English strange. This will be a kind of negative transfer from the mother tongue to the foreign language	It depends. It occurs on the suprasegmental and the suprasegmental level

Section 3 : Teachers' Suggestions and Recommendations

Q12 : In your opinion, how can intonation be improved?	Involving the students in the practice of extended speech and decreasing the space of the theory and augment the area of practice	We should try to involve most of the students in the learning process of intonation and encouraging our students to use the thing they have learnt about intonation outside the classroom in forms of plays or in talks they may present in American Corner	It can be improved through providing material, clarifying the objectives and giving more time to intonation

Intonation Quiz

Decide if the intonation rises or falls at the end of each sentence

Do you have a job ?

⦿ Rising

◯ Falling

When did she leave?

◯ Rising

⦿ Falling

I am going to visit my relatives on Sunday.

○ Rising

◉ Falling

○ Rising-falling

○ Falling-rising

Have fun !

○ Rising

○ Falling

◉ Rising-falling

○ Falling-rising

It is hot in here, isn't it?

- ○ Rising
- ● Falling
- ○ Rising-falling
- ○ Falling-rising

Could you open the window?

- ○ Rising
- ○ Falling
- ● Rising-falling
- ○ Falling-rising

If I were you, I would give up smoking.

- ⦿ Rising
- ○ Falling
- ○ Rising-falling
- ○ Falling-rising

If you tell someone, i will kill you.

- ○ Rising
- ○ Falling
- ○ Rising-falling
- ⦿ Falling-rising

Why did you do that ?

○ Rising

◉ Falling

○ Rising-falling

○ Falling-rising

How nice of you !

○ Rising

○ Falling

◉ Rising-falling

○ Falling-rising

you don't say !

- ◉ Rising
- ◯ Falling
- ◯ Rising-falling
- ◯ Falling-rising

Good morning everyone.

- ◯ Rising
- ◉ Falling
- ◯ Rising-falling
- ◯ Falling-rising

Résumé

La présente recherche étudie l'une des questions, principales que rencontrent les étudiants d'anglais en Algérie. Leur langue maternelle influe sur l'apprentissage de l'intonation de cette langue étrangère. Cette étude s'intéresse aux modes utilisés par les étudiants de l'université Kasdi Merbah. Nous avons supposé l'existence d'une ressemblance entre les modes d'apprentissage des deux langues, à savoir l'Arabe et l'Anglais. Nous supposons également qu'il y a des différences entre l'Arabe et l'Anglais qui empêchent l'emploi de cette dernière. Pour confirmer ces hypothèses, nous avons étudiés les modes des deux langues. Nous avons travaillé avec les étudiants de deuxième année licence de l'université Kasdi Merbah de Ouargla qui utilisent l'arabe algérien comme langue maternelle. Nous avons étudié ce cas linguistique. Pour atteindre l'objectif de notre recherche, nous avons choisi différentes phrases d'anglais et parmi elles les phrases déclaratives, les phrases exclamatives et les phrases interrogatives. Nous avons procédé à une analyse. Les résultats ont révélé que influence était positif et surtout en raison de cette ressemblance qui existe entre les modes de l'arabe Algérien et l'anglais.

Les mots clés : la prononciation, la première langue, la langue seconde, interférence, la transformation, le dialecte, l'intonation.

الملخص

تبحث الدراسة الحالية في إحدى القضايا الرئيسية التي تواجه طلاب اللغة الانجليزية في الجزائر و تؤثر على تعلمهم للتنغيم في اللغة الانجليزية و هو تأثير لغتهم الأم. بهدف هذا البحث إلى استكشاف الأنماط اللغوية التي يستخدمها الطلاب الجزائريون في جامعة قاصدي مرباح بورقلة. افترضنا إن الأنماط اللغوية للغة الانجليزية و العربية الجزائرية لها أوجه تشابه و كذلك اختلافات و التي بدورها قد تؤثر على استخدام اللغة الانجليزية. من أجل التحقق من صحة هذه الفرضيات، تمت دراسة الأنماط اللغوية لكلتا اللغتين. تم أخذ طلاب السنة ثانية للغة الانجليزية في جامعة قاصدي مرباح بورقلة و الذين يتحدثون اللغة العربية الجزائرية كلغة أم كدراسة حالة. لتحقيق هدف هذا البحث، تم اختيار أنواع مختلفة من الجمل في اللغة الانجليزية من بينها الجمل التقريرية والتعجب والأمر والاستفهام ثم تم تحليلها. وكشفت النتائج أن التأثير كان إيجابياً بشكل أساسي بسبب التشابه بين الأنماط اللغوية العربية الجزائرية والأنماط الإنجليزية.

الكلمات المفتاحية : التنغيم ، اللغة الأولي، اللغة الثانية، التداخل ،التحويل ،اللغة البينية ،النغمة.

Abstract

The current study investigates one of the major issues that face foreign language students in Ouargla in Algeria and affect their learning of English intonation which is the influence of their mother tongue. It aims at exploring the intonational patterns used by Algerian students at Kasdi Merbah University. We assumed that the intonational patterns of the two English and Algerian Arabic have similarities as well as differences and that these similarities and differences may affect the English intonational patterns. In order to check the validity of these hypotheses, the intonational patterns of Algerian Arabic and English are studied. The method in dealing with this research is both quantitative and qualitative. Second year undergraduate students of English at Kadi Merbah University with Algerian Arabic mother tongue are taken as a case study. For that purpose, different types of sentences in English language were selected including declarative, exclamatory, imperative and interrogative sentences and then analyzed. The results revealed that the influence was mainly positive due to the similarity between the Algerian Arabic intonational patterns and the English ones.

Keywords: intonation, L1, L2, interference, transfer, interlanguage, tone.