Sudan University of Science and Technology

College of Graduate Studies

College of Languages

Analyzing the Difficulties in Understanding and Using Intonation among Sudanese University Students.

(A case Study of Third Year Students of the College of Languages Sudan University of Science and Technology)

تحليل الصعوبات في فهم واستخدام نبرة الصوت لدى طلاب الجامعات السودانية

(دراسة حالة طلاب الصف الثالث كلية اللغات جامعة السودان للعلوم والتكنولوجيا)

A thesis Submitted in Fulfillment of the Requirements for the PhD. in English Language (Applied Linguistics)

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1443 H\2022 A-D

قَالَ تَعَالَى:

﴿ وَعَلَّمَ ءَادَمَ ٱلْأَسْمَآءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى ٱلْمَلَٰئِكَةِ فَقَالَ أَنۢبِئُونِي بِأَسْمَآءِ هَٰٓؤُلَآءِ إِن كُنتُمْ صَٰدِقِينَ ۝ قَالُوا۟ سُبْحَٰنَكَ لَا عِلْمَ لَنَآ إِلَّا مَا عَلَّمْتَنَآ إِنَّكَ أَنتَ ٱلْعَلِيمُ ٱلْحَكِيمُ ۝ ﴾

سورة البقرة الآيتان (31– 32)
صدق الله العظيم

Dedication

To my parents, brothers and sisters, relatives, wife, daughters and sons.

Acknowledgements

Abstract

This study entitled "Analyzing the Difficulties in Understanding and Using Intonation among Sudanese University Students", (A case Study of Third Year Students of the College of Languages Sudan University of Science and Technology). The significance of this study stems from the fact that intonation conveys meanings based on what gives information about words basic meaning adding shades of meaning. This study aims at finding out the EFL learners difficulties in understanding and using intonation in language learning. The researcher has adopted descriptive analytical method. Structured test has been designed for the third year students of College of Languages-Sudan University of Science and Technology, by the researcher. The researcher has used Statistical Packages of Social Sciences (SPSS) for analyzing the study data. The study concluded to many findings, the most important of which are: there are difficulties in recognizing English language intonation pattern, so they affect the meaning, and EFL learners must be aware of the nature of English intonation patterns and their role in meaning. The researcher recommends necessity of raising awareness of the difficulties of English intonation in terms of understanding and using in language learning for the EFL learners among Sudanese university students and more courses should be designed on the area of English using and their effects on meaning.

المستخلص

هذه الدراسة بعنوان "تحليل الصعوبات في فهم واستخدام نبرة الصوت لدى طلاب الجامعات السودانية" (دراسة حالة طلاب الصف الثالث كلية اللغات جامعة السودان للعلوم والتكنولوجيا).   تتبع أهمية هذه الدراسة من حقيقة أن نبرة الصوت ينقل المعاني بناءً على ما يعطي من معلومات حول الكلمات المعنى الأساسي مضيفًا ظلالًا من المعنى.   تهدف هذه الدراسة إلى تقصى صعوبات دراسي اللغة الإنجليزية كلغة أجنبية في فهم واستخدام نبرة الصوت في تعلم اللغة. اعتمد الباحث المنهج الوصفي التحليلي.   تم تصميم الاختبار الهيكلي لطلاب السنة الثالثة بكلية اللغات – جامعة السودان للعلوم والتكنولوجيا من قبل الباحث.   استخدم الباحث الحزم الإحصائية للعلوم الاجتماعية (SPSS) لتحليل بيانات الدراسة. خلصت الدراسة إلى العديد من النتائج أهمها: وجود صعوبات في التعرف على نمط نبرة الصوت باللغة الإنجليزية، لذلك فهي تؤثر على المعنى، ويجب على دراسي اللغة الإنجليزية كلغة أجنبية أن يكونوا على دراية بطبيعة أنماط نبرة الصوت باللغة الإنجليزية ودورها في بلورة المعنى.   يوصي الباحث بضرورة زيادة الوعي بصعوبات نبرة الصوت اللغة الإنجليزية من حيث الفهم والاستخدام في تعلم اللغة لدراسي اللغة الإنجليزية كلغة أجنبية بين طلاب الجامعات السودانية، كما يجب تصميم المزيد من الدورات في مجال استخدام اللغة الإنجليزية وتأثيرها على المعنى.

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List of Abbre1ivations

AME	American English
BBCL	British English
ENL	English as A Native Language
EFL	English as a Foreign Language
ELT	English Language Teaching
L1	Language 1
L2	Language 2
NE	Native English
NNE	Non-native
NS	Native Speakers
EP	Received Pronunciation
TESL	Teaching English as a Second Language
TESOL	Teaching English to Speaker of Other Languages
Ph	Pre- head
H	Head
TS	Tonic Syllabus
T	Tail
TPA	International Phonetic Alphabet
EFL	English for Foreign Language
L1	First Language (Mother Tongue) Language
L2	Second Language
CPH	Critical Period Hypothesis
NNS	None Native Speaker
NSS	Native Speaker
L	Low Tone

H	High Tone
DI	Discourse Intonation
CI	Contour Interaction
TS	Tone Sequence
RVE	Rhonda Valleys English
PBUH	Peace Be Upon Him
TTAS	International Teaching Assistance
ESL	English a Second Language
WESSAE	White English Speaking South African English
SPSS	Statistical Package for Social Sciences

Chapter One

Introduction

Chapter One
Introduction

1.0 Overview:

Intonation: According to language of contemporary defined broadly as: "the way in which the level of your voice changes in order to add meaning to what you are saying, for example by going up at the end of a question".

Linguistically, David Crystal (2006: 25) in his dictionary defines intonation as "a term used in the study of suprasegmental phonology, referring to the distinctive use of patterns of pitch, or melody the study of intonations is sometimes called intonology.

Cook (1996) defines intonation in the introduction of his book "Active Intonation" as "the rise and tall of voice during a speech".

1.1 Background of the Study:

Education is a developmental process that provides people to communicate and understand the meaning through different techniques using the framework of segmental and suprasegmental features. Most of the English language learners face difficulty in the real pronunciations of the words so they can affect the meaning of the words, sentences, phrases, so here the difficulties of understanding and using the intonation is prominent in determining the understanding. The state that the features which give speech the qualities of being natural and normal include using of pausing, rhythm, intonation, stress, rate of speaking.

The current researcher observes that many of English language learners even at university level show and face difficulties in understanding the word correctly, that is why they change, the meaning of sentences, so focusing on the intonation difficulties will lead to cover such kind of problem and the main problem in such kind of problem in the mother tongue interference.

No definition is completely satisfactory, but any attempt at a definition must recognize that the pitch of voice plays the most important part. Only in very unusual situations do we speak with fixed, unvarying pitch, and we speak normally the pitch of our voice is constantly changing, one of the most important task is analyzing intonation is to listen to the speaker's pitch and recognize what is doing; this is not an easy thing to do, it seems to be a quite different skill from that acquired in studying segmental phonetics, the pitch is either high or low, and some people find it difficult to relate what they hear in someone's voice a scale ranging from low to high. High and low is arbitrary choice for end- points of pitch scale. It would be perfectly reasonable to think of pitch as ranging instead from "light" to "heavy" such as "left" to "right" and people who have difficulty in "hearing" intonation patterns are generally only hearing difficulty in relating what they hear. The important point in the speaking of the speaker is the speaker's pitch. The only things that should interest us are those which carry some linguistic information. If a speaker tries to talk while riding fast on a horse, his pitch will make a lot of sudden rises and falls a result of the irregular movement. This is something which is outside the speaker's control and therefore cannot be linguistically significant similarly if we take two speakers at random we will almost certainly find that one speaker typically speaks with lower pitch than the other, the difference between the two speakers is not linguistically significant because their habitual pitch level is determined by their physical structure, but an individual speaker does have control over his or her own pitch.

This is something which is potentially of linguistic significance. A word of caution is needed in connection with the word pitch. The mean of vibration of the vocal folds something which is physically measurable, and

which is related to activity on the part of speaker. The fundamental frequency of voiced sounds, and should not be called pitch.

* Intonation according to Seely J (2005) states that "Intonation is the 'tune' of sentences and carries an important part of meaning". In the same intonation refers to a tune or 'melody' in the voice used to express different shades f meaing. Crystal, D (2005) states that " Intonation is a term used to study of supra segmental phonology. Referring to distinctive features use of patterns of pitch melody. The study of intonation sometimes is called intonology.

* Peter Roach, P (2000) states that, "there are two types of phonology namely segmental phonology and suprasegmental phonology. The first is concerned with examining vowels and consonant sounds. The latter investigates the stress and intonation, Ladefoged (2003: 23) "Intonation refers to the pattern of pitch changes that occur during intonational phrase" different levels of pitch are called tunes.

The continuous piece of speech beginning and ending with a clear pause we will call it utterance.

1.2 Statement of the Problem

In fact, Sudanese university students are facing some difficulties in understanding and using of how intonation works. This is due to the fact that intonation is a complicated language area that needs more efforts and study. Furthermore, foreign learners do not understand patterns of   intonation that they are expressed to get   the using of intonation.

This research is to investigate the role of   intonation in meaning making. The researcher aims at examining   intonation and its effect on communicating meaning. An utterance when produced can be interpreted differently based on meaning and function. University students find

difficulties in recognizing intonation patterns and are likely to misunderstand what is meant by the utterance. This effects on communication among students and tutors as well. Students could hardly understand intonation in meaning making. Thus, they are exposed to have errors in conveying a message.

1.3 Questions of the Study

1. To what extend understanding and using intonation affects the learning of a third year university students?
2. Do EFL learners face difficulties in understanding and using the nature of intonation?
3. To what extend intonation pattern faced EFL learners as difficulties?

1.4 Hypotheses of the Study

Intonation is considered as difficult areas in learning language.

1. Understanding and using intonation is a difficult area in EFL learners.
2. EFL students are facing difficulties in understanding and using intonation according to its.
3. The students awareness in understanding and using intonation patterns is weak.

1.5 Objectives of the Study

1. To find out the EFL learners difficulties in understanding and using intonation in language learning.
2. To assess the difficulties in EFL learners performance.
3. To describe EFL students awareness of different patterns of intonation.

1.6 Significance of the Study

Intonation conveys meanings based on what gives information about words basic meaning adding shades of meaning. It is more useful in

communication or interaction due to the fact that knowing the use of intonation in language effectively and accurately. Intonation may convey different meaning such as surprise, doubt, measurement, anger and worry. Moreover, the pattern of intonation may show politeness or rudeness. Having good knowledge of intonation makes more meaningful language learning.

The research is significant for teachers and students:

- It helps them in the universities to be aware of the difficulties that face students when they learn intonation.
- It helps teacher in diagnosing the point of weakness in their students learning of intonation in written and spoken context.
- It clarifies the reasons beyond these difficulties in understanding and using and how to minimize them.
- It provides students awareness about the basic difficulties in intonation.
- It can be considered as a reference that students can face when learning intonation.
- It helps Arab speaker to avoid the difficulties that hinder their understanding and using of English intonation.

1.7 Method of the Study

This research examines the difficulties of understanding and using intonation in Sudan University. This is a descriptive analytical study. Structured test is to be designed for the third year students of College of Languages Sudan University of Science and Technology, by the researcher. A test can be prepared to measure students' knowledge of English intonation understanding and using.

1.8 The Limits of the Study

This study will be conducted at Khartoum State Sudan University of Science and Technology from 2019 to 2022.

1.9 Research Terminologies

Oxford Dictionary (2000)	Intonation as "the rise and fall of the voice in speaking, especially as this affects the cause of difficulties in understanding and using of intonation".
Peter Roach, (2000)	"There are two types of phonology namely segmental phonology and suprasegmental phonology. The first is concerned with examining vowels and consonant sounds. The latter investigates the stress and intonation"
Ladefoged (2003)	"Intonation refers to the pattern of pitch changes that occur during intonational phrase"

Chapter Two

Literature Review and Previous Studies

Chapter Two

Literature Review and Previous Studies

2.0 Introduction:

This chapter involves the Literature Review and Previous Studies About English intonation and the difficulties of its patterns.

2.1 Intonation:

No definition is completely satisfactory, but any attempt at a definition must recognize that the pitch of voice plays the most important part. Only in very unusual situations do we speak with fixed, unvarying pitch, and we speak normally the pitch of our voice is constantly changing, one of the most important task is analyzing intonation is not to listen to speaker's pitch and recognize what is doing; this is not an easy thing to do, and it seems to be a quite different skill from that acquired in studying segmental phonetics, the pitch is what they hear in someone's voice to a scale ranging from low to high. High and low are arbitrary choices for end-points of pitch instead from light to "heavy" intonation patterns are generally only having difficulty in relating what they hear. The important point in the speaking of the speaker is the speaker's pitch. The only things that should interest us are those which carry some linguistic information. If a speaker tries to talk while riding fast on a horse, his pitch will make a lot of sudden rises and falls a result of irregular movement, this is something which is outside the speaker's control and therefore cannot be linguistically significant- if we take two speakers at random we will almost certainly find that one speaker typically speaks with lower pitch than the other, the difference between the two speakers is not linguistically significant because their habitual pitch level is determined by their physical structure, but an individual speaker does have control over his or her own pitch.

This is something which is potentially of linguistic significance. A word of a caution is needed in connection with the word pitch. The rate of vibration at the vocal folds – something which is physically measurable, and which is related to activity on the part of speaker- is the fundamental frequency of voiced sounds, and should not be called "pitch".

Intonation according to Seely J. (2005) states that "intonation is the 'tune' of sentences and carry an important part of meaning. In the same intonation refers to a tune or 'melody' in the voice used to express different shades of meaning. Crystal, D (2005) states that "intonation is a term used to study of superasegmental phonology. Referring to the distinctive features use of patterns of pitch melody. The study of intonation sometimes is called intonology.

Peter Roach , (2000) states that, "There are two types of phonology namely segmental phonology and suprasegmental phonology. The first is concerned with examining the stress and intonation, Ladefoged (2003: 23) "intonation refers to the pattern of pitch changes that occur during intonational phrase" different levels of pitch called tunes.
The continuous piece of speech beginning and ending with a clear pause, we will call it utterance.

Noun: The definition of intonation is the way the pitch of your voice goes up and down as you talk or reacting something by singing it, an example of intonation is the way voice raise in pitch at the end of a question. Intonation in linguistics; is a variation in spoken pitch when used, not for distinguish words semenes (a concept known as tone) but, rather for a range of other functions such as indicating the attitudes and emotions of the speaker. Signaling the difference between statements and questions,
Intonation found in all language is the variation in pitch contour.

Intonation at Dictionary:

Noun, the pattern or melody of pitch changes in connected speech, especially the pitch pattern of sentence, which distinguished kinds of sentence or speakers of different language culture- the act or manner of intonation.

Intonation is about we say things rather than what we say, the way the voice rises and falls actually affect the meaning making.

Intention: in Cambridge Dictionary: noun

It is the sound changes produced by the rise and fall of the voice when speaking, especially, when this has an effect on the meaning of what is said.

2.2 Types of Intonation:

Intonation describes how the voice rises and falls in speech. There are three main patterns of intonation in English they are:

1. Falling intonation.
2. Rising intonation.
3. Fall- Rise intonation.

Intonation in English Grammar:

Intonation in phonetics, the melodic pattern of an utterance. Intonation is primarily a matter of variation in the pitch level of the voice, but in such languages as English conveys difference of expressive meaning (e.g. surprise, anger, wariness).

What is a rising intonation?

Rising intonation means the pitch of the voice rises overtime falling intonation means that the pitch falls with times dipping.

Rising intonation in American English (they use rising tone in yes. This type of intonation signals that we need clarification or confirmation from the

person we are interesting with. In linguistic you practice rising tone in example Yes, No question and they can affect the meaning.

- Falling intonation in American English falling tone in this drop at the end is why we often refer to this types of intonation as falling intonation. As we go through the examples pay attention to the steep drop in pitch on that last content word.

- Intonation define according to Longman Dictionary of contemporary English (2009) is defined broadly as: "the way in which the level of your voice changes in order to add meaning to what you are saying, for example by going up at the end of a question", and this is scope of my study.

Linguistically, David Crystal (2006): 252) in his dictionary defines intonation as "A term used in the study of suprasegmental phonology, referring to distinctive use of patterns of pitch, or melody. The study of intonation is sometimes called intonology".

Cook (1996) defines intonation in the introduction of his book "active intonation" as "the rise and fall of the voice during speech". Similarity Rharma and Hajjaj (1989: 31) define intonation as "the distinctive use of pitch, or melody in a sentences". Intonation or intonation tones were defined by Robins (1989: 17) as "a regular sequence of pitch differences coextensive with a whole sentence or with successive parts thereof, and constituting an essential features of normal spoken utterances".

Celik (2001) gives another names of intonation. He names it as (tone), and the claims that it is "a unit of speech bounded by pauses and has movement of music and melody associated with the pitch of voice, this certain pattern of voice movement is called tone".

Finally, Rhader (2010: 123) writes "intonation is created mainly throughout the variation in pitch movement that goes frequently ups and down. This phenomena takes place according to the meaning that speaker wants the listener to receive".

The researcher operational definition is "intonation refers to the use of changing pitch to convey syntactic information and convey attitude behavior between the speaker and the listener".

Language consists of segmental (consonants and vowels) sounds and suprasegmental features: stress, juncture and intonation. The other components are word, structure and meaning. All these elements interact together as a number of linked systems to great a language functions such as: personal, interpersonal directive, referential, metalinguistic and imaginative which reflects people identity as "human" two main areas are recognized: segmental and suprasegmental, this study relates mainly to the second branch of phonology, namely, suprasegmental. It focuses on one of the suprasegmental feature- intonation. It aims to point out the difficulties that English learners face.

Intonation is one aspect of suprasegmentals, every language has melody, however, no language is spoken on the same musical tone all the time. The voice goes up and down and the different tones of the voice combine to make tunes. However, in English, the tone belongs not to the words, but to the word group if the English word "no" is said in different tunes it is still same words nevertheless tune play an important part in English O'Connor (1980:108).

Tone:

In normal speech, the pitch of our voice goes on changing constantly: how going up now going down and sometimes remaining level or steady.

This means that some words are uttered at a higher or lower tone than others. The tone on which a sound is said is the pitch of the sound. Pitch refers to the rate of vibration of the vocal cards (Hyman 2007). These sounds are either said with high pitch or a low pitch.

What is tone? According to (Hyman, 2007: 484) is:

a) "…having significant, contrastive, but relative pitch on syllables Pik (1948: 3).

b) "… in which both pitch phonemes and segmental phonemes enter into the composition of at least some morphemes" Welmers (1959: 2).

2.3 Importance of Intonation:

According to many studies intonation "it is not what you, it is how you say it" considering the characteristics of the language: language is a system of rules, language is learned behavior, language is an arbitrary system of vocal symbols used to communicative idea and express feeling among the members of a certain social community. From the previous characteristics of language the conclusion is suprasegmental feature, especially intonation is the flavor which makes spoken language has sense of meaning, which reflects the speaker and the listener thought and feeling. It is that part of language which completes the purpose of communication, quantitatively and qualitatively. Intonation makes language more tasteful, easy to be interpret and which makes a certain language more musical.

It's obvious that intonation choice made by speaker carry linguistic information and in the same time its elements are seen to perform a variety of functions. Therefore, the way we say something can be as important in conveying a message and that is a meaning as the words we use to say.

Crystal (1995: 249) identifies six intonational functions: emotional, grammatical, informational, textual, psychological and indexical, whereas

Roach (2008: 163) points out four: namely attitudinal, accentual, grammatical and discourse.

Do you need some help? Simple question that can be changed by intonation. You change the meaning.

1- Where you really offering help? Rhetorical question.

    Rhetorical (where you don't really think the person needs help.

2- Annoyed (annoyed) with the person you are taking to).

3- Sarcastic.

4- Surprise (other person might need your help).

    There are seven possible intonation patterns in English:

1- Rising 2- Falling 3- Rising –falling 4- Falling- rising 5- Flat 6- High 7- low.

Rising-falling and combination of rising and falling are the most important tone.

- Flat tones, including high and low tones.

- Falling-rising in the same intonation can have different meaning in different situation.

- Intonation is flexible, intonation has rules but the rules are not hundred percent fixed.

- Different patterns intonation:

A- 1- Where? Rising   2- Where? Falling

    3- Where? Rising/falling.   4- Where? Falling/rising.

B- How many? Rises as the above.

Rule One:

1- The rule of using falling tone is to show the end of a sentence.

Ex: I live in Kassala?

She is a lawyer.

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2- Rule Two:

You can use a rising tone to show that your sentence isn't finished yet?

Ex:

In live in Kassala, but I was born in Madani.

* If you dot use the rising and falling in its place people won't understand you.

* Rising tone = can be used for the old information.

Falling tone= can be used for the new information.

*I thought you were going to get the bread.

Rising tone and falling tone in one sentence as an opposite.

2- The second rule about intonation you use a falling tone to show that information is new and use a rising tone for old information.

* Bread is mentioned so its old information, it said with rising tone.

*You with falling tone is the new idea in the sentence.

EX:

How are we going to make sandwiches if we don't have any bread?

Bread: old information (rising tone) second time to talk about bread.

Sandwiches: new information (falling tone) first time to talk about sandwiches.

We can go to the bakery an buy some sandwiches there.

Bakery (New information)

Sandwiches old information (rising tone)

Bakery is new information, first time to mentioned

Bakery (falling tone)

EX:

I think the bakery is closed on Saturday.

It's not Saturday today its Sunday.

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* New information with the falling tone at the end of the sentence. S

* Saturday old Sunday new.

The Use of Intonation in questions:

    1- Closed   2- opened.

In question you use falling stone because you don't know the answer.

*To conform about your idea you use rising tone: Is that in Khartoum? I am asking to make sure.

*Falling for knowing new information.

*Rising to a sure about the old information.

Why do we use question?

For many causes

1- To make comment

      Ex: Wasn't it great?

      Why would you say that?

2- To criticize someone or disagree

      EX: Are you Ali?

      Have you lost your mind? Rising tone

3- To make suggestions,

      Ex: Why don't we get something to eat?

  Falling tone for suggestion

EX: How about we just go home?

*Rising and falling can be used to express different feelings positive or negative.

*One word with rising or falling tone far excited really?

*Slightly different to sound annoyed really?

Surprised really? Rising tone longer.

You can use rising tone to express doubt, emotion falling tone for sarcastic really.

There are five different kind of intonation

    1- Surprise 2- doubt   3- excitement 4- sarcasm   5- annoyance

Did you?

2.4 Forms and the Functions of Intonation:

The shortest piece of speech in a single syllable is called utterance, the intonation one-syllable is common and gives comparatively easy introduction to the subject.

Two common one syllable utterances are "yes" and "no". the first thing to notice is that a choice of saying these with the pitch remaining at a constant level, or with the changing from one level to another. The word we use overall is called tone, a one-syllable word can be said with either a level tone or a moving tone. Moving tones are more common. If English speakers want to say "yes" or "no" in a definite, final manner they will probably use a falling tone- one which descends from a higher to lower pitch. If they want to say it with a rising tone- a movement from a lower pitch to higher one.

The function of intonation will appear clearly in talking about different tones, speakers are clearly in talking about different tones, speakers are said to select from a choice of tone according to how they want the utterance to be heard. It's implied that the listener will hear on-syllabus utterances said with different tones as sounding different in some way during the development of modern phonetics in the twentieth century it was for long time hoped that scientific study of intonation would make it possible to state what the function of each different aspect of intonation was.

2.4.1 Complex Tones and Pitch Height

Tone can be divided into three English syllable utterance, (level, fall and rise) rather than the more complex tone, one that is quite frequently found is fall-rise tone, another complex tone, much less frequently used, is the rise-fall which the pitch follows the opposite movement. One further complication should be mentioned, each speaker has his or her own normal pitch range: a top level which is the highest pitch normally by the speaker and bottom level that the speaker normally doesn't go below- in ordinary speech the intonation tends to take place within lower part.

In this example, the pre-head consists of "in a" the head consists of 'little' less than an, and the tonic syllable is hour.

2.4.2 The tail:

It often happens that syllables follow the tonic syllable. Any syllables between the tonic syllable and the end of the tonic-unit are called the tail. In the following examples each tone-unit consists of an initial tonic syllable and a tail.

Look at it   - what did you say = both of them were here

When its necessary to mark stress in a tail we use a special symbol, a raised dot for reasons that will be explained, the above examples should then be transcribed as:

 Look at it   - what did you say – both of them were here

This completes the list of tone-unit components. If we brackets to indicate optional components (that is components which may be present of may be absent) we can summarize tone-units as follows:

Pre-head- (head)- tonic syllable- (tail) or more briefly as (ph) – (H) TS (T).

To illustrate this more fully, let us consider the following passage which is transcribed from a tape-recording of spontaneous speech (the speaker is

describing a picture) when we analyze longer stretches of speech. It is necessary to mark the places where tone-unit boundaries occur. That is where one-unit ends and another begins, or where a tone-unit ends and is followed by a pause. It was mentioned above that tone-unit are sometimes separated by silent pause and sometimes not; pause type boundaries can be marked by of the speaker's pitch range, but in situations where strong feeling are to be expressed it is usual to make use of extra pitch height, for example if we represent the pitch range by drawing two parallel lines representing the highest and lowest limits of the range, then a normal unephatic "yes" could be diagrammed like this

Strong emphatic "yes"
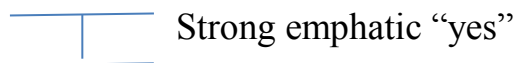
2.4.3 Some Functions of English Tones:

Very small part of intonation will be seen, circumstances like different tones are used within the very limited context of the words "yes" and "no" said in isolation, we will look 'at some typical occur. The example should be thought of as being said relatively low in the speaker's pitch range- fall 'yes', no, this is the tone about which least to be said, and which is usually regarded more or less 'neutral". If someone is asked a question and replies, yes, not will be understood that the question is now answered and that there is nothing more to be said the fall could be said to give an impression of 'finality'.

1- Rise yes, no

In a variety of ways the tone conveys an impression that something more is to follow, a typical occurrence in a dialogue between two speakers whom we shall call A and B might be the following

A) Excuse me B) yes

B)'s reply is perhaps, equivalent to what do you want?

Rise-fall (yes, no)

This is used to convey rather strong feelings of approval. Disapproval or surprise. It is not usually considered to be an important tone for foreign learners to acquire, although it is still useful practice to learn distinguish it from other tone. e.g. you wouldn't do an awful thing like that would you? B No A) Isn't the view lovely? B yes

   A) In think you said it was the best so far; B) yes

2.4.4 Level yes, no

The tone is certainly used in English, but in a rather restricted context: it almost always conveys (on single-syllable utterance) a feeling of saying something routine, uninteresting or boring. A teacher calling the names of pupils from a register will often do so using a level tone on each name, and the pupils are likely to respond with yes when their name is called.

Similarly, if one is being asked a series of routine questions for some purpose-such as applying for an insurance policy- one might reply to each question of a series (like, Have you ever been in prison? Do you suffer from any a serious illness? Is your eyesight detective? With no. A few "meaning" have been suggested for the five tones that have been said, each tone may have many more such meanings. It would be quite wrong to conclude that in the above examples only the tones given would be appropriate. It is in fact almost impossible to find a context thing where one could not substitute a different tone. This is not the same thing as saying that any tone can be used in any context, the point is that no particular context, when we come to look at more complex intonation patterns, we will see that defining intonational "meaning" does not became any easier.

2.4.5 The Tone- Unit:

Some world languages are "tone languages" in which substituting one distinctive tone for another on a particular word or morpheme can cause a change in the dictionary ("lexical") meaning of that word or morpheme, or in some aspects of its grammatical categorization. Although tones or pitch difference are used for other purpose English is one of the languages that don't use tone in this way, such languages are sometimes called intonation languages. In tone languages the main suprasegmental contrastive unit is the tone, which is usually linked to the phonological unit that we call the syllable. It could be said that someone analyzing would be mainly occupied in examining utterance syllable variable item- five tone found on English one-syllable isolated monosyllables, the job of tonal analysis would be a rather similar one to that described for tone languages. In continuous speech in English utterance we find that these tones can only be identified on a small number of particularly prominent syllables, for the purposes of analyzing intonation on unit generally greater in size than the syllable is needed, this unit is called the tone unit. In its smallest from the tone- unit may consist of only one syllable. So it would be wrong to say that it is always composed of more than one syllable. The tone-unit is difficult to define, and one or two examples may help to make it easier to understand the concepts (the example used to illustratic transcription are usually given in spelling form) and you will notice that on punctuation is used: the reason for this is that intonation and stress are the vocal equivalents of written punctuation, so the when these are transcribed, it would be unnecessary or even confusing to include punctuation as well.

2.4.6 Structure of the Tone-unit:

The English syllable was examined in more details and so the tone-unit has a fairly clearly defined internal structure, but the only component that has been clarified is tone-unit – in the tone-unit are simple and compound, each simple tone unit has one and only tonic syllable. This means that the tonic syllable is an obligatory component of the tone-unit.

2.4.7 Some Components of Tone-Unit:

a) The head: (those) we can find the tonic syllable in along utterance of one (tone-unit).

'give me <u>those</u>'

The rest of the tone-unit in this example is called the head. The first syllable has a stress mark, this is important. A head is all of that part of a tone-unit that extends from the first stressed syllable up to (but not including) the tonic syllable. It follows that if there is no stressed syllable before the tonic syllable, there cannot be a head. The first two syllables (words) are the head of the tone-unit. The head consists of the first five syllables.

'give me <u>these</u>'
As was a little earlier, if there is no stressed syllable preceding the tonic syllable. There is no head, this is the case in the following:
In an <u>hour</u>

Neither of the two syllables preceding the tonic syllable is stressed, the syllables 'in an' from a pre-head, which is the next component in two main environments.

b) The pre-head:

The pre-head is composed of all the unstressed syllables in the tone-unit preceding the first stressed syllable. Thus, pre-heads are found in two main environments:

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I- When there is no head (i.e. no stressed syllable preceding the tonic syllable) as in this example- in an <u>hour</u>.

II- When there is a head, as in this example; in a '<u>little</u>' less than an <u>hour</u>. Double vertical line (II) and non-pause boundaries with a single vertical line (I). In practice it is not usually important to mark pauses at the beginning and end of a passage. In the rest of example I put lines on short and only single lines around longer ones, the boundaries within a passage are much more important. II and then their structure as follows:

| and then nearer to the from on the left there's a bit of for est coming down to the we terside and then a bit of a bay

This passage contains five tone-units and the third tone-unit, since it is tonic syllable rather than the word that carries the tone, its necessary to divide the word 'forest' into two parts, 'for' \Dr\ and 'est' \ist\ (it could be argued that syllables should be divided 'fD'\ and 'rest', but this not important line). This example shows clearly how the units of phonological analysis can sometimes be seen to differ from those of grammatical analysis.

2.4.8 Pitch Possibilities in the Simple Tone-Unit:

Tone is carried by the tonic syllable, and it is now necessary to examine this statement more carefully- intonation is carried by the tone-unit. In a one-syllable utterance, the single syllable must have one of the five tones described. In a tone-unit of more than one syllable, the tonic syllable must have one of those tones, if the tonic syllable is the final syllable. The tone will not sound much different from that of corresponding one-syllable tone-unit, for example the word 'here' will said in much the same way in the following:

<u>here</u> shall we sit <u>here</u>.

If there are other syllable following the tonic syllable (i.e. there is a tail) we find that the pitch movement of the tone is not compared on the tonic syllable. If a tail follows a tonic syllable that has a rising tone, it will almost always be found that the syllable or syllables of the tail will continue to move upwards from the pitch of the tonic syllable- for example, if the word 'what' is said on rising tone '<u>what</u>', it might have a pitch movement that could diagrammed like this

The four syllables in 'what' did you say, might be said like this
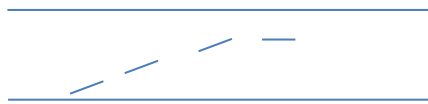
With the pitch of the syllables in the tail getting progressively higher in such case, the tonic syllable is the syllable on which the pitch movement of the tone begins, but that pitch movement is completed over the rest of the tone-unit (i.e. the tail). If in rising progressively higher, the pitch reaches the highest past of the speaker's normal pitch range, subsequent syllables will continue at that top level syllable '<u>why</u>', the pitch movement might be of this sort

But if there are syllables following that fall may not be completed on the tonic syllable, <u>why</u> did you

Again, if the speakers' lowest pitch is reached before the end of the tail.

2.5 Nature of Intonation:

The nature of intonation in English is effort to enable both teachers and students to better understanding which helps them to avoid or correct mistakes (Crutten den, 1986: 9) seem to equate intonation specifically with pitch movement while Coulthard (1992:96) has identified it with prosody in general which would therefore include pitch movement but also loudness length, speed, and even voice quality.

2.6 Acquiring Intonation:

Al-Sibai and Saleh (2004) assure that there is some evidence that intonation is perhaps the earliest acquired of all language features and there are a lot of books and previous studies have suggested that intonation development in infants and toddlers reflects an interaction between physiological and linguistic influences. This may account for our comparative unawareness of it and how it functions. According to Loup and Weinberger (1987) many researchers have noted that fluency in syntax seems much more attainable for adult learners than a native like pronunciation.

The researcher point of view regarding the acquiring of suprasegmental particularly intonation are considering the following:

The age is very important, the earliest learners start learning intonation the faster they master it:

1- Practicing a particular language with native speakers at schools and in everyday life foster a good habit of acquiring intonation very well.

2- Learners race and background has no effective with acquiring intonation.

3- Awareness intonation rules help a lot of acquiring intonation, besides, avoiding interference between mother tongue intonation tone and the acquired, pronunciation knowledge gives more confident which surely

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lead to master both language accuracy and fluency and that affect the <u>meaning</u> surely.

2.7 Intonation Functions:

To know the functions of intonation Roach (1991) and Thompson (1995) Ranalli (2002) categorizes these function in four groups:

1. Linguistic form-based i.e. grammatical (the intonation of yes, No, or ah-question) or lexical (intonation on modifiers like really or absolutely):

1. Attitudinal or interpersonal: e.g.

2.7.1 Communicative Function of Intonation:

Using phonological features has a communicative value as stated by Parker and Graham (2002: 11) as a very general rule of thumb, it can be claimed in English that the broader the level of phonology analysis, the more serious the communicative consequences of non- acquisition. Thus, "big" features of pronunciation like intonation, rhythm and stress would seem to have greater communicative value that smaller single sound features. Terch (1996 lists major functions of intonation- the grouping of thoughts, indication of new information vs given information – command statement question, persuade request… etc. plus indication of deference and authority, the expression of attitude, which is an extremely important but very under-described aspect of language; how does one show politeness or anger in language? Syntactic structure – for example, the difference between she washed and brushed her hair (where the intonation suggests that she washed up (hands- face- whatever) and also brushed her hair, textual structure- the way in which larger units such as paragraphs are indicated phonologically; the identification of speech style distinguishing kinds of language events, such as conversation, prayer, formal reading, … etc. (Ptdin Steven Marlett p. 216).

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Kleinschmidt, Karen (2017) adds refers to the way a person voice rises and falls while speaking. It is used to put emphasis on a particular word or detail as you are speaking or to express a question or excitement, according to the International Association of Conference interpreter, for example you may use a monotonous tone of voice, if you are stating facts or an enthusiastic tone of voice while giving a sales pitch. Common tone that, friendly or disappointed. The volume of your voice as well as the timing and pace of your words help set the tone of the conversation.

McCarthy (2008: 104) adds the intonation… undoubtedly has advantages… in its concern with the management of longer stretches of discourse and with turn taking and topic forming and away with tone groups certainly avoid analytical difficulty.

Gillbert (2008) explains two functions of intonation, firstly, to contrast new information and old information, e.g. Reporter, follow that

Cab Driver: which car?

Reporter: the blue one, the blue with a bad guy in it.

Secondly, to separate through groups. A. she like pie and apples. B. she likes pineapples. How many clever". B. "Jane" said "my dog is clever", B. "Jane". said my dog "is clever" who is speaking?

As said by Skandera (2005) the structural function signals the grammatical or structural role of an utterance, determine, for example whether it is a question, a request, or instruction.

The accentual function affects the prominence of a syllable, and thus plays a role in focusing stress on particular words in corrected speech. The attitudinal function conveys the speakers' personal orientations towards what they say or gives clues about who the speaker feel- whether they are

uninterested, excited or ironic. And the discourse function works the turn processes in an exchange between speakers.

Al Khali (2002: 207) explains the pattern of intonation as follows:

a) \232\   → e.g. 2 the 3 boys   → with incomplete utterance b. \231\, e.g., 2 The boy is 3 here 1 with statement and wh question e\1233\, e.g., 2 has he 3 come 3 with yes\ no question d. \31,   \ e.g., 3C come here , with imperatives and exclamation e. \41, e.g., 4 stop here , with imperatives' and exclamation.

Piri and et al (2005) points out that intonation in American English is the tools for an achieving at last five important aims: a expressing new information, b. showing contrast (C) expressing meaning pronunciation, and e, showing mood or personality, confident or nervous, or informal or unfamiliar, e.g. a. Dogs eat bones, they eat them, b. Bob studies English, but he doesn't use it.

I didn't say he stole the money: money: someone else stole it.

I didn't say he stole the money that is not true at all.

I didn't say he stole the money, I only suggested the possibility.

I didn't say he stole the money, maybe he just borrow it.

I didn't say he stole the money, but rather some other one.

I did not stole the money; he may have stolen some jewelry.

Photography \fətDgrəfi\ and photography \fəutəgræf\

La]de (2001: 250) adds the pitch factors… indicates the personal characteristic of the speaker, whether the person is clam or angry, happy or sad… all languages use pitch to mark the boundaries of syntactic information is the only linguistic information conveyed by pitch in English.

Bacon and eggs. Fish and chips. would you like…. Cream or sugar? Would you like…. cake or Pepsi? Here intonation is to help distinguish them from each other.

Examples include: Date, Math problems, addresses, personal numbers including phone numbers, credit card, social security.

Dates: August 5, 1978.

Address: 1421 Main Street, New York, NY 00178.

Numbers: T (415) 334 – 6987

Social security numbers: 123- 45- 9990.

Math Problems: $5 - 2 \times 2 =$ what?

 $3 \times 3 + =$ what?

Series: A series involves a list of at least three items, the intonation will rise on the first two word and then fall on the 3rd word.

- I visited the museum, the library, and the park.

- Depends on who is actually saying the information.

John said, "The boss is absent"

"John", said the boss "is absent".

He further explains… in sentences that are longer, we generally divide the sentence up into shorter, units; rhythmic units (called meter or measure) much like with poetry and music, a measure has four beasts, a beat equals quarter of note (sometime half note), a note matches syllable stress of the word itself, these units provide an opportunity to take a quick break or pause tom prepare for the next rhythmic unit.

Generalizations such as these are, however, very broad, and foreign learners don't find it easy to learn to use intonation through studying them, similarly, within the area of prosodic components most generalizations tend to be rather obvious: wider pitch range tends to be used in excited or

enthusiastic speaking. Slower speed is typical of the speech of someone who is tired or bored, and so on. Most of the generalization one could make are probably true for a lot of other languages as well. In short, of the rules and generalization, that could be made about conveying attitudes through intonation. Those which are not actually wrong are likely to be too trivial to be worth learning. I have witnessed many occasions when foreigners have unintentionally cause misunderstanding or even offence in speaking to native English speaker, but can remember only a few occasions when this could be attributed to "using the wrong intonation" most such cases have involved native speakers of different varieties of English, rather than learners of English. Sometimes an intonation mistake can cause a difference in apparent grammatical meaning (something that is dealt before) it should not be concluded that intonation is not important of conveying attitudes- what is being claimed here is that, although it is of great importance of the complexity of the total set of sequential and prosodic components of intonation and of paralinguistic features makes it is very difficult thing to teach or learn. One might compare the difficulty with that of trying to write rules for how one might indicate to someone that one finds him or her sexually attractive while psychologists and biologist might make detailed observations and generalizations of a particular culture behave in such a situation, most people would rightly fed that studying these generalizations would be no substitute for practical experience, and that relying on a textbook could lead to hilarious consequences, the attitudinal use of intonation is something that is best acquired through talking with and listening to English speakers and this course aims simply to train learners to be more aware of and sensitive to the way English speakers use intonation.

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Before a distinction was made between the attitudinal function of intonation and several other function that were given the collective name of syntagmatic function, they include accentual grammatical and discourse functions, and these are:

2.7.2 Accentual Function of Intonation:

The term accentual is derived from "accent" a word used by some writers to refer to what in this course is called "stress" when writers say that intonation has accentual function they imply that the placement of stress is something that is determined by intonation it is possible to argue against this view, word stress is presented as something quite independent of intonation, and subsequently, it was said that "intonation" is carried entirely by the stressed syllables of a tone unit; this means that the presentation so far as implied that the placing of stress is independent aspect and prior to the choice of intonation. However, one particular aspect of stress could be regarded as part of intonation. This is the placement of the tonic stress within the tone-unit. It would be reasonable to suggest that while word stress is a function (the accentual) of intonation. Some older pronunciation handbooks refer to this area as "sentence stress" which is not an appropriate name the sentence is a unit of grammar, while the location of tonic stress is a matter which concerns the unit a unit of phonology.

The location of the tonic syllable is of considerable linguistic importance. The most common position of this is on the last lexical word (e.g. noun, adjective, verb, adverb as distinct from the function words introduced for contrastive purpose, however, any word may became the bearer of the tonic syllable, it is frequently said that the placement of the tonic syllable indicates the focus of information. In the following pairs of examples (I) represents normal placement and (II) contrastive.

(I)│ I, want to, know, where he's \traveling to │

(The word 'to' being a preposition and not a lexical word is not stressed).

(I don't want to know where he's travelling, form)

│I, want to know, where he's travelling, to│

(I) │ she was 'wearing a red, <u>dress</u> │

(II) (she wasn't, wearing a green, dress)   she was wearing a red dress│

similarly, for the purpose of emphasis we may place the tonic stress in other position, in these example, (i) is non-emphatic and (ii) is emphatic and (ii) is emphatic and (ii) is emphatic

(i)│ It was very boring│

(II)│It was <u>very</u> boring.│

(I)│you mustn't talk so <u>loudly</u>│

(II) you <u>mustn't</u> talk so loudly│

However, it would be wrong to say that the only cases of departure from putting tonic stress on the last lexical word were cases of contrast or emphasis. There are quite a few situations where it is normal for the tonic syllable to come earlier is the tone-unit. A well-known example is the sentence. I have plans to leave this is ambiguous.

I -│ I have \plans to leave (i.e. I am planning to leave).

II-│I have plans to leave.   │

(i.e. I have some plans diagrams drawings that I have tom leave).

Version (ii) could not be described as contrastive or emphatic: there are many example similar or to (ii); perhaps the best rule to give is that the tonic syllable will tend to occur on the last lexical word in the tone-unit, but may be placed earlier importance to what is being said. This can quite often happen as a result of the last part of the tone-unit being already "given" (i.e.

something which already been mentioned or is completely predictable), for example

I- I 'Heres that book you asked me to bring

(the fact that you asked me to bring it is not new)

II- I ve, got to take the dog for a walk

For a walk is by far the most probable thing to follow 'I've got to take the dog, if the sentence ended with 'to the vet' the tonic syllable would probably be (vet').

Placement of tonic stress is, therefore, important and is closely linked to intonation, A question that remains, however, is whether one can and should treat this matter as separate from the functions described below.

2.7.3 Grammatical Function of Intonation:

The word "grammatical" tends to be used in a very loose sense in this context. It is usual to illustrate the grammatical function by inventing sentences which when written are ambiguous, and whose ambiguity can only be removed by using difference of intonation, a typical example is the sentence, those who sold quickly made a profit, this can be said in at least two different ways:

(I) │ Those who 'sold- quickly, I made a profit

(II) │ Those who sold quickly made a profit.

The difference caused by the placement of the tone-unit boundary is seen to be equivalent to giving two different paraphrases of the sentence as in:

I. A profit was made by those who sold quickly.

II. A profit was quickly made by the those who sold.

Let us look further at the role of tone-unit boundaries, and the link between the tone-unit and units of grammar. There is a strong tendency for tone-unit boundaries to occur at boundaries between grammatical units of

higher order than words, it is extremely common to find a tone-unit boundary at a sentence boundary. As in English phonetics and phonology.

| I won't have any tea | I don't like it

In sentence with a more complex structure, tone-unit boundaries are often found at phrase and clause boundaries as well as in:

| In – France where farms tend to be –smaller the subsidies are more important.

It is very unusual to find a tone-unit boundary at a place where the only grammatical boundary is boundary between words. It would for example, sound distinctly odd to have a tone-unit boundary between an article and following noun, or between auxiliary and main verbs if they are adjacent (although we may, on occasions hesitate or pause in such places with a tone-unit; it is interesting to note that some people who do a lot of arguing and debating notable politicians and philosophers, develop the skill of pausing for breath in such intonationally unlikely place because they are likely to be interrupted than if they pause at the end of a sentence). Tone-unit boundary placement can, then indicate grammatical structure to the listener and we can find minimal pairs such as the following:

I- The conservatives who, like the pro-posal are pleased.

II- The conservatives who like the proposal are pleased

The intonation makes clear the difference between

I- "restrictive" and (ii) "non-restrictive" relative clause.

(i) implies that only some conservatives like the proposal while (ii) implies that all the conservatives like it.

Another component of intonation that can be said to have grammatical significance is the choice of tonic syllable- one example that is very familiar is the use of a rising tone with question. Many languages have the possibility

of changing a statement into a question simply by changing the tone from falling to rising. This is in fact, not used very much by itself in the variety of English being described here, where questions are usually grammatically marked. The sentence the price is going up" can be said a statement like this:

the price is going up

(The tonic stress could equally well be on 'up'.

It would be quite acceptable in some dialect of English (e.g. many varieties of American English to ask a question like this.

 Why do you want to buy it now? The price is going up.

But speakers in Britain would be more likely to ask the question like this

(why do you want to buy it now? Is the price going up

It is by no means true that a rising tone is always used for questions in English. It is quite usual, for example to use a falling tone with questions beginning with one of the 'wh-question-words" like 'what', 'which', 'when', etc. here are two examples with typical intonation, where (i) does not start with a "wh-word" and has a rising tone and (ii) begins with 'where' and has a falling tone:

(i) Did you park the car

(ii) Where did you park the car

However, the fall in (ii) is certainly not obligatory, and arise is quite often heard in such a question, a fall is also possible in (i).

The intonation of question tags (e.g. 'isn't it, 'can't he, should she, 'won't they etc.) is often quoted as a case of a difference in meaning being due to the difference between falling and rising tone, in the following example, the question is "aren't they"; when it has a falling tone as in (i) the implication is said to be that the speaker is comparatively certain that the information is correct, and simply expects the listener to provide

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confirmation, while the rising tone in (ii) is said to indicate a lesser degree of certainty, so that question-tag functions more like a request for information.

(i)   They are coming on Tuesday   aren't they

(ii) They are coming on Tuesday   aren't they

The difference illustrated here could reasonably be said to be as much attitudinal as grammatical, certainly there is overlap between these two functions.

2.7.4 Discourse Function of Intonation:

If we think of linguistic analysis as usually being linked to the sentence as the maximum unit of grammar, then the study of discourse attempts to look at the larger context in which sentence occur, for example, consider the four sentences in the following:

A: Have you got any free time this morning?

B: I might have later on if that meeting's off.

A: They were talking about putting it later.

B: You can't be sure.

Each sentence could be studied in isolation and be analyzed in terms of grammatical content and so on, but it is obvious that the sentence from part of some larger act of conversational interaction between two speakers, the sentences contain] several references that presuppose shared knowledge (e.g. 'that meeting' implies that both speakers know- which meeting is being spoken about), and in some cases the meaning of a sentence can only be correctly interpreted in the light of knowledge of what has preceded it in the conversation (e.g. you can't be sure").

If we consider how intonation may be studied in relation to discourse, we can identify two main areas: one of them is the use of intonation to focus the listener's attention of aspects of the message that are most important, and

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the other is concerned with the regulation of conversational behavior, we will look at these in turn.

In the case of "attention focusing" the most obvious use has already been described: this is the placing of tonic stress on the appropriate syllable of one particular word in the tone-unit. In many cases, it is easy to demonstrate that the tonic stress is placed on the word that is in some sense the "most important" as in:

| She went to S̲c̲o̲t̲l̲a̲n̲d̲

Sometimes it seems more appropriate to described tonic stress placement in terms of "information content" the more predictable words' occurrence is in a given context, the lower its information content is tonic stress will tend to be placed on words with high information content, as suggested above when the term focus was introduced, this is the explanation the would be used in the case of the sentences suggested in:

(i) | I've g̲o̲t̲ to t̲a̲k̲e̲ the d̲o̲g̲ for a walk |

(ii)) | I've got to t̲a̲k̲e̲ the d̲o̲g̲ to the v̲e̲t̲ |

The word 'vet' is less predictable (has a higher information) than walk. However, we still find many cases where it is difficult to explain to tonic placement in terms of 'importance' or 'information' for example in message like:

Your coat's on fire   The wing's breaking up

The radio's gone wrong   your uncle's died

Probably the majority of English speaker would place the tonic stress on the subject noun although it is difficult to see how this is more important than the last lexical word in each stress is still to some extent an unsolved mystery, it is clear, however, that it is at least partly determined by the larger context (linguistic and non-linguistic) in which the tone-unit occurs.

We can see at least two other ways in which intonation can assist in focusing attention. The tone chosen can indicate whether the tone-unit in which it occurs is being used to present new information or to refer to information which is felt to be already possessed by speaker and hearer, for example, in the following sentence:

Since the last time we met when we had that huge dinner I've been on a diet

The first two tonic-units present information which is relevant to what the speaker is saying. But which is not something new and unknown to the listener. The final tone-unit, however, does present new information. Writers on discourse intonation have proposal that the falling tone indicate new information while rising (including falling- rising) tones indicates "shared" or "given" information".

Another use of intonation connected with the focusing of attention is intonational subordination we can signal that a particular corresponding greater importance to adjacent tone-unit, for example:

(i) As I expect you've heard they're only ad mitting e mergency cases

(ii) the Japan-nese for some reason or other drive on the left like us

In a typical conversational pronunciation of these sentence, the first tone-unit of (i) and the second and fourth tone-unit of (ii) might be treated as intonationally subordinate. The prosodic characteristics making this are usually:

i) a drop to a lower part of the pitch rage (low key).

ii) Increased speed.

iii) Narrower range of pitch and

iv) Lower loudness, relative to the non-subordinate tone-unit.

The use of these components has the result that the subordinate tone-unit are less easy to hear. Native speakers can usually still understand what

is said if necessary by guesting at inaudible or unrecognizable words on the basis of their knowledge of what the speaker is talking about foreign learners of English. On the other hand, having in general – less "common ground" or shared knowledge with the speaker often find that these subordinate tone-units- with their (throw away") parenthetic style- cause serious difficulties in understanding.

We now turn to the second main area of intoantional discourse function: the regulation of conversational behavior- we have already seen how the study of sequences of tone-units in the speech of one speaker can reveal information carried by intonation which would not have been recognized of intonation were analyzed only at the level of individual tone-unit. Intonation is also important in the conversational interaction of two or more speakers. Most of the research on this has been on conversational interaction of a rather restricted kind- such as between doctor and patient, teacher and pupil or between the various speakers in court cases.in such material it is comparatively easy to identify what each speaker is actually doing in speaking- for example questioning, challenging advising, encouraging misapropriate etc. It is likely that other forms of conversation can be analyzed in the same way- although this is considerably more difficult. In a more general way. It can be seen that speakers use various prosodic components indicate to others that they have finished speaking, that another person is expected to speak that a particular type of response is required and so on. A very familiar example is that quoted above, where the difference between falling and rising intonation on question-tags is supposed to indicate to the listener what sort of response is expected. It seems that key (the part of the pitch range used) is important in signaling information about conversational interaction. We can observe many examples in non-linguistic

behavior of the use of signals to regulate turn-taking in many sports, for example, it is necessary to do this- footballers can indicate that they are ready to receive the ball, and doubles part ness to pay a shot. Intonation, in conjunction with "body language" such as eye contact, facial expression, gestures and head-turning is used for similar purposes in speech as well as for establishing for confirming the status of the participants in a conversation.

2.8 Suprasegmental Features:

2.8.1 Nature of the Stress:

Vowels and constants can be thought of as the segments of which speech is composed. Together they form the syllables that make up utterance. Superimposed on the syllables are other features known as suprasegmentals. These include variations in the stress and pitch. Variations in length are also usually considered to be suprasegmental features, although they can affect single segments as well as whole syllables: Ladefoged and Johnson (2010: 25) Gilbert, Judy. N (2011) uses prosody pyramid to link between these features, she says: "suprasegmentals or prosody pryamid is the system makes possible for students to understand these features together… English communication depends on this system."

The concept of stress that the production of stress is generally believed of depend on the speaker using more muscular energy than is used for unstressed syllable… when we produce stressed syllable, the muscles that we use to expel air from the lungs are more active, producing higher more subglottal pressure. It seems probable that similar things happen with muscles in other parts of our speech apparatus… from the perceptual point of view; all stressed syllables have factor in a sequence of identical syllables (e.g. ba: ba: ba: ba:. If one if one syllable is made louder than others, it will

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be heard as stressed… it is very difficult for a speaker to make a syllable louder without changing characteristics of the syllable such as; the length of the syllable… if one of the syllable in…"nonsense' word ba: ba: ba: ba: is made longer than the others, there is quite strong tendency for syllable to be heard as stressed… every syllable is said on some pitch…if one syllable of … words is said with a pitch that is noticeably different from that of others, this will have a strong tendency to produce the effect of prominence. For example, if all syllables are said with low pitch except for one said with high pitch, then the high- pitched syllable will be heard as stressed and others as unstressed. A syllable will tend to be prominent if it contains a rowel that is different in quality from neighboring vowels, if we change one of the rules in our 'nonsense' word (e.g. ba: ba: ba: ba:) the syllable bi: will tend to be heard as stressed I, u and ə (syllable consonants are also quite common) stressed syllables occur against "a background" of weak syllables so that their prominence is increased by contrast with these background qualities these factors work together in combination, though syllables may sometime be made prominent by means of only one or two of them Roach (2009:93).

Nathan (2008: 33-35) thinks that there is absolute definition of a stressed syllable but only one compared to surrounding syllables but only compared to surrounding syllables… it is often longer, or louder, or the location for a sharp pitch jump. In addition, recent phonetic research has shown that the actual articulatory movements in stressed syllables… linguist in Great Britain generally believe that is only one level of stress- stress is said to be binary, that is, the sharpest rise falls on the first syllable, and if it said as a statement the sharpest tall falls on the first syllable… referred to as the tonic syllable e.g. elevator operator.

MC Mohan (2002: 128) says, the factors of stress are three: the vowels… are produced with high fundamental frequency… heard as higher pitch. The duration is stressed syllable is greater and intensity and these heard as louder.

2.8.2 Functions of Stress in Communication:

Birjandi et al (2005: 111) pointed out these points:

Stress is the safest way to reduce and phrases don't have little pauses between them… in such a situation, stressor prominence com help indicate where the boundaries are. This will make life easier for the listener… stress is help the listener determine what the speaker means… it is important in the process of speech perception. E.g. /kəncv3:t/ is a verb, /kɒnvət/ is a noun and /kɒntræst/ noun… stressed words are key to excellent pronunciation and understanding of English. Stress in English will help… to improve…understanding and speaking skills. e.g.: The beautiful mountain appeared transfixed in the distance. (14 syllables) he can come on Sunday as long as he doesn't have to do any home work in the evening (22 syllables) there are five stressed words in each sentence so, take the same time to speak.

Parker and Graham (2002) argue that:

"As a practicing teachers of English we remain convinced that a reasonable amount of attention to this feature of the pronunciation of English produce enormous benefits in our learners' pronunciation and in their ability to understand connected speech English" P.53.

2.8.3 Weak Syllable in Communication:

English is stressed-timed which means that stressed syllables are equal in timing. In order to fit our words into this patterns we tend to (squash) or compress other syllables or words occurring between stresses, in order to

keep up with more or less regular rhythm. Therefore, compressing or "weakening some sounds is necessary to keep the rhythm of English and this is way English people speak fast" Sultan (2012:14) .

Roberson –revel (2011: 178) conceptualizes his views says an ability to recognize and produce the main accentuation patterns is important in order to understand other and to be understood clearly. What is significant about English is the alternation of strong and weak syllable and the degree of contrast between highlighted or stressed syllable and reduced and reduced or weakened one is important to intelligibility… English has unusually high number of weak form and contracted form and these are much more common than strong forms in fluent speech. They are not signs of careless, speech but normal phonological processes and they are not restricted to very informal speech. Avoidance of the use of contracted forms will not usually result in misunderstanding but will make speech sound as less fluent and more unnatural native speaker of English.

However, McCarthy (2008) views:

"The traditional statement that lexical words are stressed and grammar, function words are not being only a general and tendency, not a rule, even though some consider it a useful to important to learners". P.97

According to Roach (2002) the following syllables are weak schwa, I,. the vowel ə (schwa) better, /betə/, ii, a close front unrounded vowel in the general area i: and I (symbolized i) happy /happy/ hǽpi/, iii. A close rounded vowel in the area `of u: and u. (symbolized u) 'thank you, /ɵǽnkju/ spelling… will not tell us which syllable in a word or utterance should be weak… but it will give… a rough guide to the correct pronunciation of weak syllables… examples: Spelt with <a> strong pronunciation would have /ǽ/

'attend, /ətend/ 'character, /kǽrəktə/ 'barracks, /bǽrəks/. Adjectives endings spelt <ate> strong pronunciation would have /ei/, intimate /inimət/.

2- close front unrounded /i/ in word final position in words spelt with final /y/ or /ey/ (after one or more consonant letters) e.g. happy, /hǽpi/, valley, /vǽli/ and in morpheme-find position when such words have suffixes beginning with vowels, e.g. happier, /hǽppier/.

3- close back rounded vowels /u:/ /u/ is most frequently found in the word (you, to, into, do) when they are unstressed and not immediately preceding a consonant, and 'though, and 'who, in all positions when they are unstressed. This vowel is also found before another vowel within a word, as in evacuation, /ivǽkjueifən/.

2.9 Syllable Consonants

As said by Roach (20012) syllable in which no vowel is found, in this case a consonant, stands the, either I, r or a nasal stands the 'peak of the syllable instead of the vowel… indicated by means of a small vertical mark (1) for example, cattle /kǽtl/, … it is not unusual to find two syllabic consonants together. Examples are, national /nǽʃnl/, literal, /litrl/.

2.9.1 Degree of Stress

Skandera, et al (2005: 236) views that a strong form, is that pronunciation variant of a given word which contains a strong and from which on vowel have been omitted or (elided), like /hǽd/ strong form… can be stressed or unstressed. A weak form is a pronunciation variant which contains a weak vowel, or from which one more sounds have been omitted, or both, like /ə/,/ə, /əv/. Some words have more than one weak form e.g. <had>, <has> /d/, /d/… the degree to which a word is weakened… depends on such factors as communicative situation and social class.

Katamba (1996) adds many linguists today recognize that prominence is a relational concept… stress is not an integral part of a vowel… it depends on the appearance of the word as a noun or as verb, nouns are first syllable stressed and verbs are second syllable stressed. This shows that stress is an auto segmental property of the entire word… stress is not an inherent properly of any vowel feature its location in the phonetic representation of a word may depend on the presence of certain affixes or as a noun or as a verb. e.g. Nation national nationalist nationalize. Nationality nationalistic nationalization.

Nathan (2008: 32) adds traditionally it has been defined with loudness, but stress syllables are not necessarily louder… they are equal louder longer and exhibit a sharp pitch jump… there is no absolute definition of a stressed syllable, but only one compared to surrounding syllables… the actual articulatory movements in stressed syllables are longer than these in the surrounding syllables. Gussenhoren (2004: 20) explains more, says that "stress is relative, that you cannot establish its degree of presence, unless there are other syllables with different degrees of presence of stress to measure it by".

Table (2.2) shows the degree of stress, position in the structure, phonetic correlates, and examples (Gussenhoren 2004: 20)

Degree of stress	Position in structure	
Unstressed	Weak syllables in a foot	Qualitative and durational reduction, steep spectral, e.g. po-and-to in potato
Stressed/unstressed	Strong syllable in a foot	Vowels without qualitative and durational reduction. Less steep

		spectral tilt e.g. Caul- and flow-in cauliflower. In the utterance; I like cauliflower.
Accented	Stressed syllable with an intonational pitch accent	Strong syllable in foot, and so like stressed but additionally with pitch configuration heard as 'sentence accent, e.g. caul n the utterance; I like cauliflower.

Al Khuli (2002: 190) says :

The idea of primary stress in English is free it can be taken by any syllable of any syllable of any position, but always by the nucleus of the syllable, e.g. phoneticians have specified four degrees of stress: primary / / / , secondary / / tertiary / / / and weak stress / / for the sake of simplification, some authors or phoneticians talk about three stresses only instead of four: primary, secondary, and weak… some others talk about two stresses only: primary and weak.

Beare, Kenneth (2017) explained the types of word stress, said improving sentence intonation is one of the key elements in English pronunciation, tonic stress, empathic stress, contrastive stress and new information stress. Tonic stress refers to the syllable in a word which receives the most stress in an intonation unit. An intonation unit has one tonic stress. Its important to remember that a sentence can have more than one intonation unit, and therefore have more than one tonic stress. Here are some examples of intonation units with the tonic stress **bolded**. He's waiting. He's waiting/for his friend. He's waiting/for his friend/ at the

station. Generally, the final tonic stress in a sentence receives the most stress. In the above example, 'station' receives the strongest stress. There are a number of instances in which the stress changes from this standard. Here are short explanations for each of the changes with example sentences to illustrate. Empathic Stress: if you decide to emphasize something, you can change the stress from the principal noun to another content word such as an adjective (big, difficult, etc.), intensifier (very, extremely, etc.) This emphasis calls attention to the extraordinary nature of what you want to emphasize. For example: That was a difficult test- Standard Statement. That was a difficult test- examples how difficult the test was. There are a number of adverbs and modifiers which tend to be used to emphasize in sentences that receive emphatic stress. Extremely, terribly, completely, utterly, especially,... etc. Contrastive Stress: Contrastive stress is, used to point out the difference between one object and another. Contrastive stress tends to be used with determiners such as this, that, these and those'. For example: I think I prefer this color. Do you want these or those curtains? Contrastive stress is also used to bring out a given word in a sentence which will also slightly change the meaning. He came to the party yesterday. (It was he, not someone else). He walked to the party yesterday. (He walked rather than drove). He came to the party. (It was a party not a meeting or something else). He came to the party yesterday. (It was yesterday not two weeks ago or some other time). New Information first unit, with a tertiary stress on the second unit e.g., "blackb'oard, 's'uns'et, 'unr'ise, classroom. Compound adjectives with –ed suffixed at the end of the second element usually take a primary stress on the end of the second element, e.g. ill-tempered, half-finished, kind hearted. Compound functioning adverbially usually take a primary stress on the second element, e.g. word, w'ise, clock w'ise, south-

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many of the two syllable words that function as nouns and verbs take primary stress on the first syllable if nouns and on the second if verbs, e.g. 'important, import, 'insult, insult', d'esert, des'ert,pr'esent, pres'ent… this does not apply to all similar words, e.g., respect, result (for both nouns and verbs). A words made of more than three syllables usually takes a primary stress on the third syllable from the end, e.g. probability, functionality, possibility, university… works stress is more often caught than taught through exposure and practice. Alkhuli (2002).

According to Edwards (2004: 194) stress pattern changes for the following reasons: According to their surrounding context. e.g. thirteen, thirteen days. When suffixes are added, e.g. photograph, photography. And according to change of meaning. e.g. produce as (verbs).

2.9.2 Complex Word Stress

The primary stress is on the first syllable of the suffix. If the stem consists of more than one syllable, there will be secondary stress on one of the syllables of the stem. This cannot fall on the last syllable of the stem and is; if necessary, moved to an earlier syllable. for example, in   Japan /dʒəpǽn/, the primary stress is on the last syllable. but when we add the stress- carrying suffix- ese, the primary stress is on the suffix and the second stress is placed not on the second syllable but on the first: Japanese, / dʒəpǽn'ni:z/ Roach (2002).

Table (2.3) shows complex word stress

-ee	-eer	-ese	-ette	-esque
Refugee /refjudʒi:/	Mountaineer /maunti'niə/	Portuguese	Cigarette	Picturesque
Evacuee /ivǽkjui:/	Volunteer /	Journalese	Launderette	

2.9.3 Suffixes that do not affect stress placement

Roach (2002). Farther adds:

The following suffix do not affect stress placement, -able, -age, -al, -en, -ful, -ring, -ish, -like, -less-ly, -mest, -ness, -ous, -fy, -wise, -y. Suffixes that influence stress in the stem, the syllable of the stem.

If the final syllable of the stem is strong, that syllable receives stress. For example: importance /imp):tns/. Otherwise the syllable before the last one receives the stress: inherence /in'heritəns/. Prefixes: stress in words with prefixes is governed by the same rules as those for words without prefixes. (2002: 104- 107).

2.9.4 Sentence Stress

Sentence stress deals with the stresses taken by the various words of a sentence e.g. the two boys broke the three windows yesterday. Normally, the primary stress comes on the last word in the sentence i.e., Yesterday. However, this primary stress may come on any word of this sentence for emphasis. We may stress (the) to emphasize definiteness, stress (two) to emphasize the number, stress (boys) to emphasize the doer, stress (broke) to emphasize the objet. Contrastive stress… emphasizes the word and the same time negates the other alterative. (Alkhuli, 2002: 199).

However, Ogden (2009) adds that in English, when words are repeated, it is normal for the stress to shift to a different word from the first time round e.g. ki: she is really nice isn't she ji: - she is nice. The 'nice' in line 2 is deaccented. Sultan (2013) has summarized the rules of stress as follows:

Table (2.4). Rules of stress

Words Type		Where the stress	Examples
Two syllables	Nouns	On the first syllables	Center Object Flower
	Verbs	On the last syllable	Release Admit Arrange
Compound	Nouns (N+N) (Adj+N)	On the first part	Desktop Pencil case Bookshelf Greenhouse
	Adjective (Adj+ p.p)		
	Verbs (prep+ verb)		
Phrasal verbs	One the particle	On the particle	Turnoff Buckle up Handout
Words with added ending	ic	The syllable before the ending	Economic, geometrical electrical
	-tion; -cion, -sion		Technician, graduation, cohesion
	-phy,-gy, try, - cy, -tly, -al	The third from the last syllable	Photography, biology, geometry
	-meter		Parameter, thermometer, Barometer

2.10 Pitch Level:

The pitch continues at the bottom level, in the case of level tone, syllables following in the tail will, of course, continue at the same level; since level tone is to be treated as a rather unusual type of tone; we will not examine it in more detail at the stage. The situation is more complicated when we have a tail following a fall-rise or a rise-fall, and this is described. All British analysis use a unit similar or identical to what it calls a tone-unit, and link intonation to higher level grammatical unit. Deferent writers use different name. Tone group; sense- 'intonation unit' and 'tone-unit' are all more or less synonymous, it is possible to represent intonation as a simple sequence of tonic and non-tonic stressed syllables, and pause, with no higher organization, an example of this is the transcription used in the spoken English corpus (William, 1996). An early attempt at defining intonation unit was that of Jones (1975) where stretches of speech between pauses were called 'breath-group' and marked with double vertical lines (II) and smaller stretches within these called "sense- group) bounded by places where "pauses may be made and consisting of a few word in close grammatical connexion. Trim (1959) criticizes this proposal, saying that Jones sense- group is defined in semantic terms and the breath-group in phonological units and definitions, instead, he proposes that the unit used should be the tone- group defined in terms of rhythm and pitch movements, and that we should distinguish between 'major' and 'minor' tone-groups. The minor tone group corresponds to the tone-unit used. The idea of the larger unit (the major tone unit) is a valuable one.

2.10.1 Fall Rise and Rise Fall Tones followed by a Tail:

It consider as a difficult cases of fall-rise and rise- fall tones. A rising or falling tone is quite easy to identify whether it falls on a single syllable or extends over more syllables in the case of a tonic syllable followed by a tail-fall rise and rise-fall tones; however, can be quite difficult to recognize when they are extended over tails, since their characteristic pitch movements are often broken up or distorted by the structure of the syllables, they occur on for example, the pitch movement on, 'some' will be something thing like this

If we add a syllable the "fall" part of the fall-rise is usually carried by the first syllable and the "rise" part by the second. The result may be a continuous pitch movement very similar to the one syllable case, if there are no voiceless medial consonants to cause a break in the voicing for example 'some' men

If the continuous of the voicing is broken, the pitch pattern might be more like this

'some' chairs

In this case it was possible to say that there is a falling tone on 'some' and a rise on 'chairs'. However, most English speakers seem to feel that the pitch movement in this case is the same as that in the previous two examples, it can be said that there is a parallel with rhyming just as 'balloon" rhymes with 'moon'.

So we might say that 'some' chairs has what could be called a tonal rhyme with 'some'.

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It there is a tail of two or more syllables, the normal pitch movement is for pitch to fall on the tonic syllable and to remain low until the last stressed syllable in the tail. The pitch then rises from that point up to the end of the tone-unit. If there is no stressed syllables in the tail, the rise happen on the final syllables. Here are some examples:

1) I might buy it

2) I might have thought of buying it.

3) Most of them

Most of it was for them

With the rise- fall tone we find a similar situation, if the tonic syllable is followed by a single syllable in the tail the "rise' part of the tone takes place on the first (tonic) syllable and the "fall" part on the second thus:

On   on one   on sir

When there are two or more syllables in the tail, the syllable immediately following the tonic syllable is always higher and any following syllables are low for example:

beauti   ful   all of them went

This a nice way to speak to your mo ther.

It should be clear by now that the speaker doesn't have a choice in the matter of the pitch of the syllable in the tail, this is completely determined by the choice of tone for the tonic syllables.

2.10.2 High and Low Heads:

The head was defined as "all that part of a tone-unit that extends from the first stressed syllable up to, but not including, the tonic unit syllables" our description of intonation up to this point contrasts found in the tone-unit are the different possible choices of tone for the tonic syllable. However, we can identify different pitch possibilities in the head, although there are limited to two which we will call high head and low head. In the case of the high head the stressed syllable which begins the head is high in pitch possibilities in the head, although there are limited to two which we will call high head and low head. In the case of the high head the stressed syllable which begins the head is high in pitch, usually it is higher than the beginning pitch of the tone on tonic syllable, for example:

| The | bus | was | late | is | that | the | end |
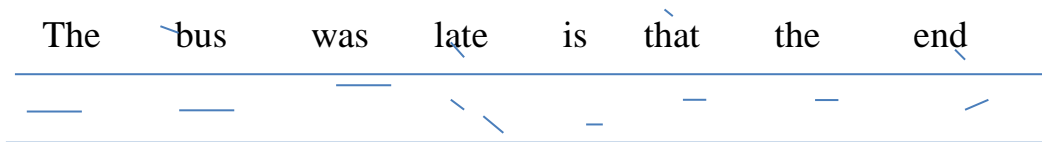
In the low head the stressed syllable which begins the head is low in pitch, usually it is lower than the beginning pitch of the tone on the tonic syllable, to mark this stressed syllables in the low had we will use a different symbol, as in low, as an example, the head of the above sentences will be changed from high to low:

| The | bus | was | late | is | that | the | end |
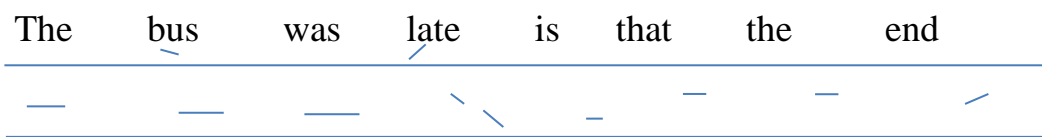
The two different versions (high and low head) will usually sound slightly different to English listeners.

It is usual for unstressed syllables to continue the pitch of stressed syllable the precedes then. In the following example the three unstressed syllables, 'if it had' continue at the same pitch as the stressed syllable asked.

I) With high head

We   asked   if   it   had   come

II) With low head

We   asked   if   it   had   come

When there is more than on stressed syllable in the head there is usually a slight change in pitch from the level of the one stressed syllable to that of the next, the change being in the direction of beginning pitch of the tone on the tonic syllable. we will use some long example to illustrate this. Although heads of this length are not very frequently found in natural speech in the first example the stressed syllables in the high head a step downwards to approach the beginning of the tone.

The   rain   was   coming   down   fairly   hard

In the next example the head is low, since the tone also starts low, being a rise, there is no upward movement in the head.

That   not   the   story   you   told   in   court

When there is a low head followed by a falling tone, successive stressed syllables tend to move upwards toward the beginning in pitch of the tone.

I   could   have   bought   it   for   less   than   a   pound

When a high head is followed by a rise the stressed syllables tend to move downwards, as one would expect, towards the beginning pitch of the tone:

Will   there   be   another   train   later

When we examine the intonation of polysyllabic heads we find much greater variety than these simple examples suggest. However, the division into high and low heads as general types is probably the most basic that can be made, and it would be pointless to set a more elaborate system to represent different if these difference were not recognized by most English speakers- some writers on intonation claim that intonation pattern starting at a fairly high pitch, with a gradual dropping down of pitch during the utterance is the most basic, normal "unmarked" intonation pattern; this movement is often called declinations the claim that declination is universally unmarked in English is concerned, it would be good to see more evidence from the full range of regional and national varieties in support of the claim.

It should be noted that the two marks 'and' are being used for two different purposes in this course, as they in many phonetics books. When stress is being discussed, the mark indicates primary stress and indicates secondary stress for the purpose of marking intonation, however, the mark indicates a stressed syllable in a high head and the mark indicates a stress syllable in a low head. To practice this is not usually found confusing as long as one is aware of whether one is marking stress levels or intonation. When the high and low marks 'and' are being used to indicate intonation it

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is no longer possible to mark two different levels of stress within the word. However, when looking at speech at the level of the tone-unit we are not usually interested in this, a much more important difference here is that between tonic stress (marked by underlining the tonic syllable and placing before it one of the five tone- marks, and non-tonic stressed syllables (marked, or in the head or, in the tail).

It needs to be emphasized that in marking intonation only stressed syllable are marked, this implies that intonation is carried entirely by the stressed syllables of a tone-unit and that the pitch of unstressed syllables in either predictable from that of stressed syllables or is of so little importance that it is not worth marking. Remember that the additional information given in the examples above by drawing pitch levels and movements between lines is only included here to make the examples clearer and is not normally given with our system of transcription, all the important information about intonation must, therefore, be given by the mark placed in the text.

2.11 Problems in Analyzing the Form of Intonation

The analysis of intonational form presented is similar in most respects to the approaches used in many British studies of English intonation. Therefore, certain difficulties that all these studies have had to confront, and it is useful to give a brief summary of what the major difficulties are: identifying the tonic syllable:

It is often said that the tonic syllable can be identified because it is the only syllable in the tone-unit that carries a movement in pitch; this is in fact not always true. We have seen how when the tonic syllable is followed by a tail the tone is carried by tonic plus tail together in such a way that in some case practically on pitch movement is detectable on the tonic syllable itself. In addition it has been claimed that one of the tones is the level tone, which

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by definition may not have any pitch movement. It is therefore, necessary to say in his particular case that the tonic syllable is identified simply as the most prominent syllable.

In addition, it sometimes seems as if some tone-units (though only a small number) contain not one but two tonic syllables, almost always with the first syllable having a fall on it and the other a rise an example is

I've   seen   him
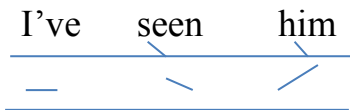
In this example there seems to be equal prominence on 'seen' and 'him' of course, it could be claimed that this the same thing as:

I've   seen   him
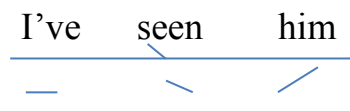
In this example there seems to equal prominence on "seen" and course it could be claimed that this is the same things as

I've   seen   him
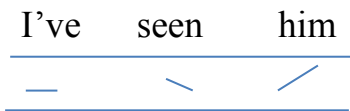
(ii) It has however been pointed out that two versions are different in several ways, since has greater prominence in (i), it cannot occur in its weak form /im/, but must be pronounced /him/ whereas in (ii) the pronunciation is likely to be /aiv/, /im/ the versions are said to convey (i) might be said in conversation on hearing someone's name, as in this example:

A: John Cleese is a very funny actor.

B: oh yes I've seen   him

In version (ii) on the other hand, the word "seen" is given the greatest prominence and it is likely to sound as though the speaker has some reservation or something further to say:

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A: Have you seen my father yet?

B: I've seen him but I haven't had time to <u>talk</u> to him

  The same is found with 'her' as in

    I've <u>seen</u> <u>her</u>

   aiv   si:n   h3:   compared with

  I've <u>seen</u> her

  aiv   si:n ə

This is a difficult problem, since it weakness the general claim made earlier that each tone-unit contains only one tonic syllable.

2   Identifying tone-unit Boundaries:

    It is a generally accepted principle in the study of grammar that utterances may contain one or more sentences, and that on can identify on grammatical grounds the places where one sentence ends and another begins. In a similar way, in suprasegmental phonology it is claimed the utterances may be divided up into tone-units, and that one can identify on phonetic or phonological grounds, the places where one tone-unit ends another tone-unit begins. However, giving rules for determining where the boundaries are placed is not easy, except in cases where a clear pause separates tone-unit. Two principles are usually mentioned. One is that it possible in most cases to detect some sudden change from the pitch level at the end of one toneunit to the pitch level that starts the following tone-unit is made easier by the fact that speakers tend to a tone-unit. The second principle used in tone-unit boundary identification is a rhythmical one. It is claimed that within the tone-unit speech has a regular rhythm, but that rhythm is broken is broken or interrupted at the tone-unit boundary. Both the above principles are useful guides- but one regularly finds in analyzing natural speech, cases where it remains difficult or impossible to make a clear

decision. The principles may well be factually correct, but it should be emphasized that at present there is no conclusive evidence from instrumental study in the laboratory that they are:

3   Anomalous tone-units:

However, comprehensive one's descriptive framework may be very limited, there will inevitable be case which do not fit within if for example other tones such as fall-rise- fall or rise- fall-rise are occasionally found in the head, we sometimes find cases where the stressed syllables are not all high or all low, as in the following example:

After one of the worst days of my life

It can also happen that a speaker is interrupted and leaves a tone-unit incomplete- for example, lacking a tonic syllable. to return to the analogy with grammar, in natural speech one often finds sentences which are grammatically anomalous or incomplete, but this does not deter the grammarian from describing, "normal" sentence structure, similarly, although there are inevitably problems and exceptions, we continue to treat the tone-unit as something that can be described, defined and recognized.

2.12 Autosegmental Treatment of Intonation:

In recent years a rather different way of analyzing intonation, sometimes referred to as autosegmental, has become quite widely used especially in American work. In the approach, all intonational phenomena can be reduced to just two basic phonological elements, H (high) and L (low one). A movement of pitch from high to low (a fall) is treated as the sequence HL, individual stressed (accented") syllable must all be marked as H or L, or with a combination marking a pitch movement. In addition to this process H and L tones are associated with boundaries. A major tone-unit boundary (equivalent to what we have been marking with II) is given the

symbol% but it must be also be given a H or a L tone. Let us take an utterance like 'It's time to leave; which might be pronounced, it's time to leave using our usual transcription in a simple version the alternative transcription will look like.

H   HL%

It's time   to leave

Instead of making a falling tone on the word 'leave' the high pitched part of word is shown by the H and the low part by the L associated with the boundary %, there is another boundary (corresponding to the minor tone-unit boundary) which is marked with – and again this must be marked with either a H or a L. There must always be one of these boundaries marked before a % boundary. So the following utterance would be transcribed like this in the system used in this:

We looked at the sky and saw the clouds

And in this was using autosegmental transcription:

   L   LH -   H   HL -   L%

How, would this approach deal with complex tones spread over several syllables?

Most of them could be transcribed most of them although this type of analysis has some attractions, especially in the way it fits with contemporary phonological theory, it seems unlikely that is would be more useful to learners of English than the traditional analysis presented here.

2.13 Functions of Intonation:

The form of intonation has now been described in some, and we will more onto look more closely at its functions, perhaps the best way to start is to ask ourselves what would be lost if we were to speak without intonation: you should try to imagine speech in which every syllable was said on the

same level pitch, with no pauses and no changes in speed or loudness, this is the sort of speech that would be produced by a "mechanical speech" device that made sentences by putting together recordings of isolated words. To put it in the broadest possible terms, we can see that intonation makes it easier for a listener to understand what a speaker is trying to convey. The ways in which intonation does this are very complex, and many suggestions have been made for ways of isolating different functions, among the most often proposed are the following:

I) Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of "meaning" to spoken language. This is often called the "**Intonation Functions**" of intonation.

II) Intonation helps to produce the effect of prominence on syllables that need to be perceived as stressed, and in particular the placing of tonic stress on a particular syllable marks out the word to which it belongs as the most important in the tone-unit, this has been called the "**accentual function**" of intonation.

III) The listener is better able to recognize the grammar and syntactic structure of what is being said by using the information contained in the intonation; for example, such things as the placement of boundaries between phrases, clause or sentence, the difference between question and statements and the use of grammatical subordination may be indicated, this has been called the "**grammatical function**" of intonation.

IV) Looking at the act of speaking in a broader way, we can see that intonation can signal to the listener, what is to taken as "new" information and what is already "given" can suggest when the speaker is indicating some sort of contrast or link with material in another tone-unit and, in

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conversation, can convey to the listener what kind of response is expected such functions are examples of intonation's **discourse function**.

The attitudinal function has been given so much although it should eventually become clear that it overlaps considerably with the discourse function. In the case of the other three functions, it will be argued that it is difficult to see how they could be treated as separate, for example, the placement of tonic stress is closely linked to the presentation of "new" information, while the question be equally important in grammar and discourse. What seems to be common to accentual, grammatical and discourse function is the indication, by means of intonation, of the relationship between some linguistic element and the context in which it occurs. The fact that they overlap with each other to a large degree is not so important if one does not insist on defining watertight boundaries between them.

The rest is concerned with a critical examination of the attitudinal function.

2.13.1 Attitudinal Function of Intonation:

Many writers have expressed the view that intonation is used to convey our feelings and attitudes for example; the same sentence can be said in different ways which might be labeled "angry", "happy", "grateful", "bored" and so on, it has also been widely observed that the form of intonation is different in different languages; for example, the intonation of languages such as Swedish, Italian or Hindi is instantly recognizable as being different from that of English. Not surprisingly, it has often been said that foreign learners of English need to learn English intonation, some have gone further than this and claimed that, unless the foreign learner learns the appropriate way to use intonation in a given situation, there is a risk that he

or she may unintentionally give offence; for example, the learner might use an intonation suitable for expressing boredom or discontent when what is needed is an expression of gratitude or affection. This misleading view of intonation must have cause unnecessary anxiety to many learners of the language.

But as are by considering how one might analyze the attitudinal function of intonation. One possibility would be for the analyst to invent a large number of sentences and to try saying them with different intonation patterns (i.e. different combinations of head and tone).

Noting that attitude was supposed to correspond to the intonation in case; of course, the results are then very subjective and based on at artificial performance that has little resemblance to conversational speech. Alternatively, the analyst could say these different sentences to a group of listeners and ask them all to write down what attitudes they thought were being expressed; however, we have vast range of adjectives available for labeling attitudes and the members of the group would probably produce a very large number of such adjectives, leaving the analyst with problem of deciding whether pairs such as 'pompous' and 'stuck-up' or 'obsequious' and 'sycophantic' were synonyms or represented different attitudes, to overcome this difficulty, one could ask the members of the group to choose among a small number of adjectives (or "labels") given by the analyst; the results would the inevitably be easier to quantify (that is, the job of counting the different responses would be simpler) but the results would no longer represent the listeners' free choices of label. An alternative procedure would be to ask a lot of speakers to say a list of sentences in different ways according to labels provided by the analyst, and see what intonational features are found in common (for example, one might count how many

speakers used a low head in saying something in a 'hostile' way). The results of such experiments are usually very variable and difficult to interpret, not least because the range of acting talent in a randomly selected group is considerable.

A much more useful are realistic approach is to study recordings of different speakers' natural, spontaneous speech and try to make generalizations about attitudes and intonation on this basis.

Many problems remain, however, in the method described previously, the analyst tries to select sentences (or passages of some other size) whose meaning is fairly "neutral" from emotional point of view, and will tend to avoid material such as 'why don't you leave me alone?", or 'How can I ever thank you enough?" because the lexical meaning of the words used already makes the speakers' attitude pretty clear, whereas, sentence such as 'she's going to buy it tomorrow' or 'the paper has fallen under the table' are less likely to prejudice listener. The choice of material is much less free for someone studying natural speech. Nevertheless, if we are ever to make new discoveries about intonation, it will be as a result of studying what people actually say rather than inventing examples of what they might say.

"The nation of expressing an emotion or attitude" is itself a more complex one than is generally realized. First an emotion may be expressed involuntarily or voluntarily, if I say something in a "happy" way, this may be because I feel happy or because I want to convey to you the impression that I am happy. Second, an attitude towards the listener (e.g. If I say something in a "friendly" way) towards what is being said (e.g. if I say something in a "skeptical" or "dubious" way) or towards some external event or situation (e.g. "regretful" or "disapproving".

However, one point is much more important and fundamental than all the problems discussed above. To understand this point you should imagine (or even actually perform) your pronunciation of a sentence in a number of different ways of example.

If the sentence was 'I want to buy a new car', and you were to say it in the following ways "pleading", "angry" "sad", "happy", "proud", it is certain that at least some of your performances will be different from some others, but it is also certain that the technique for analyzing and transcribing intonation introduced earlier in the course will be found inadequate to represent the different things you do.

You will have used variation in loudness and speed, for example; almost certainly you will have use different voice qualities for different attitudes. You may have used your pitch range in different ways: your pitch movement may have taken place within quite a narrow range (narrow pitch range) or using the full range between high and low (wide pitch range); if you didn't use wide pitch range, you may have used different keys: high key (using the upper part of your pitch range), mid key (using the middle part of the range) or low key (the lower part). It is very likely that you will have used different facial expressions and even gestures and body movement. These factors are all of great importance in conveying attitudes and emotions, yet the traditionally ignored them.

If we accept the importance of these factors it becomes necessary to consider how they are related to intonation, and what intonation itself consists of we can isolate three distinct types of suprasegmental variable-sequential, prosodic and paralinguistic.

2.13.2 Communicative Function of Intonation

Using phonological features has a communicative value as stated by Parker and Graham (2002: 11) as a very general rule of thumb, it can be claimed in English that the broader the level of phonology analysis, the more serious the communicative sequences of non-acquisition. Thus "big" features of pronunciation like intonation, rhythm and stress would seem to have greater communicative value that smaller single sound features. Sequential:

These components of intonation are found as elements in sequences of other such elements occurring one after another (never simultaneously) these are:

1) pre-heads, heads tonic syllables and tails (with their pitch possibilities:

II) pause;

III) Tone-unit boundaries

These have all been introduced in previous.

Prosodic:

These components are characteristics of speech which constantly present and observable while speech is going on the most important are:

I) Width of pitch range.

II) key.

III) loudness.

IV) speed;

V) Voice quality.

It is not possible to speak without one's speech having some degree or type of pitch range, loudness, speech and voice quality (with the possible exception that pitch factors are largely lost in whispered speech). Different speakers do of course, have their own typical pitch range, loudness, voice,

quality, etc. and contrasts among prosodic compounds should be seen as relative to these "background" speaker characteristics.

Each of these prosodic components need a proper framework for categorization, and this is an interesting area of current research, one example of the prosodic component "with of pitch range" has already been mentioned prosodic components should be regarded as part of intonation along with sequential components.

*Paralinguistic:

Mention was made above of facial expressions, gestures and body movements. People who study human behavior often use the term body language for such activity. One could also mention certain vocal effects as laughs and sobs. These paralinguistic effects are obviously relevant to the act of speaking but could not themselves properly be regarded as components of speech. Again they need a proper descriptive and classificatory system, but this is not something that comes within the scope of this. They regarded as components of intonation. What advice, then, can be given to the foreign learner of English who wants to learn, "correct intonation"? It is certainly true that a few generalizations can be made about the attitudinal functions of some components of intonation. With tone, for example , most books agree on some basic meanings, here are some

1- Fall, finality, definitions: that is the end of the <u>news</u>.

I'm absolutely <u>certain</u>.

 Stop <u>taking</u>.

 2) Rise

Most of the function attributed top rises are nearer to grammatical than attitudinal, as in the first three examples given below; they are included here mainly to give a fuller picture of intonation: can you <u>help</u> me.

Is it <u>over</u>

Listening: Red, brawn, yellow or blue (fall is normal on the last item).

"More to follow".

I phoned them right <u>away</u>.

(and they agreed to come)

You must write it <u>again</u>

(and this time, get it right)

Encouraging, it won't <u>hurt</u>

3) Fall-rise

Uncertainty, doubt: you <u>may</u> be right

Its possible

Requesting: Can I buy it, will you <u>lend</u> it to me

4) Rise- fall

Surprise, being impressed: You were <u>first</u>, <u>All</u> of them

2.14 Vowels and Consonants

Peter Roach (1983- 1997- 2000- 2004) defined phonetics as the science that studies the production of human speech sound in which may be said to have 36 numbers and divided into two groups.

2.14.1 The Groups of Vowels Sound:

Vowels are the sounds produced with no obstruction to air stream in which said to have 12 numbers which can be divided into three types.

2.14.2 Morophthongs (Pure Vowels)

Morophthongs are the vowels sound, which remain consistent and does not glide. It includes the short and the long vowels like /I, ə, ǽ, e, /iːeːaː)……/

2.14.3 Diphthong

Diphthongs are the sound, that from one vowel to another, which can be divided into centering and closing diphthongs.

2.14.4 Triphthongs

Triphthongs are the sound, that glide from one vowel to another and then to a third.

Tripthongs consists of the five closing diphthongs +ə as in the /aiə/ /aiə/ /avə/ , Peter Roch (1991- 2000- 2004).

2.14.5 Consonant Sounds

Consonant are the sound that produced with a partial or complete obstruction to the air stream. They are 24 in number which can be desorbed into three criteria.

Manner of Articulation which means how the sounds are produced which includes:

Plosive consonant and they are the sounds that when they are produced the air is completely stop at the some point at the mouth either with the lips- or with the front and back of the tongue.

2.14.5.1 Fricatives

They are the sounds, when produced the air escape through a small passage and make hissing sound. As in the sound (f, V, eə - s- z- e- 3)

2.14.5.2 Affricates (if-d3)

Affricates consonant seems to have two parts but produced as one vowel and the difference between them is that the first one is voiceless and the second is voiced and both of the m have the same position in the place of articulation.

2.14.5.3 Nasal Consonants

They are sound, that produced with air being allow to pass through the nasal cavity and this happen when the soft palate is lowered to allow air to pass through the nose, nasal consonant consists of ⁄ m- n - ..…⁄ Peter Roach (1983- 2000-2004).

Lateral ⁄l⁄

In lateral the air is not allowed to pass, but it allowed to go through the two sides of the mouth.

There are two types of Lateral ⁄I⁄

Light ⁄I⁄ it happens when the sound is followed by vowels.

Dark ⁄I⁄ this happens when the sound is preceded by vowel or when it found at the end of the word.

2.14.6 Place of articulation

Where the sounds are produced whether the sound is bilabial or labiodentals – or dental.

2.14.7 Phonation

Whether the consonant is voice or voiceless, Peter Roach (2004).

2.14.8 English Diphthongs

J.D.O, Corner (1983- 240) defined diphthongs as the combination of two sound within one syllable as the it shorts are one vowel and glides in the direction of another will no break at all in between.

The main preeminence is always on the first element (vowel) of the diphthongs the second element being only lightly sounded. In terms of length diphthong are like he long vowels.

The total number of diphthong is eight which can be divided into contorting and closing.

2.14.8.1 Centering Diphthongs

Are the sounds when they are produced the tongue moves towards the center of the mouth where the vowel sound shwa is found.

2.14.8.2 Centering Diphthongs are divided into three

∕ iə∕ as in the word her, it begins with the tongue position approximate mately the same as that used for ∕I ∕ ∕i.e∕ close-mid and – centralized from Trent and moves in the direction of the more open verity of ∕ ə∕ when ∕ 1ə∕ is final in the word; in non-final – positions as in beard, of ∕ ə∕ element with a light movement from spread to open. The sequence ∕itə ∕ may not always constitute the failing diphthong described with the prominence on the first element. In unaccented syllabus the ∕I∕ element may be the weaker of two ∕I∕ and ∕ə∕.

∕ eə∕

As in the word bear, the sound begins in the open mid friend position ies approximately and moves in the direction of the more open variety of ∕ə∕ especially when the diphthong is final where ∕ eə ∕ occurs in a syllable closed by a consonant, the ∕ə∕ element tends to be of amid ∕ə∕ type.

The lips are neutrally open throughout to make the sound diphthongs use a small controlled movement, pull the tongue slightly back ftieme mid ftient to the mind central position in the mouth . J. D. O Corner (1983- p. 240).

∕Uə∕

As in the word poor the sound is glides from a tongue position similar to that used for ∕ʋ∕ toward, the more open type of ∕ə ∕ which forms the end point of all three centering diphthongs with somewhat closer variety of ∕ ə∕ when the diphthong occurs in a closed syllable.

The lips are weakly rounded at the beginning of the glide and becoming net walls spread as the glide progresses. To make the sound diphthong the small

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controlled movement goes from the back position to the mid central position losing the lips rounding and relax the mouth the light storing position J. D. O Corner (1983- p. 243).

2.14.8.3 Closing diphthongs

Closing diphthongs are the sounds when they are produced the tongue moves to the closing point at the mouth, towards the short vowel /ʋ / Peter Roach (1983- 1991- 2000- 2004).

2.14.8.3.1 Closing diphthongs are divided into

7.1 Diphthongs that ends with the short front vowel / I/ and they are also three in number.

/ei/

The sound in which the glide begins from slightly below the close- mid front position and moves in the direction of the / I /. There being a slight closing movement of the lower jaw.

The lips are spread; the starting point is the /e / somewhat much more closely. Although this qualify mentioned is the most common, nevertheless there is considerable variation in the starting point to make the sound diphthong the tongue is move up.

/I / (as in the word boy)

The sound begins at the position of the long vowel /):/. In the sound /): the tongue needs to be low but it also need to be back in order to make the mouth round. To make the sound diphthong relax the lips round and move the tongue forwards and up.

/ai/ (As in the word time)

The sound / ai / begins at the position of the vowel / a…../. It made by opening the mouth at the dentist to make the sound diphthong. It needs a big jaw movement less open as the tongue move up and front.

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2.14.8.3.2 Diphthongs that ends with the short vowel ∕ʊ∕.

∕ əʊ∕

The sound begins at the point of the sound shawa ∕ə∕, ∕əʊ∕ should be fixed in the mid central position in the mouth with relax lips.

To make the sound diphthong there must be a short controlled movement in the opposite direction of above sound from the center to the back, more the lips into a tighter small round aperture and cheeks should mover in a bit.

∕a ʊ∕(As in the word how)

The sound begins at the position of the sound ∕ ∕ with the tongue front, but also low. To make the sound diphthongs the tongue moves from low to back high and the jaw also moves a lot. J. D. O. Corner (1983- p. 247).

2.15 Stress (American Intonation)

1- Is he from America? Question

2- He's from mainland China. Statement.

In American (uptalk) without asking question bad habits. (sounds immature and unprofessional).

Be careful who you imitate? Up talk following is due to two reasons:

1- Its correct in your language.

2- You imitate in your language.

Uptalk is highly irritating and it gives the impression that the talker is uneducated. Uptalk makes you sound like ashy little girl. (It's beyond annoying and makes most adults who do it sound really immature.

American prolong the last vowel too much which called uptalk.

They advise to be confident and professional in your talk don't prolong it as uptalk.

e.g. We need to finish it by Friday. (Statement not a question)

e.g. I believe this is our best option (as statement not question)

mainly don't do rising intonation unless its questions not in statement (If so it's called non-final intonation).

e.g. It's a lot of money but it's worth it.

e.g. If you do it…..we will never been back.

Finally American English is so hard to pronounce.

e.g. Can I call you back? Its mistake to rise call and back so its common mistake in American English.

Can I talk to you?

Can I get you something?

American define intonation as the music of English rise/fall voice. How you say it gives meaning.

*Learn Intonation   Banana

Yes, No, question   Is/are/can/does/did rise at the end

Wh question- fall at the end.

*With all other question= fall at the end

Banana   banana   banana   yes, no question

Without using words

*In statement= not a question

e.g. rising-fall on last word   I like pizza, cake, fruit and apple

* In showing feeling rise   intonation (happy).

Sad (falling) confused (rise) annoyed (fall) surprise (rise)

*The summary how you say something can change the meaning.

2.16 Previous Study

This module presents the previous studies that have been conducted in the scope related to the current study as well as comments on this respect. These studies are divided in three categories: international, regional and local studies concerning intonation and its different role in many points.

2.16.1 International Studies:

2.16.1.1 Sardegna (2011) has investigated the study entitled: The Pronunciation Learning Strategies that improve ESL learners' Linking. The study was done at the University of Texas, Austin. The researcher used four tests, a questionnaire and a survey to collect the data. The study concluded to the following:

- Entry proficiency level with linking.
- Quantity, quality, and especially frequency of practice in covert rehearsal after instruction.
- Strong intrinsic and extrinsic motivation to improve learners linking.
- Prioritization of linking over other targets for focused practice.

2.16.1.2 Osman (2015). The Impact of Intonation on Students' Listening and Speaking Skills, A study submitted for PhD. at Sudan University of Science and Technology. The study is descriptive and practical method. The method is test and interview. The study concluded to many findings, the most important of which are:

- Students did not notice intonation is the listening and speaking course they have studied, and they didn't rega8rd it as important before studying it.
- Few of students have limited contact with native speakers, and most of them do not have listening and speaking activities outside the classroom.

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2.16.1.3 Zhang (2001) has studied the Pronunciation problems of English Leaners in China. The researcher adopted comparative method, finally. The researcher concluded to the following findings:

- In order to learn well, the second language learners should pay attention to the importance of English pronunciation.

- Prior pronunciation instruction and learner's insufficient knowledge of phonology and phonetics to a large extent affecting the acquisition of English pronunciation.

2.16.1.4 Gilakjani (2012) has investigated the Factors Effecting Learners English Pronunciation Learning and the Strategies for Instruction. Islamic Azad University, Iran. The researcher has shown the following points:

- Intelligible pronunciation is seen an essential component of the communicative competence.

- The content of the course should be integrated class with content emphasizing the teaching of suprasegmental, linking pronunciation with listening, comprehension and following for meaningful pronunciation practice, with the teacher acting as "a speech coach" rather than as a mere checker of pronunciation.

2.16.1.5 Lintunan (2005) has examined the Phonetic Transcription and its Effect on Learning, the Subjects of the Study were (34) Finnish- year University students. The data were collected from three separate tests for both pronunciation and transcription. The results of the test were compared quantitatively, the study suggests that phonemic transcription is an effective teaching method for foreign language learners of English. It was shown that those subjects who were the best transcribers were also the ones whose pronunciation developed the most during the test period:

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Word stress plays an important role in intelligibility and deserves to be studied in all English classes not regardless of their general language proficiency level. Teaching word stress can occur as part of any less proficient learners should be made aware of word stress whereas more experienced learners can better cope with learning rules associated with word stress, of the rules discussed in this article , phonological similarity may be the best one to start with as early and late bilingual picks this up well.

2.16.1.6 Debra Jared, Marks, Seidenberg. (19891). Does Word Identification Proceed from Spelling to Sound to Meaning? Journal of Experimental Psychology, General, 120 (4) 352.

Six experiments addressed the role of phonological information in visual word recognition using semantic-decision making.

Experiment 1 replicated Van Orden's (1987) finding that ss make more false-positive errors on homophone foils than on spelling controls indicating phonological activation of meaning words yield this effect when broader categories are used. In experiments (3) and (4), the homophony effect for lower frequency words remained even though the stimuli included a large proportion of homophones, suggesting that activation of phonological information cannot be strategically inhabited. Experiments (5) and (6) examined effects of homophony on targets that were correct category example lars and yielded similar results, phonological information contributes to the activation of word meaning only for low-frequency words.

2.16.1.7 Mary Flesch, Alexander Pollatsek (1993). Automatic Access of Semantic Information by Phonlogica Codes in Visual Word Recognition. Journal of Experimental Psychology: Learning Memory and Cognition 19 (2) 285.

An important issue in reading study is the role of phonology in visual word recognition. This experiment demonstated that naming of a target word (e.g. nut) is facilitated more time by a homophone of semantic associate (e.g., bench). However, this priming effect from the homophone obtained only when the prime word was exposed for 50 ms and was followed by a pattern mask and not when it was exposed for 200 ms pattern mask, in contrast, the appropriate" prime (e.g., beech) provided facilitation at both exposure durations. Because the priming was obtained with a stimuli onset asynchrony of 250 ms, these data provide support for Van Orden's (1987) verification Model, which posits that meaning is accessed through the automatic activation of phonological information.

2.16.2. Regional Studies:

2.16.2.8 Mehmet (2001) has studied: Teaching English Intonation to EFL/ESL (2001) students his study has argued for the inclusion of intonational features of English in the syllabuses designed for the teaching of English as a second/foreign language, and provided a practical framework of English intonation, which is based on the present author's experiences. Intonation, the non-grammatical, non- lexical components of communication is an inseparable component of utterances; speech without intonational features is on more than a machine output. Intonation is a paralinguistic device in vocal communication. It reveals many facets of the communication process taking into consideration all factors present in the discourse context. Therefore,, it is an indispensable part of speech. Tones are important

discourse strategies to communicate effectively; simply, it is not what you say, it is how you, therefore, a proficiency in intonation is a requirement for non-native learners or non-native speakers of English. the article discusses the importance of communication in order to maintain organizational success. The article argues that school administrators must be effective communicators in order to empower teachers. Recognizing the content and relational aspect of verbal messages, and realizing the importance of perceptions, positive reinforcement, active listening, and flexible listening styles…. are all essential for effective communication.

2.16.3 Local Studies:

2.16.3.9 Ibrahim (2016) conducted a research entitled; investigating Pronunciation Problems among Sudanese University Students for Ph.D. Khartoum State. The researcher adopted the descriptive statistical method; the tool for data collection is interview for students and questionnaire for university student 3rd year in Khartoum State face sounds e.g. bilabial plosive, alveolar affricates and dental fricatives.

2.16.3.10 Badawi (2015) has studied the Problems Encountered by Non-native Speakers in Understanding Control Speech of English Native Speakers. A thesis submitted for MA degree studies.

The researcher used descriptive and qualitative methods to collect the data of study and to show the changes that happen during the connected speech. In concluding this chapter, the researcher got the following results according the data collection:

- The connected speech has great importance in interacting with the native speakers.

- The majority of non-native speakers lack the proper knowledge, because of poor knowledge during their study in the university.

- The results showed that a lot of non-native speakers are not conscious enough to the factors which form the connected speech and their role in the changes which happen during the speech.

- Some of non-native speakers know about the factors which are responsible for changing the sounds in connected speech.

Comments on the Previous Studies:

The study which was conducted by Zhang (2009) is about the pronunciation problems of English learners in China, that which was conducted by Alam (2013) is about the improving oral communication skills Pakistan public school, students, the study that was conducted by Attien (2002) is on the language factor instructing and the study that affecting EFL learner's English pronunciation learning and strategies for instruction.

Mohammed Areig Osman (2015) has conducted the study entitled: The Impact of Intonation on Student Listening and Speaking Skills, submitted for Ph.D. The study has used descriptive and practical method. The method is test and interview. The most important results are: students did not notice intonation in the listening and speaking course they have studied, and they did not regard it as important before studying it, few of the students have limited contact with native speakers, and most of them don't have listening and speaking activities outside the classroom.

Although these studies are interrelated and similar to the current study in their theoretical framework, that is why the current researcher have benefited from them, however, still is why the current researcher have benefited from them however, still there a gap between phonological features: segmental, suprasegmental features and filler sounds.

Conclusions

It seems clear that studying intonation in relation to discourse makers it possible to explain much more comprehensively the uses that speakers made of intonation. Practically all the separate functions traditionally attributed to intonation (attitudinal, accentual and grammatical) could be seen as different aspects of discourse function. The risk with such aboard approach, is that one might end up making generalizations that were too board and had little power to predict with any accuracy the intonation that a speaker would use in a particular context. It is too early to say how useful the discourage approach will be, but even if it achieves nothing else, it can at least be claimed to have shown the inadequacy of attempting to analyze the function of intonation on the basis of isolated sentence or tone-units removed from their linguistic and situational and situational context.

Summary of the Chapter

Chapter to presents the theoretical framework and previous studies in addition to comments on previous studies, theoretical framework is divided into sections, concern with segmental features which focuses the following variables suprasegmental features, that focuses the following variables: nature of stress, function of stress, intonation and it role in international, regional and local studies as well as comments on the previous.

Chapter Three

Research Methodology

Chapter Three
Research Methodology

3.0 Introduction:

This chapter involves the population and sample of the study in addition to the tools in data collection and strategies of its analysis.

3.1 Population of the Study

The population of the study is represented in 3rd year students at university level majoring in English language at the Sudanese university students.

3.2 The Sample of the Study

The sample of the test consists of (25) randomly selected student as an English language student of Sudan University of Science and Technology.

3.3 Instrument of Data Collection

A test of (25) items about English intonation patterns pronunciation for a third years English Language students in Sudanese universities.

3.4 Data Processing

The results of the test processed via descriptive and analytical statistical process in analyzing and discussing the data in chapter four.

3.5 Validity and Reliability of the Test

The validity and reliability of the test was ratified by Dr. Mohammed Suliman Abdulrahman, Dr. Mohammed Ahmed Ajabna Mohammed and Dr. Alshareef Mohammed Musa. The results of this evaluation and the judgment of the test confirmed the validity of the test for investigating (Analyzing the Difficulties in Understanding and Using Intonation among Sudanese University Students).

3.6 The Results of (SPSS):

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	total	percent
1	√	√	×	×	√	×	√	×	×	√	×	×	√	×	√	×	√	×	×	√	√	×	√	×	√	14	11
2	×	√	×	×	√	√	×	×	×	×	√	×	√	×	×	√	×	×	×	×	×	×	√	×	×	17	8
3	×	√	√	×	√	×	√	×	√	×	√	×	×	×	√	×	√	×	√	×	×	√	×	×	√	14	11
4	√	√	×	×	×	√	√	×	×	√	×	×	×	×	√	×	√	×	×	×	×	√	×	√	√	15	10
5	×	√	×	×	×	×	×	√	√	√	√	×	×	×	×	×	×	√	×	×	×	√	√	×	×	17	8
6	×	√	√	×	×	√	√	√	×	×	×	×	×	√	×	√	×	×	×	×	×	√	×	×	×	17	8
7	×	√	×	×	√	×	√	×	×	√	×	×	×	√	√	×	×	×	√	×	×	×	√	×	×	17	8
8	√	×	×	√	×	√	√	×	√	×	√	√	√	√	×	√	√	×	×	√	√	×	√	√	√	9	16
9	×	√	√	√	√	√	×	√	√	×	√	×	√	√	√	√	×	√	×	√	√	×	×	×	×	9	16
10	×	√	√	×	√	×	×	√	√	×	√	×	√	×	×	√	×	×	√	×	√	√	×	√	×	13	12
11	×	×	√	×	√	√	×	×	×	×	×	×	×	×	√	√	√	×	√	×	×	×	√	√	√	17	8
12	×	×	×	√	×	√	×	×	×	√	√	×	√	×	×	√	×	√	×	√	×	√	√	×	√	14	11
13	×	√	×	√	×	√	×	√	×	×	√	×	×	√	×	√	×	√	×	×	√	×	×	×	√	14	11
14	×	√	×	×	×	√	×	×	×	√	×	×	√	×	×	×	√	×	×	×	√	×	√	√	×	18	7
15	√	×	×	√	×	×	×	×	√	√	×	√	×	√	×	√	×	√	×	×	√	×	√	×	√	14	11

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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
16	√	√	×	√	×	√	×	×	√	√	×	√	√	√	×	√	√	√	√	×	√	√	√	√	×	08	17
17	√	×	√	×	×	×	√	×	×	√	×	×	×	×	×	√	×	√	×	√	×	×	√	×	×	178	8
18	√	×	√	√	×	√	√	×	√	×	√	×	√	×	×	√	×	√	√	×	×	√	√	√	√	10	15
19	√	×	√	×	√	×	×	×	×	×	×	×	√	×	√	√	×	×	√	√	×	√	√	×	√	14	11
20	√	×	×	√	√	√	√	×	×	√	×	×	√	×	×	×	√	√	×	×	√	×	×	×	√	14	11
21	×	×	√	×	×	√	√	×	√	×	√	×	√	×	×	√	×	×	√	×	×	√	√	×	×	15	10
22	√	×	√	√	√	√	×	×	√	×	×	√	√	×	×	√	×	×	√	√	√	√	√	√	√	9	16
23	×	×	√	×	√	×	×	√	×	×	√	×	√	×	√	×	×	×	√	×	√	×	√	×	×	16	9
24	×	×	√	√	×	×	√	×	√	×	×	√	×	×	√	×	√	×	×	×	√	×	×	√	×	15	10
25	×	×	×	√	×	×	×	×	×	×	×	√	√	×	×	√	√	×	√	√	√	√	×	√	√	15	10
total																											

Chapter Four

Data Analysis, Results and Discussions

Chapter Four

Data Analysis, Results and Discussions

4.0 Introduction

This chapter discusses the analysis of the test which had been done by the English language students at Sudan University of Science and Technology proving the pronunciation competence: (Analyzing the Difficulties in Understanding and Using Intonation among Sudanese University Students), exploring the role of sounds pronunciation in meaning making.

4.1 Analysis of the Test

Table (4.1) The question Did you? in surprise form

The question	In (surprise) form as an intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Did you?		11	14	44%

(11) of the participants have the correct pronunciation with (44%). The result shows how difficult is the recognizing the intonation pattern among the university students.

Table (4.2) The question, Have you lost your mind? in a (sarcastic) form as a pattern of intonation,

The question	In (sarcastic) form as an intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Have you lost your mind?		8	17	32%

 (8) of the participants have the correct pronunciation with (32%) as a result for (25) different students indicated how the pattern recognition is difficult.

Table (4.3) The statement, You need some help! In a (surprise) form as a pattern of intonation,

The statement	In (surprise) form as an intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You need some help!		11	14	44%

11) of the participants have correct pronunciation with (44%) as the result of (25) students of English language indicate the difficulty for the university students to recognize the English intonation pattern.

Table (4.4) The question Do you need some help?

The statement	In (surprise) form as an intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You need some help!	Sarcastic	10	15	40%

(10) of the participants have correct pronunciation with (40%) as a result of (25) English language students at university level shows how the recognition of the pattern is difficult.

Table (4.5) The Question, Do you need some help? in (Excitement) form result

The question	In (Excitement) form as an intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Do you need some help?		8	17	32%

(8) of the participants have the correct pronunciation with (32%) as a result for (25) English language students at university level indicated the difficulty among them to differentiate between English intonation patterns.

Table (4.6) The question, Do you need some help? in (doubt) form

The question	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Do you need some help?	doubt	8	17	32%

(8) of the participants have the correct pronunciation with (32%) as a result for (25) English language students at university level indicated how the pattern of English intonation is difficult.

Table (4.7) The question, Do you need some help? in (annoyance) form

The question	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Do you need some help?	annoyance	8	17	32%

(8) of the participants have the correct pronunciation with (32%) as a result for (25) English language students at university level indicate the pattern of pronunciation difficulty.

Table (4.8) The Statement Really! in (surprise) form

The statement	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Really!	Surprise	16	9	64%

(16) students have the correct pronunciation form with (64%), the only pattern which award this high percentage may be due to the pattern or something else, so that does it mean the pattern recognition is easy game.

Table (4.9) Really! the statement in (Sarcastic) form.

The statement	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Really!	Sarcastic	16	9	64%

(16) students have the correct pronunciation form with (64%), the second statement pattern which award I think it's due to the statement from which is very simple.

Table (4.10) Really! the statement in (Excitement) form.

The statement	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Really!	Excitement	12	13	48%

(12) of the students succeed to have the correct pronunciation with (48%) which shows the difficulty of pronunciation in (Excitement) pattern as an intonation pattern.

Table (4.11) The question, Do you live in London? in (Surprise) form.

The question	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Do you live in London	Surprise	8	17	32%

(8) Participants have the correct pronunciation with (32%) as a weak result for (25) (participant of university students that will show how the pattern recognition is difficult.

Table (4.12) The question , Where did you go? in (annoyance) form

The question	intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Where did you go?	Annoyance	11	14	44%

  (12) eleven of (25) have the correct pronunciation of the pattern with (44%) that means it's difficult for the Sudanese university English language students to recognize the different pattern of intonation which affect the meaning.

Table (4.13) The question, Hi what do you say? in (Excitement)

The question	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Hi what do you say?	Excitement	11	14	44%

(11) students have the correct form with (44%) as a result for (25) participants which show the difficulty in pronouncing the pattern correctly.

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Table (4.14) The Statement, You are lecturer! in (Sarcastic) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You are lecturer!	Sarcastic	11	14	44%

(11) of the participants have the correct from with (44%) less than have of correct form show that the issue is complicated for Sudan university students.

Table (4.15)The statement, Your dog speaks English! in (Surprise) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You are lecturer!	Surprise	11	14	44%

(11) of the students have the correct form with (44%) less than what we except from language students so really its problem to recognize patterns.

Table (4.16) The question, Do you want to go? in (Doubt) form.

The question	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Do you want to go?	Doubt	17	8	68%

(17) of (25) participants have the correct form with (68%) as a good result but in comparison with other patterns. It does not mean they recognize it but may be due to the pattern.

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Table (4.17) The statement, You are a real hero! in (Sarcastic) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You are a real hero!	Sarcastic	8	17	32%

Eight of the participants have the correct form with (832%) which was less degree. It is clear the difficulty of the pattern of intonation which control the meaning.

Table (4.18) The Statement, You drive a car! in (Surprise) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You drive a car!	Surprise	15	10	60%

Fifteen of the participants are true with (60%). It is above the half of the degree again the hypothesis is true once there is difficulty in recognizing it.

Table (4.19)The question, How about we just go home? in (Excitement) form.

The question	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
How about we just go home?	Excitement	11	14	44%

Eleven respondents have the correct answer with (44%). This shows that how much the hypothesis is valid.

Table (4.20)The statement, We can go to the bakery! in (Surprise) form.

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
We can go to the bakery!	Surprise	11	14	44%

Eleven respondents have the correct answer with (44%). This that how much the hypothesis is valid and correct.

Table (4.21) The statement, You are a good teacher! in a (Doubt) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You are a good teacher!	Doubt	15	15	40%

Ten respondents have the correct form with (40%) as a less degree expected from the Sudanese English language students, so this indicated how much the hypothesis is valid.

Table (4.22)The statement, You are telling the truth! in (annoyance) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
You are telling the truth!	annoyance	16	9	64%

Sixteen respondents have the correct form of the pattern (annoyance) which was required. This shows how much the hypothesis are valid, through the degree according to respondents.

Table (4.23) The Statement, Ali comes with Mona! In (Sarcastic) form

The statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Ali comes with Mona!	Sarcastic	9	16	36%

Only nine respondents have the correct form (25) participants, so the hypothesis is valid.

Table (4.24) The statement, Ali comes with Mona! in (Surprise) form

Statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Ali comes with Mona!	Surprise	10	15	40%

Ten respondents have correct form with only (40%) so the hypothesis of intonation pattern is valid.

Table (4.25) The question, Is he clever student? in (Doubt) form.

Statement	Intonation pattern	Correct pronunciation	Wrong pronunciation	Percentage
Ali comes with Mona!	Doubt	10	15	40%

The result of (40%) from (25) respondents show the difficulty of the hypothesis of intonation patterns.

4.2 Verification of the Study Hypotheses

- The result of the test which was given to (25) respondents of a university students of English language, has come to agree with the hypotheses by awarding of (80%) as a wrong answers and only (20%) as correct answers indicated really the difficulty which face the EFL of English so it has affect the meaning clearly.

- The result of the wrong answers with (80%) is great and agree with the hypotheses as a high percentage and (20%) is so low from students of English.

- The result of the correct answers with (20%) is less than an expect from the consultants of English. so it comes to agree with the hypothesis.

- The result of the (SPSS) have come to agree with the results of the hypotheses of the test which test the difficulties of English intonation patterns are their role in meaning making which was prominent in conveying the messages to the respondents. Again missing the correct patterns form will lead to the misleading of the massage so the whole text.

4.3 Discussion the Results of the Test

Raw collected data Result:

Participant No.	Correct answer	Wrong answers	Percent
1	11	14	14%
2	8	17	32%
3	11	14	44%
4	10	15	40%
5	8	17	32%
6	8	17	32%
7	8	17	32%
8	16	9	64%
9	16	9	64%
10	12	13	48%
11	8	17	32%
12	11	14	44%
13	11	14	44%
14	7	18	28%
15	11	14	445
16	17	8	68%
17	888	17	32%
18	15	10	60%
19	11	14	44%
20	11	14	44%
21	10	15	40%
22	16	9	64%
23	9	16	36%
24	10	15	40%
25	10	15	40%

Comment

The total correct answers are 5 participants with (20%) and (80%) for the 20 respondents which were failures to get the correct form, so this will show how much the hypothesis are valid. The recognition of the English language intonation pattern (sarcastic, Excitement, annoyance, surprise, doubt) and their role in determining the meaning of the word, phrase and sentence importance.

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Chapter Five

The Main Findings, Conclusion, Recommendations and Suggestions for Further Studies

Chapter Five

The Main Findings, Conclusion, Recommendations and Suggestions for Further Studies

5.0 Introduction:

This chapter approaches the findings, recommendations and suggestions for further solutions to the difficulty that raises as a result of the test in chapter four.

5.1 Main Findings:

The study concluded to the following findings:

1- There are difficulties in recognizing English language intonation pattern, so they affect the meaning.

2- EFL learners must be aware of the nature of English intonation patterns and their role in meaning.

3- Different intonation pattern affect the meaning of the language massages.

5.2 Recommendations:

According to the points of the following study findings and test result, the researcher recommends:

1- More awareness should be raised to the difficulties of English intonation in terms of understanding and using in language learning for the EFL learners among Sudanese university students.

2- More courses on the area of English using and their effects on meaning.

3- EFL learners must be aware of the English language patterns understanding and using.

4- More concentration should be done on English intonation patterns studies because they affect the meaning.

5.3 Suggestions for Further Studies:

      The researcher suggests the following:

1- Necessity of carrying out more studies on the intonation patterns understanding and using because they affect language learning directly.

2- More awareness for the EFL learners to the intonation pattern because they can control the meaning, then language learning.

3- Sudanese university students should care about the sounds and pronunciation understanding and using.

4- University Administrators more similar courses should be included for the EFL learners (Sudanese university students, 3rd year).

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Appendices

Appendix (1)

Model Test

Sudan University of Science and Technology

College of Languages

College of Postgraduate Studies and Scientific Test

Dear: Colleagues,

The purpose of this oral test is the tool to collect data for a research entitled (Analyzing the Difficulties of Understanding and Using Intonation among Sudanese University Students). A thesis submitted for obtaining Ph.D. Degree in (Applied Linguistics).

You are required to elicit pronounced the following questions and statement as indicated. Your elicitation will be recorded for the purpose of these research only and it will remain highly confidential.

1- Did you?   As (Surprise)

2- Have you lost your mind?   (Sarcastic)

3- You need some help!   (Surprise)

4- Do you need some help?.   (Sarcastic)

5- Do you need some help?   (Excitement)

6- Do you need some help?   (Doubt)

7- Do you need some help?   (Annoyance)

8- Really!   (Surprise)

9- Really!   (Sarcastic)

10- really?   (Excitement)

11- Do you live in London?   (Surprise)

12- Where did you go?   (Annoyance)

13- You are lecturer!.   (Sarcastic)

14- Hi what do you say?   (Excitement)

15- Your dog speaks English!   (Surprise)

16- Do you want to go?   (Doubt)

17- You are a real hero!   (Sarcastic)

18- You drive a car!   (Surprise)

19- How about we just go home?   (Excitement)
20- We can go to the bakery!   (Surprise)
21- You are a good teacher!   (A doubt)
22- You are telling the truth!   (Annoyance)
23- Ali comes with Mona!   (Sarcastic)
24- Ali comes with Mona!   (Surprise)
25- Is he clever student?   (Doubt)

Appendix (2)

Validators of the Data Collection:

No	Name/s	Title	Institute
2	Dr. Mohammed Suliman Abdulrahman	Assistant professor of Applied Linguistics	Omdurman Islamic University, Faculty of Arts – Department of English Language and Literature Phone: 09902442604
3	Dr. Mohammed Ahmed Ajabna Mohammed	Assistant professor of Applied Linguistics Omdurman Islamic University - Faculty of Arts – Department of English Language and Literature Phone: 0916734800 0118316600	Omdurman Islamic University, Faculty of Arts – Department of English Language and Literature
	Dr. Alshareef Mohammed Musa	Assistant professor of Applied Linguistic of Omdurman Islamic University, Faculty of Arts – Department of English Language and Literature Phone No. 0128583277	Omdurman Islamic University, Faculty of Arts – Department of English Language and Literature