The Impact of Discourse Strategies on Teaching Intonation at University Level

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Abstract

Intonation is the aspect of phonology that stretches over more than one syllable or word. It is the rising and falling of the voice when speaking, and doesn't sound flat, to express feelings and attitudes. It is important as word choice, where it expresses how to say the thing rather than what to say. It is impossible to understand the expressions and thoughts without intonation, and the incorrect use of it can lead to misunderstanding, speakers losing interest or even taking offence. The research is applied to second-year students, the English Department, College of Education for Humanities, University of Mosul. They are fifty male and female students who lack the correct use of English intonation when they are asked to make a dialogue or diagnose the function of suggested sentences. The sample is divided into two groups, control and experimental. The control group is taught according to the traditional method by reading the words and sentences according to the tone they carry, while the experimental group is taught with the use of discourse strategies according to Lane (2010) who says that intonation cannot be acquired in isolation, but through discourse, students will feel the functions of intonation and be conscious and aware for the suitable tones. A T-test is adopted to check students' progress in recognizing and producing speech with the correct intonation.

Keywords: English intonation, the effective speaking, intonation use, prosodic parameters, active teaching and learning of intonation.

تأثير استراتيجيات الخطاب في تدريس التنغيم على مستوى الجامعة

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الملخص :

التنغيم هو جانب من جوانب علم الأصوات يمتد على أكثر من مقطع لفظي أو كلمة واحدة. إنه صعود وهبوط الصوت عندما نتحدث ، ولا يبدو مسطحًا, للتعبير عن المشاعر والمواقف. من المهم اختيار الكلمات؛ يعبر عن كيف نقول الأشياء بدلا من ما نقوله. بدون التنغيم ، من المستحيل فهم التعبيرات والأفكار المصاحبة للكلمات, ويمكن أن يؤدي الاستخدام غير الصحيح لها إلى سوء الفهم, وفقدان المتحدثين الاهتمام أو حتى الإساءة. يطبق البحث على طلبة السنة الثانية قسم اللغة الانجليزية بكلية التربية للعلوم الإنسانية جامعة الموصل. هم خمسون طالبًا وطالبة يفتقرون إلى الاستخدام الصحيح للنغمة الإنجليزية عندما يُطلب منهم إجراء حوار أو تشخيص وظيفة الجمل المقترحة. تنقسم العينة إلى مجموعتين، ضابطة وتجريبية. يتم تدريس المجموعة الضابطة وفقًا للطريقة التقليدية من خلال قراءة الكلمات والجمل وفقًا للنبرة التي تحملها ، بينما يتم تدريس المجموعة التجريبية باستخدام استراتيجيات الخطاب ، وفقًا ل لين (٢٠١٠) لا يمكن اكتساب التنغيم بمعزل عن الآخرين، ولكن من خلال الخطاب، سيشعر الطلاب بوظائف التنغيم ويكونوا مدركين للنغمات المناسبة. يعتمد اختبار (ت)على فحص تقدم الطلاب في التعرف على الكلام وإنتاجه بنبرة صوت صحيحة.

كلمات مفتاحية: تنغيم اللغة الانكليزية, الحديث الفعال, استخدام التنغيم, معلمات قطعية, تدريس وتعلم التنغيم بصورة فعالة

1. Introduction

To learn another language, learners need to be able to produce and process its sounds and pronunciation patterns. Because speech involves streams of connected sounds, learners have to recognize patterns of supra-segmental to understand the message being exchanged. As speech is composed in real time, includes shifts of topic, hesitations, pauses, and repetitions, learners need to be aware of intonation, a feature of pronunciation sensitive to the discourse context and speaker's intent. Intonation is important to achieve clear communication; for even when a learner uses right words and grammar people may not understand them unless they know the good way for using intonation in a suggested situation. It works with other elements of speech, as the volume, stress, pace, pausing and emphasis; to help in expressing the deeper meaning behind words. It is organized at a higher level than a tone-unit. Thus, teachers need to provide students plenty of practices to recognize patterns that occur in a natural spoken speech, i.e. focusing intonation work on a communicative and features of intonation that are easy to hear, presented and practiced with sufficient context.

2. Problem of the Study

Most of EFL learners do not pay attention to the accurate use of the tones variable and the level one in a given situation. This creates a risk of being unintentionally giving offence, besides preventing the listeners in perceiving the intended meaning behind her/his speech as whether they have finished speaking or not.

3. Aim of the Study

The researcher aims to train EFL learners to be more sensitive and aware of the way that English speakers are using intonation; to smoothly communicate what they mean and in an understandable way.

4. Hypothesis

Presenting and practicing intonation through discourse can help a learner to use the right tone perfectly in a given situation and can reduce the number of its choices.

5. Intonation VS. Tones

Both tones and intonation deal with conveying meaning, and the difference between them is in their conveyance (Lynch, 2021: p. 2). In some languages, the tone is a property of individual word or syllable used to signal differences in word meaning (as in Mandarin Chinese) or to mark grammatical features (as in Kinyarwanda). These languages are called tone-languages (Kwamikagami, 2022: p. 1). If English language is spoken in isolated syllables, the tonal analysis will be similar to the one discussed for the tone-languages (Roach, 2009: pp. 122, 129). English is an intonation language, where the use of a different tone (pitch variation) reflects the discourse context within which a word occurs and does not change the fundamental meaning of the word, as a question, command, attitude, emotion etc. depending on the type of the tone used (Yavas, 2011: p. 21). The pitch is representing the individual tones of speech, while intonation is the entire melodic line; the way we use pitch (a rise and fall) when we speak. Intonation pertains towards speech patterns that carried by a tone-unit. Using the same words with different intonation can completely change the meaning of what we say, and the same is with stressing words (Nab, 2022: 1). Thus, we should learn what to say and how to say it.

Intonation is important as a word choice in expressing the deeper meaning behind our words (Kim, 2021: 3) (see also Madison, 2021: p. 1), understanding the thoughts

behind words, and getting our message across (Muniem, 2015: p. 2). Intonation is unconscious mechanism exists because of the physiological constraints on the vocal apparatus (Crystal, 2008: p. 466). In fact, no language is spoken without changing the prosodic parameters, pausing, change the speed or loudness, differences of pitch levels, used in order not to sound as a "mechanical speech" device.

6. Intonation Pattern

Speech is the combining of words into phrases bounded by silence to form a pitch pattern, a tone-unit with its intonation contour (a movement of pitch). It is pronounced with a rise and fall pitches and shows where we have to lower our voice and where it has to be high. The words that their pitches higher or lower than others are important (Lane, 2010: p. 86). The pattern of pitch variation decides a phrase's meaning depending on the tone used (Sabbadini, 2010: p. 2).

6.1. Structuring the Tone-Unit (An Intonation Phrase)

In a stream of speech, a single sentence may include several tone-units (Yavas, 2011: p. 172). The speaker can pause to form these units that are semantically and syntactically coherent segment of discourse. Just as with a written discourse, a writer can mark pauses by dashes, commas, periods, semicolons. With a spoken discourse, the speaker can pause at such points (Roach, 2009: p. 132; Celce-Murcia et al, 2010: pp. 221, 222); intonation is the vocal equivalent of the written punctuation. The pauses are coincide with syntactic boundaries; any failure to divide a speech into these units can result in grammatical ambiguity or misinterpretation (Jenkins, 2000: p. 45; Roach, 2009: p. 142). They can be noticed by a sudden change of the level of the pitch that ends one tone-unit and starts the that follows (Zulfugarova, 2018: p. 18). Each typical tone-unit has one prominent element bears the important information (Celce-Murcia et al., 2010: pp. 222, 231). It is organized around the meaning that the speaker conveys and what they decides as the important element(s) of the sentence (Yavas, 2o11: p. 173). A tone-unit is a structured hierarchy of the intonational constituents, where a sequence of pitch levels (at the first prominent word) and tones (at final of intonation pattern) dominated by boundary (Crystal, 2008: p. 252; Lane, 2010: p. 89). In the following example, the tone-units of an utterance are dominated by a symbol // to show boundaries:

//the bus is stopped// we've got to the terminus// and everyone gets out//

Below is a discussion of each component of a tone-unit in isolation starting from the first component to the last one with examples given in spelling form and with no punctuation:

1. A Pre-Head

A pre-head is the unstressed syllable(s), if found, that precedes the first stressed syllable, or the tonic syllable if no stressed syllable are found to precede the tonic syllable. Examples:

in a 'little 'less than an \hour in an \hour

2. A Head

In the tone-unit, a head is all the stressed syllables with no tonic syllable. No stressed syllables preceding a tonic syllable means that there is no head. Examples:

'Bill 'called to 'give me \these   in an \hour

In the head, different pitch possibilities can be identified to show a high head and a low head. With high head, the first stressed syllable is high in pitch; usually higher in pitch than the beginning one of the tone on the tonic syllable. It is marked with a symbol ', as in: "is 'that the /end". With low head, the first stressed syllable is low in pitch; usually lower than the beginning one of the tone on the tonic syllable. It is marked with a symbol ., as in: "is .that the /end"

In the head, the unstressed syllable continues the pitch of the stressed one which precedes it, and a slight change in pitch from the level of one stressed syllable to the one next, beginning in the direction from the beginning of the pitch of the tone on the tonic syllable, in the case of more than one stressed syllable (Roach, 2009: pp. 131, 138-139).

3. A Tonic Syllable

The stressed syllables have not all equally importance, but usually one has greatest prominence in the tone-unit, in having important information, than the others and forms the nucleus of a tone-unit. It is called the tonic syllable marking the direction of a pitch change. It is obliged to be used and marked by underlining it which bears one of the five tone marks (fall\, rise/, level-, fall-rise\/, rise-fall/\) (Yavas, 2011: p. 172). It is a high-content word usually placed at the end of the tone-unit (Sabbadini, 2010: p. 2). But it can also occupy non-final positions depending on the meaning conveyed, as:

She gave her \cat biscuits. (she gave cat biscuits to someone.) vs. She gave her cat \biscuits. (she gave biscuits to her cat.) (Lane, 2010: p. 88).

English allows any word to be given highlighting if it is the one the speaker wishes to make the focus of her/his message (Jenkins, 2000: p. 46). Nouns are usually more focused than verbs, adjectives, and adverbs. Adverbs, at the end, do not be focused, if they not present contrasting in information or the speaker gives emphasis to a specific meaning of an adverb. For example: "I finished the \book yesterday."

With presentational sentences, a noun that follows there are/is tends to be focused even if there are other following nouns may present new information:

There is a \party in our building (Lane, 2010: p. 97).

The tonic syllable can also be pronounced with lower pitch than others, as in "don't" in the following exchange to correct previous information:

A: I think you want to try steak. B: I \don't want to try steak. (Ibid: p. 85)

4. A Tail

In the tone-unit, number of syllables may follow the tonic syllable to form a tail, the fourth element, which is marked by a raised dot ', as in: "\both of them were 'here." Both a tonic syllable and tail form the terminal tone (Roach, 2009: p. 131); the tone (the pitch movement) is not completed on the tonic syllable, but the tail, and the tone of the tonic syllable determines the pitch of the rest of the tone-unit (Zulfugarova, 2018: p. 19), where the tail continues to complete the tone that begins on the tonic syllable of simple tones (level, fall, rise). With fall-rise tone, if one syllable following the tonic syllable, the "fall" will be on the first tonic syllable while the "rise" on the second to be a continuous pitch movement similar to a one-syllable case when no voiceless medial consonants can cause breaking in the voice (see example (1) below). But if this continuity of the voice is broken, the pitch movement will be by a falling tone on a tonic syllable and a rise one on a tail (see example (2) below). With a tail of two or more stressed syllables, the pitch movement will fall on the tonic syllable and remains low until the last stressed syllable in the tail (see example (3) below). When no stressed syllable are found in the tail, the rise will happen on the last syllable (see example (4) below):

(1) \/Some 'men   (2) \/Some 'chairs

(3) I \/<u>may</u> have 'thought of 'trying it   (4) \/<u>Most</u> of it is for her

With rise-fall tone, if the tonic syllable is followed by a single syllable in the tail, the "rise" of the tone happens on the first (tonic) syllable and the "fall" on the second (the tail). But if two or more syllables are found in the tail, the syllable immediately following the tonic syllable is always higher and any following syllables are low. Examples:

/\<u>that's</u> a 'good 'way to 'talk to your 'grandmother

/\<u>no</u> one (Roach, 2009: pp. 134, 136, 137).

Thus, speech is consisting of number of tone units, each one has its own complete meaning with clear pause and important words that focus a listener attention to the speakers' intent.

6.2. The Forms of Intonation in the Tone-Unit with Meaning

A tone-unit is meaningful and contrastive. Its arrangement depends on speakers' intent which can vary accordingly. Any change in meaning is achieved by difference in intonation (Roach, 2001: pp. 33, 36). Controlling intonation is important for communication (Kae and Daniel, 2019). In English, there are five forms of intonation in a tone-unit, focusing on the direction of the voice at the end of the phrase, the important syllable (Geikhman, 2022: p. 3), which is marked by the shape of tone (a level or changing) and not the pitch level (a high or low) (Roach, 2001: pp. 26, 27) (see also Roach, 2009: pp. 120, 122).

1. With falling intonation contours (include a rise-fall), the pitch of the voice goes down at the end of the phrase. They are conclusive and assertive, and the degree of finality varies depending on the degree of the fall; where a full (or long) fall indicates a greater degree, used for declaratives to show definitive (there is nothing more to be said), while a low (or short) fall indicates a rather neutral, perfunctory attitude (Roach, 2009: p. 127) to show the speaker has not finished speaking but has more to say, where the final intonation is not falling to the bottom of the speaker's range (Lane, 2010: pp. 92, 102; Wang, 2022: p. 1). Examples:

I'm so happy\. (genuine enthusiasm) (with long fall)

Whatever you want\. (i.e. 'I agree') (with short fall) (Yavas, 2011: pp. 174, 179).

1.a. A final falling tone is a descend from a higher to a lower pitch indicates a key point is about to conclude and the end of the conversation (Richards and Burns, 2012: p. 79), as in:

She won't go out with \anyone (she will go out with nobody)

1.b. A final rising-falling tone, with the pitch rises and then descends again, indicates strong feelings of approval, disapproval or surprise (Roach, 2009: p. 126), as in:

A: Isn't the scene lovely! B: /\yes

2. With rising intonation patterns or contours (including falling-rising), the pitch of the voice goes up at the end of the phrase. They are continuative and non-definitive (Yavas, 2011: pp. 174, 179) and the degree of 'rise' is in symmetrical with the degree of incompleteness or uncertainty. A high rise rises to a higher point than the low one (Roach, 2009: p. 127).

2.a. A final rise tone is a movement from a lower pitch to a higher one (Ibid: p. 121). It represents non-finality or incompletion that more information is to follow, and non-definiteness or lack of certainty (Lane, 2010: p. 92; Richards and Burns, 2012: p. 79), as in:

They may be a bit /late, because they have not finished work until seven.

2.b. A final falling-rising tone, with the pitch descends and then rises again, indicates an agreement or response with reservation (not completely agree) (Roach, 2001: p. 34), as in:

She won't go out with anyone\/ (she is careful about who she goes out with)

A fall-rise tone can also be used in calling someone's name, as in:

\/John is it /you (Roach, 2009: p. 130),

or in polite requests for information from stranger, as in stopping someone in the street to ask about the time: Example:

Excuse me. Do you have the \/time? (Lane, 2010: p. 102).

3. With level intonation, the pitch remains constant, to convey the feel of saying something uninteresting or boring and routine, and to give a sarcastic attitude. Example:

A: Lane will be at the school. B: -Great. (Yavas, 2011: p. 176).

Thus, five tones are found in the English language, each has its own form and specific meaning which is important for regulating speakers' speech and in conveying intentions.

7. The Functions of Intonation in a Tone-Unit

Intonation performs linguistic functions (Lane, 2010: p. 85); it distinguishes types of sentences, emotions, attitudes, beside dividing speech to tone-units. The tone used at the end of the tone-unit determines the function of intonation (Zulfugarova, 2018: p. 18). Speakers select the tone as to how they wish the utterance to be heard (Roach, 2009: p. 121). The right use of tone helps in sounding natural and for the listener to understand whether the speaker has finished speaking or not (Kae and Daniel, 2019):

7.a. The affective function of intonation

As we speak, a special meaning can be conveyed (Roach, 2009: p. 146). All feelings and attitudes can be conveyed by a role of intonation; a slight change in pitch, lengthening or shortening tone, increasing or decreasing the loudness of the voice, changing the voice quality (prosodic components), different facial expressions, gestures, body movements (paralinguistic effects) and in various other ways (Crystal, 2008: p. 252; Roach, 2009: p. 150; Zulfugarova, 2018: p. 19). That in interpreting others' emotional states and attitudes, we rely not only on vocal cues (the level of pitch range), but also on visual cues (facial gesture, posture and body language), context cues (the situation in which a particular conversation occurs and the relationship between the speakers and the listeners) and linguistic cues (the words used and their connotations) (Lane, 2010: p. 112).

Every normal conversation moves between high and low pitch, with final low or high typically signaling the end of an utterance depending on the intent (finality, non-finality, uncertainty etc.) to be conveyed (Celce-Murcia, et al., 2010: pp. 230, 245; Muniem, 2015: p. 2); a 'low pitch' (using a falling tone) is associated with assertiveness, confidence, dominance, aggression, finality, sarcasm, and threat, a 'high pitch' (using a rising tone) is linked with uncertainty, friendliness, non-confidence, politeness, vulnerability, and submissiveness, a 'wider range of pitch' (longer rising tone) is used in exciteness, surprise, enthusiasm, disbelief, authority, and helpfulness, whereas a 'narrower range of pitch', a slower speed with less effort (using a level tone) is typical with someone speaking with tiredness or boredom, lacking of commitment and less surprised (Lane, 2010: p. 113). Examples:

It is**/**glad to see you. (high pitch)

My wife is **/**pregnant(a wider pitch range i.e. did I hear you correctly, doctor?)

I am so ****excited for you (in a low pitch sounds very sarcastic i.e. the speaker is not excited)

I shall do as you –say (a narrower pitch range)

7.b. The accentual function of intonation

As we speak, our voice becomes loud and soft and places emphasis and stress on specific parts. The difference in stressing words on the same tone-unit gives a completely different meaning (Geikhman, 2022: pp. 2, 5). Intonation helps in giving prominence on stressed syllables by focusing attention on specific lexical and syllable as a tonic syllable. The tonic syllable is the focus of information (Roach, 2009: pp. 146, 153). It is placed on the last lexical syllable (as adjective, adverb, noun, verb) in a tone-unit, as in: "She is 'wearing a 'green \shirt." For contrastive purposes, a rising intonation can be used and a stress is placed on two things to be contrast, as in: "I thought he liked **/**dogs but he actually likes **/**cats." (Geikhman, 2022: p. 7). Also for emphatic purpose, a tonic stress may be placed in other position, as in "It was \very 'boring." It is possible to place a tonic stress earlier in a tone-unit if a word with greater importance to what is being said can be found, as in:

I have to 'take the \dog for a 'walk ('For a walk' is a probable thing, but if the sentence ends with 'to the vet' the tonic syllable is placed on 'vet') (Roach, 2009: p. 154) (see also Jenkins, 2000: p. 46).

It can also be put earlier, if the tone-unit contains a verb phrase whose subject is non-human or an intransitive verb, as in:

The \bird flew away.   Our \town is on upswing,

or if there are types of adverbial in a final position, for sentential adverbials (i.e. the ones that modify the whole sentence) and adverbials of time do not take tonic stress, as in:

It is not a very nice \day unfortunately (Yavas, 2011: pp. 173, 174).

7.c. The grammatical function of intonation

A most important function of intonation is to mark boundaries of tone-units, which perform a role similar to punctuation in writing, and to mark grammatical structures of an utterance, as sentences, clauses and questions (Jenkins, 2000: p. 44; Crystal, 2008: p. 252; Kim, 2021: p. 6). As we speak, a series of non-final rises and falls can occur, as a result of wanting to continue our role. Long and complex utterances are broken up, by pauses, into tone-units, and any end with a non-terminal fall or rise (does not drop in pitch as much as the final fall or rise in finality or uncertainty utterances) indicates the intent to continue speaking (Celce-Murcia, et al., 2010: pp. 239-240; Kim, 2021: p. 6). The difference in placing tone-unit boundaries can cause a difference in interpretation, as in:

1) 'Those who 'sell \/quickly| .make a \profit (i.e. A profit is made by those who sell quickly)

2) 'Those who \/sell| .quickly .make a \profit (i.e. A profit is quickly made by those who sell)

Tone-unit boundaries occur between grammatical units of higher order than words. They occur at a sentence boundary. And the component of intonation that has grammatical significance is the choice of tone on the tonic syllable of the last important word in the tone-unit (Roach, 2009: pp. 154-155). A complete intonation contour, in conversation, is almost accompanied by a grammatical completion, though many grammatically complete word strings are not perceived by the interlocutor as complete; this is because they are not produced with utterance-final intonation to indicate the speaker is not finished. Thus, intonation is more important than grammar for marking boundaries and the end of conversation (Celce-Murcia et al., 2010: p. 232). Intonational phrases are either end with (1) a final fall or (2) a final rise in pitch according to the meaning requires:

(1) A Final falling intonation (A terminal fall)

It (also rising-falling) means certainty or finality. It is typical with

1. Declarative statements (statements which state facts or information):

I 'Saw \John yesterday.

2. Commands (orders that start with a verb):

Open the \window.

3. Exclamations (sentences express emotions or feelings):

What a nice \day! (Wang, 2022: p. 1)

4. Tag-questions (questions that follow statements and imply that a speaker is sure the information correct but needs confirmation from the listener) (Roach, 2009: p. 156; Celce-Murcia et al., 2010: p. 238) (see also Lane, 2010: p. 105):

John feels better, \does he? (I think he feels better; I need confirmation)

5. Information questions (wh-questions that start with wh-question word, as when, which, what, etc. to elicit factual details)(Lane, 2010: pp. 100-101; Geikhman, 2022: pp. 3, 6) (see also Yavas, 2011: pp. 174, 175):

'Where did you 'park the \car?

6. Yes-no questions are conducive questions for which the speakers already know the answer):

Teacher (as he goes over a student's essay which contains repetition):

Are these two sentences really different?\ (yes-no question)

7. Comment question, as in: Wasn't it great?\

8. Suggestive question: does not sound as a question but more confident and direct (Kae and Daniel, 2019), as in:

Why don't you call and ask what's happen?\

(2) A Final rising intonation (A terminal rise)

It (also falling-rising) signals uncertainty or lack of finality and completeness. It is typical with

1. Yes/no questions (a typical order with inverting a subject and auxiliary verb or by adding the auxiliary do in a sentence with no auxiliary verb) (Geikhman, 2022: p. 3).

Is he feeling good?/Did you watch the news tonight?/

2. Declaratives as questions (intonation questions with statement order), where the speaker is either asking the interlocutor to repeat or is making an assumption and wants her/him to confirm it. (Roach, 2009: p. 155; Lane, 2010: pp. 92, 101). Examples:

We have homework tonight?**/**.

3. Tag-questions are like yes/no questions used to elicit a yes or no answer from the addressee or to seek information and further clarification or opinion. They indicate a lesser degree of certainty (Celce-Murcia et al., 2010: pp. 238, 263). Example:

They 'will 'come on ****<u>Tues</u>day **/**<u>won't</u> they (Roach, 2009: p. 156).

4. Open-choice alternative questions (questions with or): the listener has a free choice of the offered alternatives and has a chance to reject all of them. The words joined by 'or' are prominent (Celce-Murcia, et al., 2010: p. 237). Example:

Would you like a paper or magazine**/**? (Yavas, 2011: p. 175).

5. Listing of information: each item in the series receives intonation sequence with a rise, until the final item is pronounced with falling in tone which indicates the completion of a list. But if the list could continue, the final item uses a rising intonation and the word 'and' is omitted in the "open" list (Celce-Murcia, et al., 2010: p. 240) (see also Roach, 2009: p. 126; Geikhman, 2022: p. 6). Examples:

We visited Beijing**/**, Shanghai**/**, and Hong Kong****.

We visited Beijing**/**, Shanghai**/**, Hong Kong**/**… (Lane, 2010: p. 107).

6. Closed-choice alternative questions (questions with or): they look like yes-no questions. Each alternative in the question receives a rising tone until the last one to signal that there is no other options and the speaker has to select from the closed set of choices presented rather than yes or no. Example:

A: Do you like to go on Wednesday**/**, Thursday**/**, or Friday****?

B: Thursday.

7. Questions with or: they are true yes-no questions answered with yes or no.

A: Will you come on Thursday or Friday**/**? (the speaker does not care the day)

B: No, sorry. I'm busy. (Ibid: p. 108) (see also Kwamikagami, 2022: p. 1)

8. Echo questions. As the strategy of conversation, the speakers may repeat the question before trying to answer it, either because they are uncertain whether they are heard the question right or want a more time in the response. Example:

A: "what are you doing this weekend?".

B: What am I **/**doing? I'm going for ****shopping.

9. Appositives constructions: phrases or clauses follow and modify the noun to provide additional information for it. They can be set off from the rest of the sentence, and come either at the end of the sentence with 'falling tone'; to show finality of the sentence, or in the middle with rising tone'; to show non-finality and the speaker intends to continue (Celce-Murcia et al., 2010: pp. 239, 241-242):

I invited Mr. Johnson, ****my boss.

Mr. Johnson, **/**my boss, is coming to dinner.

10. Parentheticals: they are expressions set apart from the main utterance, and do not be given much prominence; in order not to create confusion, as with 'How's your uncle Charles?' and 'How's your uncle, Charles?'. They can be direct address (Mr. Smith, can I ask you a question?), comments express speaker's feeling of the message (e.g., He missed the date, I think), polite expression (e.g., give me the menu, please), adverbials (Unfortunately, I missed the phone number),epithets or expletives (Damn, I forgot the date), final reporting expressions (I'm lazy, he said) (Lane, 2010: p. 110), expressions of opinion (The storm is coming, I'm afraid). They appear initially, medially, or finally in the sentence. Sentence-initial and-medial parenthetical expressions have a final non-terminal rise or fall to indicate that the speaker has not completed the utterance, while sentence-final parenthetical expressions have a terminal fall.

11. Getting attention. Getting someone's attention, either by calling the person's name, as in: "Elizabeeeth**/**. Time for Dinnerrrrr", or by announcing one's own presence, as in a reception desk:

A speaker: Michelle POLson**/**.

A front-desk clerk: Michelle BOLson**/**?

A speaker: No****, POLson****. With a p**/** (Celce-Murcia, et al., 2010: pp. 242, 243-244).

12. WH-questions: questions used for asking clarification and repetition; as the speaker has not heard or understand what was said. They come after statements, wh-questions or yes/no questions (Ibid: p. 238). They give the question word a rise which remains high, and rises a little at the end of the question, as in:

A: Let's watch a TV.B: What**/** did you say?

13. Comprehension checks: questions like Ok?, Right? are added at the end of statements (Lane, 2010: p. 104) to check or to confirm your idea is correct (Geikhman, 2022: p. 7) and you need the other person to confirm with a yes or no (Kim, 2021: p. 6):

You got back yesterday, right**/**?

14. Criticizing question: used to criticize someone or disagree with them: Are you insane**/**?

15. Suggestive questions: they sound as real questions; they are more indirect and hesitant, as in: Why don't you get something to drink?**/**. (Kae and Daniel, 2019).

7.d. The discourse function of intonation

Intonation can be studied in relation to discourse in two areas: one with focusing a listener attention on the most important aspect of the message: by placing tonic stress on the most important word, or on words with high information content, where a more predictable occurrence for a word in the context expresses the lower of its information content, e.g.:

I have to 'take the \dog for a 'walk

I have to 'take the 'dog to the \vet (the word 'vet' is lesser predictable than 'walk').

Beside this, the chosen tone indicates whether the tone-unit in which it occurs presents new information or possessed by the speaker and hearer, as in: 'Since the \/last time we 'met| 'when we 'had that 'huge \/dinner| I've .been on a \diet

the fall in tone indicates new information (the listener is not aware of), while the rise in tone refers to a "shared" or "given" information between the speaker and hearer (Roach, 2009: pp. 157-158). The rise in tone also refers to a speaker as holding the dominant position in the discourse (has more to say). Using of the level in tone refers that a speaker uses formulaic language or needs to give himself time to think (for example, let's see …). And the level of pitch (high, mid, or low) on the first prominent word of a tone-unit means whether the speaker feels the information is expected (a fall in pitch) or unexpected (rising in pitch), as in:

Our first class// next Monday// will be a party

The speaker uses fall in pitch on "next" to show that the information is expected, while in:

A: The third day? B: //the sixth of April//

B's correction of A, with a pitch level higher than usual, on 'fifth' shows that this information is unexpected (Lane, 2010: p. 94).

The second area of intonational discourse function is to regulate the behavior of conversation; where sequences of tone-units in a speech of a speaker reveal information carried by intonation not recognized if intonation analyzed at individual tone-units. To identify what each speaker is doing in speaking, as questioning, challenging, advising, encouraging, disapproving, etc., speakers use various prosodic components to 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. Intonation is also used in conjunction with "body language" as head-turning, eye contact, gestures and facial expression; to regulate turn-taking in speech, and to establish or confirm participants' status in the conversation (Roach, 2009: pp. 158-159). In discourse intonation, final and non-final tone-units are not differentiated from each other formally; a high tone at the end of a non-final tone-unit indicates it is interpreted with what follows, while a low tone shows the tone-unit is independent of what follows. Examples:

If her degrees are /good, she'll apply to medicine schools.

I lost my \wallet, and now I am missed (Lane, 2010: p. 108).

To summarize, we speak to communicate which is achieved by a good use of intonation functions. The grammatical function and the psychological one show only part of the picture. A speaker has to keep the listener attention and her/his participation in the information exchanging. Thus, to study intonation according to discourse makes it more comprehensive to explain the intonation use which speakers make. Practically all the functions discussed of intonation are different aspects of the discourse function that indicate the relationship between some linguistic elements and the context in which they occur. Thus, being aware of some of the main patterns, attitudinal, accentual, grammatical and discourse, as how they are used can help in understanding others and in being understood.

8. Intonation in Discourse

Intonation is a key to effectiveness in spoken discourse (Levis and Pickering, 2004: p. 505); and is used to convey meaning (Celce-Murcia et al., 2010: p. 231). It provides additional information about what we are saying, as expressing emotions, feelings, attitudes, as well as giving grammatical information (Osorio, 2016: p. 1; Fabri, 2022: p. 1). This crucial element of intonational meaning can only be understood with reference to connected discourse, a continuous stretch of verbal expression (Levis and Pickering, 2004: p. 506), where the function of intonation goes beyond the level of individual sentences into the broader domain of discourse (Rashid, 2021: p. 1) (see also Jenkins, 2000: p. 44). A sentence that is pronounced with different intonation patterns, may create difference in meaning, a problem that is avoided by presenting and practicing intonation in context; which sharply reduces the number of intonation choices (Lane, 2010: p. 90).

Discourse contexts affect intonational choices of unit-final movement (rising, falling or level) on a word. In isolated phrases and sentences, the rules a function of intonation presents are not always reflected in natural speech. The tonal characteristics of those words may become very different when they occur in connected speech (Roach, 2001: p. 27). For example, the final intonation on declaratives is falling, but when the same sentence is used to create a coherent paragraph, speakers may use rising intonation. The same when delivering new information, speakers may use rising intonation, though the anticipated pattern is a falling intonation, to avoid sounding as if they are always informing others (Lane, 2010: pp. 92-93). In addition, the intonation contours are connect to the prominent syllable. This prominent element may shift, according to discourse context, to a different element, then the intonation pattern will also shift. The shift of prominence is clear in cases of contradiction or disagreement, as in the following exchange, where prominent words are written with initial capital letter:

A: It was Hot.　→B: It was Not hot.→

A: It Was hot.　→B: Come on...It was Really not That hot (Celce-Murcia et al., 2010: pp. 235, 236).

Thus, different intonation patterns are found with different sentences which gives a difference in meaning. This problem can be avoided by practicing intonation in the course of a discourse which helps clarify and define the intended meaning, emotion and attitude.

9. Procedure

Before the instructions, 50 second year students of English Department, College of Education for Humanities, University of Mosul are given a test of two questions on 26th February, 2023 (see Appendix1). The test is prepared by the researcher to check students' recognition and production variables in the English intonation. It is designed to be of 100 marks, 50 marks for each variable. The test is proven, by experts in the fields of applied linguistics and phonology, to be underlined appropriate in its contents and objectives; it measures what it means to measure, underlined reliable; for it is repeated again after the instructions and underlined applicable to the situation. After the test, students are randomly divided, with equal number and gender, into two groups, control and experimental groups. Each group is given instructions in a different way for a month, an hour a day, three times a week in the second semester. The control group is taught with the use of a traditional method, by the researcher uttering the words and sentences according to the tone they carry and students repeat, while the experimental group is taught with the use of discourse strategies.

As pronunciation reception precedes production (Jenkins, 2000: p. 47), the researcher has started by presenting a video that contains utterance of a single word with different tones just to inform students the five forms of tone. Then, she presents a video, and asks students to prepare their own videos, of uttering a single sentence with different tones and different stress placement on words.

Thus, the researcher presents and trains students with number of authentic recorded speeches, as video dialogues, clear contexts or dramatic events, that are relevant to students' interest and proficiency level, and gives instructions concerning intonation rules while the video is working. This is so in order for them be later able to engage with and share their feelings and attitudes with their own dialogues. The recorders are repeated again and this time for students to listen to and identify examples of some of the features asked by the researcher as, where does the fall or rise in pitch can happen and why a rise tone is used in this sentence while a fall or level tone in other sentences, beside the prominent word or syllable, the tone-unit boundary that is formed by pausing and making final intonation easier to be heard and the kind of grammatical structure it has. Then she takes some extracts and writes them on the board with the use of double lines for tone-unit boundaries, arrows for tones but capitalizing a tonic syllable, and then she asks students to convey the right emotion they must first understand. The researcher after that presents an audio clip, a recorded text, and asks students to try a shadow read. With shadow read, students can see short segments that can be seen again and to speak along with the video. Students can mark up their text, by drawing arrows

above the words that show where the pitch may rise or fall. At other times, she provides a video with subtitles, where each word can be translated as the video plays for students to recognize themselves where does the fall and rise can occur throughout the text. Then she asks students to make dialogues with paying attention to the directions she gives.

Students are given a chance to stretch their voices in skits and role plays; they try to express number of feelings and attitudes. Number of authentic dialogues are done by students according to the topics chosen by the researcher. At other times, there may be a casual conversation between two friends, where one (the speaker) is recounting a rather dramatic event that may happen with him/her, a kind of informal stories that we tell each other every day, with processing the main story content through the vocabulary they use, and the other (the listener) processes the sounds and intonation patterns of the interaction in real time, beside understanding the grammatical features that link the vocabulary items together into the ongoing message. Also the listener shows the speaker that they are following with the use of simple expressions. As the conversations go on, the researcher focuses on students' intonation to check if there is something doesn't sound right. She can help by giving comments to raise students' awareness to the correct use of intonation by, for example, letting the student compares two examples of a same phrase, as varied/flat intonation, or getting the student to imitate her intonation. After finishing the instructions with both groups, students are tested again with the use of the same form of the test and the same researcher, to check if they get any progress in the use of English intonation. Students' answers are recorded to be analyzed.

10.   Results

The sample, in this research, is divided equally with the variables of age, gender and level into two groups, control and experimental. Thus, all statistical procedures to be done are regarding students' recognition and production of correct use of English intonation. At the beginning, before giving any instructions, the two groups are pre-tested; to check their knowledge in English intonation. Students' answers are recorded and analyzed. As the T-test, under the standard deviation (0.05), shows in Table (1) below students are found having poor information in intonation:

Table (1): The Unpaired T-test of Pre-test Mean Scores in the Pronunciation Achievement Test

Group	N	Mean	SD	T_ cal.	T _ tab.
Experimental	25	43.8000	6.26498	0.818	2.012
Control	25	44.9200	2.76767		

(0.05)(48)

After the researcher gives instructions in a traditional method with the control group, and uses the discourse strategies with the experimental group, she examines and analyzes the intonation use of the two groups to evaluate how much knowledge they have gained after studying intonation. Students of the experimental group are found to outperform the control one in being more able to recognize the function of the suggested sentences and to produce speech with clear intonation as the T-test under the standard deviation (0.05) in Table (2) below shows:

Table (2): The Unpaired T-test of Post-test Mean Scores in the Production, Recognition and Total Pronunciation Achievement Test

Sort test	Group	N	Mean	SD	T_ cal.	T _ tab.
Production	Experimental	25	35.7200	4.47698	9.099	2.012
	Control	25	22.8400	5.48240		
Recognition	Experimental	25	35.4800	3.54871	11.892	2.012
	Control	25	23.8800	3.34564		
Total	Experimental	25	71.2000	6.21155	12.917	2.012
	Control	25	46.7200	7.15612		

(0.05)(48)

Then, the researcher makes further checking of the impact of discourse strategies on the experimental group in reaching a good result over the control one, where an unpaired T-test is dependent by comparing the mean scores of the two groups regarding recognition and production of a correct use of intonation and the total test collectively, as Table (3) shows:

Table (3): The Unpaired T-test of the Difference Between Pre-Test and Post-Test Mean Scores of the Experimental and Control Groups in the Production, Recognition and Total Pronunciation Achievement Test

Sort test	Group	N	Mean	SD	T_ cal.	T _ tab.
Production	experimental	25	13.5600	6.73968	7.780	2.012
	Control	25	0.4400	5.06689		
Recognition	experimental	25	13.8400	5.44426	9.652	2.012
	Control	25	1.3600	3.48664		
Total	experimental	25	27.4000	8.81760	11.734	2.012
	Control	25	1.8000	6.42262		

(0.05)(48)

Teaching intonation through a discourse makes students feel the intonation functions and be aware of every change in a tone that reflects differences in meaning and attitude. A paired T-test is dependent inchecking the statistical significant difference

between the pre-test and post-test of the experimental group under the standard deviation (0.05). See Table (4) below:

Table (4): The Paired T-test of the Difference Between Pre-test and Post-test Mean Scores of the Experimental Group in the Production, Recognition and Total Pronunciation Achievement Test

Sort test	Test	N	Mean	SD	T_ cal.	T _ tab.
Production	Pre.	25	22.1600	5.08822	10.060	2.064
	Post.		35.7200	4.47698		
Recognition	Pre.	25	21.6400	4.42418	12.711	2.064
	Post.		35.4800	3.54871		
Total	Pre.	25	43.8000	6.26499	15.537	2.064
	Post.		71.2000	6.21155		

(0.05)(24)

Discourse strategies has proved the inadequacy of trying to analyze the functions of intonation on the basis of tone-units, removing it from its linguistic and situational context. Learners need to feel the explicit connections between intonational choices and the meanings communicated by those choices. Thus, teaching intonation through words or sentences alone does not act effectively for students of the control group; students cannot use sentences on the same way in speaking and interaction, and find themselves unable to negotiate interactive discourses when they are asked to talk about a specific topic.

11.   Conclusions

It is concluded that intonation is a complicated system of meaning that is communicated with the rise and fall tones of the speaker's voice. It is used to communicate different types of grammatical (question/ statement), informational (finished/ unfinished, main/ subordinate), attitudinal (certain, doubt, reservation, etc.), feeling (happy, confident, bored, enthusiastic, etc.) and relational (how friendly we are toward a listener) meanings. It can change a question to a statement or a sarcastic comment into a happy one and so on. Thus, learners have to be conscious aware to the way of speaking to be better understood which can be achieved by listening to a model of speech and giving a chance to express their own.

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Appendix 1

A: Recognition

Q1/ Listen carefully to the recorded sentences and decide the function of each one:

1. She went to a \supermarket. The /supermarket that is near her \house.

2. She has done well in the exam, \hasn't she?

3. My uncle, /the young, will visit us today.

4. Would you like to have /tea, /milk, /coffee

5. If they lend her the /bike she \loses it.

6. I won the /lottery.

7. She wants to go /shopping?

8.\/Mary, what are you doing?

9. You are feeling better, /aren't you?

10. A storm is coming, I'm \afraid.

B: Production

Q2/ In a pair, do a conversation to talk about one of the following topics, paying attention to tone-unit boundaries and a right use of tones: 'Preparing for a travel', 'the weekend', 'shopping', 'preparing for an exam'.

Appendix 2

The two Groups' Scores in Pre-test and Post-test

No.	Experimental						Control					
	production		Recognition		Total		Production		recognition		Total	
	Pre.	Post.	Pre.	Post.	Pre.	Post.	Pre.	Post.	Pre.	Post.	Pre.	Post.
1	33	33	18	34	51	67	23	18	21	26	44	44
2	21	40	24	40	45	80	28	32	22	24	50	56
3	23	37	27	32	50	69	22	27	26	25	48	52
4	19	36	18	35	37	71	20	22	19	22	39	44
5	23	37	21	36	44	73	23	19	23	27	46	46
6	19	42	24	44	43	86	22	33	20	24	42	57
7	25	38	16	34	41	72	23	22	26	28	49	50
8	21	32	18	33	39	65	22	22	21	20	43	42
9	19	31	22	34	41	65	19	23	27	26	46	49
10	21	34	29	34	50	68	24	17	23	16	47	33
11	31	29	26	32	57	61	26	26	18	27	44	53
12	21	34	21	32	42	66	25	21	19	20	44	41
13	15	39	23	35	38	74	16	20	26	20	42	40
14	18	33	35	34	53	67	21	23	25	30	46	53
15	30	41	22	40	52	81	24	12	23	26	47	38
16	29	33	20	36	49	69	22	20	21	23	43	43
17	27	44	16	33	43	77	22	19	24	26	46	45
18	14	33	15	33	29	66	20	19	22	20	42	39

19	22	39	21	34	43	73	25	30	22	24	47	54
20	17	25	21	35	38	60	26	36	24	27	50	63
21	21	39	23	37	44	76	22	18	21	19	43	37
22	26	31	21	46	47	77	18	20	24	25	42	45
23	24	40	17	33	41	73	23	25	21	26	44	51
24	21	34	21	36	42	70	21	22	22	21	43	43
25	14	39	22	35	36	74	23	25	23	25	46	50