



Ministry of Higher Education  
& Scientific Research  
Tikrit University  
College of Education for Humanities



# ***An Investigation of EFL College Students' Performance In Phonological Emphasis***

*A Thesis Submitted to  
the Council of the College of Education for Humanities,  
Tikrit University in Partial Fulfilment of the Requirements for the  
Degree of Master in Arts  
( Methods of Teaching English as a Foreign Language)*

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**1435 H.**

**2014 A.D.**



وزارة التعليم العالي والبحث العلمي  
جامعة تكريت  
كلية التربية للعلوم الإنسانية



# استقماً إدا الطلبة الجامعيين في مجال التوكيد الصوتي

رسالة مقدمة إلى مجلس كلية التربية للعلوم الإنسانية، جامعة تكريت  
وهي جزء من متطلبات نيل درجة  
ماجستير آداب في طرائف ندرس اللغة الإنكليزية لغة أجنبية

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# *ACKNOWLEDGEMENTS*

All praise is due to **Allah**, the most compassionate and the most merciful, who enables me to get M.A Degree .All praise is to the Holy Prophet **Muhammed** ( peace be upon him ), the city of knowledge .

The researcher pays the heartiest gratitude to his supervisor Prof. Nahida Taha Majeed for her assistance , guidance , insightful and priceless instructions during the various stages of this work . The deepest gratitude also goes to all the tutors who taught me in the qualifying year .

The researcher is also greatly indebted to Dr. Khalil Ismael, Mr. Yarub , Mr. Amjed and Dr.Ghazwan for their help and guidance .Thankfulness and grateful indebtness are due to the jury members , for their readiness of help , support , and understanding.

Many thanks should go to whoever contributed , directly or indirectly , in producing the final form of the present work , especially my friends .

M.A. Candidate

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## **ABSTRACT**

This study is concerned with studying emphasis by suprasegmental phonology i.e., intonation, stress and pitch. Emphasis is a very clear-cut case in which the manipulation of these superasegmental specific to English. It consists of singling out a word of the sentence by giving it the intonation pattern that would normally occur on the tonic stress. In this study, a distinction is made between emphasis for focus, which singles out elements of discourse by making them more salient than others, and emphasis for intensity, which intensifies the meaning contained in the elements.

This study aims at :

1. identifying the various aspects of phonological emphasis.
2. finding out whether EFL college students' face any difficulties in performing the various aspects of phonological emphasis, at each of recognition and production levels .
3. finding out whether there are any significant differences in the phonological emphasis between the two levels of EFL college students' performance at the recognition and production .
4. finding out whether there are any significant differences in EFL college student' performance among the various aspects of the phonological emphasis

These aims are supposed to be achieved through answering the following questions :

1. What are the various aspects of the phonological emphasis ?
2. How do EFL college students perform in the area of phonological emphasis? In other word, are there any significant differences in

- performing phonological emphasis between EFL college students' mean scores ,on one hand , and the theoretical mean scores ,on the other hand ?
3. Are there any significant differences in those students' mean scores in recognizing phonological emphasis, on one hand and their mean scores in producing phonological emphasis ,on the other hand?
  4. Are there significant differences in those students' mean scores of performance among the various aspects of phonological emphasis?  
( at each of recognition and production levels )

To achieve the aims of the study, three hypotheses have been posed as follows:

1. The average of EFL college students' performance is within the theoretical mean scores of performance in the various aspects of phonological emphasis .
2. There is no significant difference between EFL college students' mean scores in recognizing phonological emphasis, on one hand, and their mean scores in producing it, on the other hand.
3. There are no significant differences in EFL college students' performance between the various aspects of phonological emphasis.

In order to answer the raised questions and verify the formulated hypotheses , an achievement test which covers the various phonological aspects at both recognition and production levels, has been constructed . A sample of 123 fourth stage students from the Department of English, College of Education for Human Sciences, University of Diyala , has been randomly selected. The selected sample has been subjected to the constructed test which covers both recognition and production levels after estimating its validity , reliability, difficulty level and discrimination power .



T-test formula has been used to find out whether there is any significant difference between the computed t-value and the tabulated one of the students' performance at both ( recognition and production ) levels and also among the various aspects of phonological emphasis.

Results of the test show that the students are efficient at the recognition level, but they are less efficient at the production level.

According to the obtained results , relevant conclusions are drawn and a number of recommendations and suggestions are put forward.

### Conclusions

1. Fourth stage EFL College students are able to recognize the various aspects of the phonological emphasis easily without any difficulty.
2. Fourth stage students face difficulties in producing the various aspects of the phonological emphasis .
3. The students face difficulty in drawing pitch movements ,i.e. the subjects fail to pass the cutting point which is 50%.

### Recommendations

1. The study of English intonation and stress is as important as the study of segmental system of language and no one should neglect their importance in the field of English pronunciation. Hence they should be given the attention they deserve, in the process of teaching English Phonetics to college students .
2. College faculty should draw their students' attention to that several functions of stress and intonation according to the tones , pitch movement and the placement of stress . All these play important roles in changing the meaning of a word or a sentence .

3. College faculty should concentrate on the accentual function of intonation, especially prominence in English is used to highlight new or important information in an utterance, place special emphasis, and show contrast.

#### Suggestions for Further Studies

1. Investigating the effectiveness of Task Based method in teaching phonological emphasis to EFL College students .
2. Assessing EFL College students' performance in syntactic emphasis.
3. Studying EFL students' Performance in phonological emphasis at other stage of learning .

## LIST OF ABBREVIATIONS

AM	Autosegmental metrical
DL	Difficulty Level
DP	Discriminating Power
EFL	English as a Foreign language
ESL	English as a Second Language
IPA	International Phonetics Association
IViE	Intonational Variation in English
Prod.	Production
Rec.	Recognition
TOBI	Tones and Break Indices
F0	Fundamental Frequency
H*	High level
L*	Low level

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# Chapter One

## Introduction

### 1.1 Problem of the study

Phonology is the study of the organization and structure of the sounds of language. Like most areas of grammar, it deals both with universal and language-specific principles. All spoken human languages make their words with combinations of consonants and vowels, and languages group those sounds into units called syllables, and generally, group the syllables into larger groups called feet. These constitute universal aspects of phonology, although the reader will notice hedges even within these statements ( Nathan, 2008:1 ) .

Suprasegmental is perhaps the broadest term. Suprasegmental features are phonological units that stand in contrast to the so-called segmental features or simple sounds, i.e. consonants and vowels. Whereas each segmental feature is considered to be an entity in itself and sequences of them are strung together in an utterance . A suprasegmental feature typically extends over more than one sound segment in an utterance, over longer stretches of speech. For example, features such as pitch, tempo, and rhythm extend beyond a single vowel or consonant to syllables, words, and entire sentences ( Chun, 2002:3 )

The emphasis on segmental phonology is also strongly a characteristic of studies of phonological variation and change. It is, of course, particularly difficult to work on the history of prosody, since stress, intonation, and even length are often not consistently marked in spelling. So the study of intonation and stress are one of the most problematic areas in the fields of phonetics and

phonology for foreign learners who are studying English ( Pennington , 2007: 159 ) .

Mastering the suprasegmental characteristics of English including rhythm, stress, and intonation is one of the most widely encountered difficulties among English learners . Non-native speakers tend to impose prosodic patterns from their first language onto their interpretation and pronunciation of any foreign language, (a process known as transfer). Because of the importance of suprasegmental pronunciation to learner perception and intelligibility , it is crucial for learners of English to study the suprasegmental patterns even in the early stages of learning ( Felps and Osuna 2010 ) .

As far as the researcher knows, learners of English often face some difficulties especially in the use of emphatic forms . This is due to the fact that emphasis requires certain structures not normally used in every-day English. Therefore, when there exists a situation that requires a sort of intonation and stress , the learner has to know that certain emphatic structure should be used . This , however , requires his/her mastery of emphatic structures which range from shift of intonation to shift of stress and the like . Thus, EFL learners have to take into account matters or aspects related to speech and speaking includes the use of stress and intonation . Hence this study is an attempt to shed light on the level of the performance of EFL Iraqi college learners in phonological emphasis .

## 1.2 The Value of the Study

This study signifies the important role played by the suprasegmental phonology, which includes intonation and stress. In spoken language, prosody or suprasegmental (intonation, phrasing, stress, rhythm) is often used to realise the information structure of a text. It is a common truth that the way we say something can be just as important in conveying a message as the words we use to say it.

The intonation system of English constitutes the most important and complex part of English prosody. By combining different pitch levels (= unchanging pitch heights) and contours (= sequences of levels, changing pitch shapes) we express a range of intonational meanings: breaking the utterance into chunks, perhaps distinguishing between clause types (such as statement vs. question), focusing on some parts of the utterance and not on others, indicating which part of our message is background information and which is foregrounded, signalling our attitude to what we are saying. Some of this intonational meaning is shown in writing, through the use of punctuation, but most of it is not. This is why spoken English, as spoken by native speakers, is richer in information content than written English (Wells, 2006 :5).

It is not sufficient just to get the individual sounds, it is also necessary: (1) to keep thought units or idea units together when speaking, (2) to provide markers for focus, given vs. new information, “propositional attitude,” and turn-taking cues in discourse, and (3) by providing such markers, to help the hearer parse, process, and understand what is said. The second goal thus involves developing students’ perception or listening comprehension, i.e., enabling speakers (1) to become aware of how they are “coming across” to others and (2) to become attuned to listening for suprasegmental “cues” as produced by native

speakers instead of trying just to understand words (individual lexical items) or sentences ( Chun, 2002: xv-xvi). Therefore, this study will be of value to:

- 1.EFL students at the College of Education , to pinpoint their difficulties in the area of phonological emphasis ,i.e, intonation , stress and pitch, and
- 2.Teachers of English pronunciation to devise the good methods and techniques that will help their learners overcome the problems in recognizing and producing phonological emphasis.

### **1.3 Aims of the study**

This study aims at :

1. identifying the various aspects of phonological emphasis.
2. finding out whether EFL college students' face any difficulties in performing the various aspects of phonological emphasis, at each of recognition and production levels.
3. finding out whether there are any significant differences in phonological emphasis between the two levels of EFL college students' performance ( recognition and production ) .
4. finding out whether there are any significant differences in EFL college students' performance among the various aspects of the phonological emphasis

In order to achieve these aims , the following questions need to be answered:

1. What are the various aspects of phonological emphasis?
2. How do EFL college students perform in the area of phonological emphasis? In the other words, are there any significant differences in

- performing phonological emphasis between EFL college students' mean scores on one hand, and the theoretical mean scores ,on the other hand ?
3. Are there any significant differences between those students' mean scores in recognizing phonological emphasis, on one hand and their mean scores in producing phonological emphasis, on the other hand.
  4. Are there significant differences in those students' mean scores of performance among the various aspects of phonological emphasis? ( at each of recognition and production levels )

## **1.4 Hypotheses**

The following hypotheses are put forward in order to achieve the aims of the study.

1. The average of EFL college students' performance is within the theoretical mean of performance in the various aspects of phonological emphasis .
2. There is no significant difference between EFL college students' mean scores in recognizing phonological emphasis, on one hand, and their mean scores in producing it, on the other hand.
3. There are no significant differences in EFL college students' performance among the various aspects of phonological emphasis.

## **1.5 Limits of the Study**

The study is going to be limited to :

1. the area of phonological emphasis definitely, intonation and stress .The researcher mentions the notion pitch in this study because pitch also involves the types of stress which is usually placed on content words including nouns, verbs adjectives and adverbs because such words

functions as key words to the meaning of the statement. By pitch changes we mean the rise and fall of the voice in connected speech.

2. the fourth stage students at the Department of English, College of Education for Human Sciences, University of Diyala, for the academic year, 2012-2013.

## 1.6 Definitions of Basic Terms

The terms defined below are those that are used in this study :

**1.6.1 Phonology** deals with how speech sounds are organized into system for each individual language, for example, how the sounds can be combined , the relation between them, and how they affect on each other ( Hannahs and Davenport, 2005 : 2 ).

It is the study of how the sounds of speech are represented in our minds . It is one of the core areas of linguistic theory, and is central to the study of human language ( Lacy, 2007:1 ).

It refers to the study of the sound systems found in human languages ( Carr , 2008 : 130 ).

**1.6.2 Performance** : It is the actual linguistic behaviour of particular individuals on particular occasions ( Trask, 1993: 205 ).

This term is used in linguistic theory, and especially in generative grammar, to refer to language seen as a set of specific utterances produced by native speakers ( Crystal, 2008:357) .

In generative grammar, performance refers to a person's actual use of language. A difference is made between a person's knowledge of a language (competence) and how a person uses this knowledge in producing and

understanding sentences (performance) (Schmidt & Richards,2010:428) .

The operational definition of performance is the way in which someone or something functions, or the accomplishment of a given task.

**1.6.3 Emphasis** : A word referring generally to the prominence given to one part of an utterance rather than another, for example by the use of stress, intonation or particular words ( Leech, 2006 :37 ) .

The term emphasis refers to the way in which a speaker gives an optional prosodic highlighting to part of an utterance (Hirst ,1998 : 66 ) .

The operational definition of emphasis is the process whereby the language user intends to stress certain elements to show how important they are.

**1.6.4 Stress** : Is a culminative property, signalled by a number of subsidiary phonetic factors, which work together to pick out a stressed syllable from the unstressed ones which surround it ( McMahon, 2002 : 118 )

It is the pronunciation of a syllable or word with more respiratory energy or muscular force than other syllables or words in the same utterance (Schmidt & Richards,2010:560) .

Stress is a feature that is easy to talk about but difficult to define with any degree of confidence ( Nathan, 2008: 33 )

The operational definition of stress means as the degree of emphasis given in speech to show the important words or ideas .

**1.6.5 Prominence** :Is not an intrinsic property of stressed syllables, but a matter of relative strength between ‘stronger’ and ‘weaker’ syllables Lacy (2007:195).



It is a term used in auditory phonetics to refer to the degree to which a sound or syllable stands out from others in its environment. Variations in length, pitch, stress and inherent sonority are all factors which contribute to the relative prominence of a unit (Crystal, 2008:391) .

It refers to the greater stress on the words or syllables that the speaker wishes to emphasize. Prominence may be given to different words according to what has been said before by another speaker (Schmidt & Richards,2010:468) .

The operational definition of prominence as standing out a more important word than other to show how it is important or famous .

**1.6.6 Intonation:** It is the pitch of the voice with which a voiced sound is pronounced ( Jones, 1958:149 ) .

Intonation means “ a term used in the study of the suprasegmental phonology, referring to the distinctive use of patterns of pitch or melody” (Crystal ,1991:182)

Intonation with prosody in general, which would therefore include pitch movement but also loudness, length, speed, and even voice quality( Coulthard ,1992:96).

**1.6.7 Phonological Emphasis:** the operational definition of Phonological Emphasis phonological refers to highlighting the important idea of the given expression by using intonation, and stress, which are stated above in the present study.

## **1.7 Plan of the Study**

The researcher is going to follow the following steps in order to achieve the aims of the study :

1. constructing an achievement test suitable to the aims of this study and obtaining its validity , reliability , difficulty level, and discrimination power .
2. selecting a representative sample which consists of fourth year EFL students of the College of Education for Humanities , University of Diyala,
3. applying the constructed test on the selected sample of college students .
4. analysing the collected data statistically through using suitable statistical means , and obtaining the necessary results

## *Chapter Two*

### *Review of Literature*

#### *2.0 An Introductory Note*

This chapter is divided into two sections. The first section is related to historical review of phonology, definitions of phonology and phonology of intonation. The second section is dealing with the notion of emphasis by using supra-segmental phonology, which are intonation and stress.

#### *2.1 Section One*

This section states the historical overview of phonology, its definitions and explains the notion of intonational phonology.

##### *2.1.1 Historical Overview of Phonology*

The phonology of Late Modern English has, until very recently, had much less scholarly attention paid to it than that of earlier periods. This is probably because, as MacMahon suggests “superficially, the period under consideration might appear to contain little of phonetic and phonological interest, compared with, for example, earlier changes such as the transition from Old to Middle English, and the Great Vowel Shift” (MacMahon, 1998: 373). It is in the Late Modern period that, as Holmberg so neatly puts it, “the snob value of a good pronunciation began to be recognised” (Holmberg, 1964: 20) . Elocutionists such as Thomas Sheridan and John Walker (1780, and Walker,1791) made good livings from providing lectures and pronouncing dictionaries to the upwardly mobile. This is also the period in which Received Pronunciation emerged as the socialist of the public-school-educated aristocracy and upper-middle class, eventually to become the reference variety of British English (Sheridan, 1780; Walker,

1791). Other varieties of present day English tend to retain variants ‘left behind’ by Late Modern English sound changes such that a passage transcribed according to Walker (1791) would sound regional and/or slightly old rather than outdate or unusual to a 21<sup>st</sup>-century. Walker and Sheridan provide a lot of evidence for the significant pronunciation of this period and by showing the descriptions of sounds and the transcriptions of any word in their dictionaries though they were normative (Beal, 2004:134).

### ***2.1.2. The Notion of Intonational Phonology***

Phonology concerns itself with the analysis and description of the meaningful sounds that human beings make, and how those sounds function in different languages (Elgin,1973:75). It is the subdiscipline within linguistics concerned with ‘ the sounds of language ’and with the function, behaviour, and organization of sound systems. Phonology is ‘linguistic’, in the sense of syntax, morphology, and to a large extent semantics are, while phonetics shades off at various points into neurophysiology, perceptual psychology, acoustics and so on (Lass,1984:1). Phonology is the branch of linguistics, which investigates the ways in which sounds are used systematically in different languages to form words and utterances (Katamba, 1989:1).

Phonology is the subfield of linguistics that studies the structure and semantic patterning of sounds in human language. The term ‘ phonology’ is used into two ways; on the one hand, it refers to a description of the sounds of a particular language and the rules governing the distribution of those sounds. Thus, we can talk about the phonology of English, German, or any language. On the other hand, it refers to that part of the general

theory of human language that is concerned with the universal properties of natural language sound systems, i.e. reflected in many, if not all, human languages (Akmajian et al, 2010: 109).

Phonology studies how sounds are organized into systems and utilized in languages. Phonology is heavily dependent on phonetics, since phonetics provides the insights that enable one to discover what sound features are linguistically utilized, and it is phonetics again, which supplies the terminology for the description and classification of the linguistically relevant features of sounds (Catford, 2001:177).

Phonology is one of the core fields that composes the discipline of linguistics, which is defined as the scientific study of language structure. One way to understand what the subject matter of phonology is, to contrast it with other fields within linguistics. A very brief explanation is that phonology is the study of sound structure in language, which is different from the study of sentence structure (syntax) or word structure (morphology), or how languages change over time (historical linguistics). “That’s Odden (2005:2) describes this definition as simple and inadequate as well”.

Phonology is essentially the description of the systems and patterns of speech sounds in a language. It is, in effect, based on a theory of what every speaker of language unconsciously knows about the sound patterns of that language. Because of this theoretical status, phonology is concerned with the abstract or mental aspect of the sounds in language rather than with the actual physical articulation of speech sounds (Yule, 2010: 42).

### ***2.1.3. The Phonology of Intonation***

Pierrehumbert's (1980) dissertation has marked the beginning of a new period in intonational research by presenting a model, which separated the phonological representation from its phonetic implementation. Thus allowing a characterization of the notion 'possible prosodic structure' as distinct from an account of the phonetic details of intonation contours.

Pierrehumbert (*ibid*) believes that English language is composed of high (H) and low (L) tones, which are linearly ordered on an Autosegmental tier and associated to strong nodes and edges of metrical trees. Thus, similarly to Bruce's model (and unlike early Autosegmental accounts of English intonation), these H and L tones do not exhaustively represent the course of F<sub>0</sub>. Phonetically, the reflexes of H and L tones are tonal targets (most often local pitch peaks and troughs respectively), with the pitch between them being generated by interpolation. Thus, both at the phonological and at the phonetic level melodies are underspecified.

Using the term 'phonology' with respect to intonation implies that there are discrete, contrastive linguistic units underlying the continuously variable melody of speech. These units do not have meaning (any more than a phoneme has a meaning), but can function in context, singly and in combination, to convey meaning. These implications are now widely accepted (Nolan 1983:19, cited in Bas Aarts, McMahon 2006: 437).

In Figure (2.1) below there are two alternative phonological (or 'intonological') analyses of the intonation of the utterance the melody of which is now represented as a stylised pitch curve

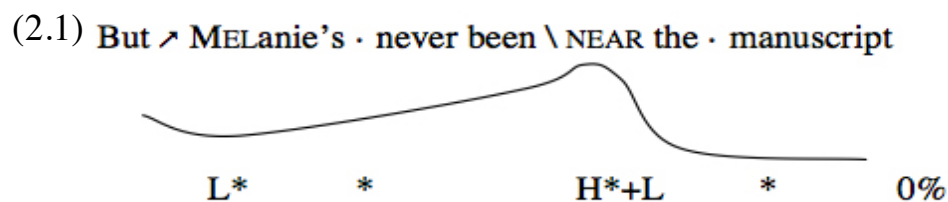


Figure (1): Melody of Utterance

Embedded in the sequence of words (in which small capitals indicate pitch accents) are symbols from an analysis within what has become known as the British tradition, developed in works such as Palmer (1922), Kingdon (1958), O'Connor and Arnold (1961/1973) and Crystal (1969). The intonational elements are shown by the diacritics before the stressed syllables of words (the symbols used vary from author to author, but the ones chosen here illustrate the general point). Before 'near', for instance, there is a sloping line which indicates a fall. The fall is specifically the *nucleus*, that is, the accent that occurs last and often constitutes the most salient point of the utterance. The stressed syllable of 'Melanie' initiates a pre-nuclear rise, represented by the diagonal up-arrow. The elements of the system, then, are generally pitch movements; the exception in this example being the dots before 'nev(er)' and 'man(uscript)' which mark a stressed syllable within an existing pitch trend (here rising and low level, respectively) (ibid) .

A widely used Autosegmental metrical framework for the description of intonation is the 'Tones and Break Indices'(TOBI) system, which is originally developed as a transcription system for American English, but has since become a general framework for developing intonation systems. There is a transcription system for Standard German, 'GTOBI', which is based on speech data mainly from Northern German speakers (cf. Grice & Baumann 2002:191, and Grice, et al 2005:83).

TOBI is a notational system for the description of intonational patterns which originates in the work of Janet Pierrehumbert. The tones in question are intonational tones and the breaks are various kinds of juncture. The essence of the TOBI system is the breaking down of intonation contours into their component high and low tones. The TOBI system is used a great deal in the USA, but less among phonologists working in the British tradition ( Carr , 2008 : 176 ).

According to the TOBI method of describing English intonation patterns , different types of pitch accents may be aligned to the prominent lexical item. These include H\*, L\*, L+H\*, and L\*+H. In ascribing meaning to pitch accents associate the H\* accent with the introduction of a new topic, while the L\* is used when the new information is mutually known to both listener and hearer. The L\*+H accent is used by a speaker to convey the feeling of uncertainty or "lack of speaker commitment", while the L+H\* is used to contrastively emphasize an item. Thus, both the L\*+H and the L+H\* are said to be used to make an item salient ( Pierrehumbert and Hirschberg ,1990:271) .

Superficially the British and Autosegmental-Metrical (AM) analyses look very different, but there is a high degree of compatibility. Most of the intonational phenomena, which can be expressed in one, can be expressed in the other, and some of the differences between specific analyses in the two traditions are incidental. One essential difference, however, concerns the boundary of an intonation unit, or *intonational phrase* as it is now commonly known. An essential task in making an intonation analysis is to divide the speech into intonational phrases. These may be separated by pauses, but more often in fluent speech the end of an intonational phrase will be marked (if at all) only by a degree of slowing (pre-boundary



lengthening). The real essence of an intonational phrase is its internal coherence in terms of intonation pattern rather in the way that we don't expect to find a gap between syllables, but rely for their demarcation on their internal coherence in terms of lawful combinations of sounds (Nolan1983:19 ,cited in Aarts, McMahon2006 :438)

AM models assume that an intonational phrase boundary may (or in most versions must) have a *boundary tone* associated with it. We can illustrate this if we imagine a reply to 'But Melanie's never been near the manuscript' consisting of an incredulous 'Never?!' with an overall falling-rising contour. A 'British' analysis would classify this as a fall-rise pitch accent. Intonational variation in English (IViE) would regard it as H\*+L H%, with the final H% indicating a tone 'belonging' to the intonational phrase boundary. On the face of it these seem equivalent, but if we add more material to the response while keeping the pattern equivalent, and leaving the main stress on 'Never', we will find that the rising part of the fall-rise is delayed to the end (ibid) :

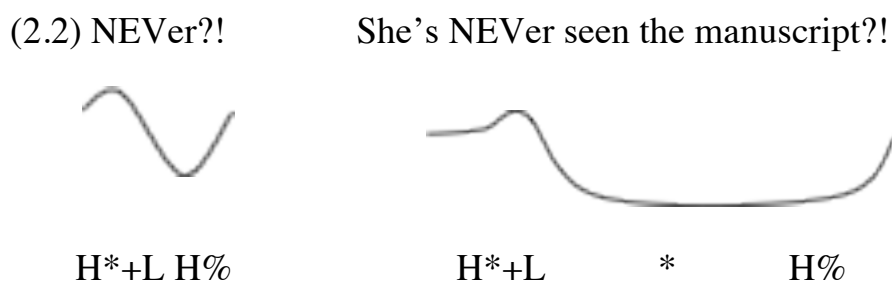


Figure (2) : Melody of Utterance

Phenomena like this suggest that intonational equivalence is captured more transparently through the use of boundary tones. However it is still useful to recognise the coherence of patterns such as H\*+L H%, and the combination can be called a (nuclear) tune (ibid: 439) .

Ladd (1996:44) summarizes the four main assumptions of the Autosegmental-Metrical Theory as follows :

(1) Linearity of tonal structure is linear consisting of a string of local events associated with certain points in the segmental string. Between such events the pitch contour is phonologically unspecified and can be described in terms of transitions from one event to the next. In languages like English, the most important events of the tonal string are pitch accents, which are associated with prominent syllables in the segmental string, and edge tones, which are associated with the edges of prosodic domains of various sizes.

(2) Distinction between pitch accent and stress: pitch accents, in languages that have them, may serve as concrete perceptual cues to stress or prominence. However, they are in the first instance intonational features, which are associated with certain syllables in accordance with various principles of prosodic organization. The perceived prominence of accented syllables is, at least in some languages, a matter of stress, which can be distinguished from pitch accent.

(3) Analysis of pitch accents in terms of level tones pitch accents and edge tones in intonational languages can be analysed as consisting of primitive level tones or pitch targets, High (H) and Low (L).

(4) Local sources for global trends: The phonetic realization or scaling of any given H or L tone depends on a variety of factors (degree of emphasis, position in utterance, etc.) that are essentially orthogonal to its identity as H or L. Overall trends in pitch contours (e.g. gradual lowering of overall range) mostly reflect the operation of localised but iterated changes in scaling factors.

## ***2.2 Section Two***

This section sheds light on the notion of emphasis, emphasis by intonation, definitions of intonation, functions of intonation , types of emphasis, emphasis by intonation, emphatic tones , emphasis by stress and emphasis by pitch.

### ***2.2.1. The Notion of Emphasis***

When it is desired to give emphasis to a particular word in a sentence, that word has to be said with greater prominence than usual. A special prominence may be given (1) by increasing the length of one or more sounds, (2) by increasing the stress of one or more syllables, (3) by using special kinds of intonation, or by combinations of these means. It is also to be noted that when a word can be pronounced in more than one way, a full or strong form is used in emphasis. Such full or strong forms do not of themselves give prominence .The prominence is effected by means of the sound-attributes (prosodies) length, stress and intonation. Of the above-mentioned methods of effecting prominence, intonation is the most important; it is generally, though not necessarily, combined with extra strong stress on the emphatic word (Jones 1969:297) .

“The term ‘emphasis’ in current use covers a wide spectrum of functionally different phenomena” Kohler (2006 :748) .

1. ‘Information selection’ – special prominence for rational highlighting of certain words ( Chen, 2005:142 ) .

#### ***(2.3) ANNA came with MANNY***

(a) ‘Factual’ – simple singling out, in English by pitch accent on a word and simultaneous deaccentuation around it.

(b) ‘Weighted’ – degree of importance, in English signalled by f<sub>0</sub> range,

**(2.4) *I’m telling you ANNA came with Manny***

(c) ‘Insisting’ – reinforcement, correction, contradiction, by initial consonant strengthening in addition to pitch features of (a) and (b), (Kohler, 2006:748) .

**(2.5) *no, MARY came with Manny***

2. ‘Contrast to one’s expectation’ – degree of affective evaluation of a discrepancy between observed fact and expectation, in English signalled by medial to late f<sub>0</sub> peak synchronization with the accent syllable, ( ibid ) .

**(2.6) *he used to be SLIM***

3. ‘Expressive intensification’ – special prominence for amplifying the verbal meaning (Armstrong,1926 , Coustenable & Armstrong, 1934 )

(a) ‘positive’- expression of pleasure, likely to be signalled by strengthening sonorous features of the accented syllable, especially nucleus lengthening, (2.7) *it’s deLicious!* (Kohler, 2006:123) .

(b) ‘Negative’ – expression of dislike, by weakening sonorous features of the accented syllable, initial consonant lengthening at the expense of the nucleus, (Kohler: 2003:88, and Kohler, 2005:97) .

**(2.8). *it STINKS!***

Emphasis as a very general term for any phenomenon which serves to draw particular attention to some element in a sentence or utterance, either to place that element in focus or to contrast it with some other element. Emphasis in spoken English is often achieved merely by stressing

the emphasized element, but English and other languages also exhibit a range of grammatical means for expressing emphasis, such as particles, distinctive word order and clefted construction (Trask,1993:89).

Selting (1994:403) states that emphasis is a phenomenon in everyday speech that is signalled by particular linguistic devices in particular sequentially positioned speech activities. Emphasis and impressions of heightened emotive involvement are hence sequentially constituted and organized in everyday speech.

Seferoglu (2005:121) adds that emphasis should be on suprasegmental features of pronunciation—not segmental aspects—to help learners acquire communicative competence. (Gilbert, 2008:7) states that emphasis signals what is new, or especially important, as opposed to what is already understood. These signals communicate emphasis and make clear the relationship between ideas so that listeners can readily identify these relationships and understand the speaker's meaning.

### ***2.2.2 Emphasis by Intonation***

In order to understand intonational emphasis, first, we need to refer to the general framework of intonation, models of intonation, functions of intonation and emphasis by intonation .

#### ***2.2.2.1 What is Intonation?***

Intonation is the salt of an utterance, without it, a statement can often be understood, but the message is tasteless and colourless. It can lead to embarrassing ambiguities (Delattre,1966: 81 cited in Bolinger ,1972:159). Intonation is meaningful and in any sentence the choice of a different

intonation pattern speaking on a different tone, or starting the tonic in different place would result in a different meaning (Halliday, 1970:75).

Singh, and Singh (1976:173) add that intonation is the rise and fall of the pitch of voice monitored by the laryngeal movement of the speaker. It provides a sentence with a variety of meanings depending on the emphasis placed by the speaker. O'Connor (1980:149) believes that intonation means the patterns of pitch on word group which give information about the speaker's feelings.

Cruttenden (1986:9) seems to equate intonation specifically with pitch movement. Hirst and Cristo (1998:1) state that intonation is universal first of all because every language possesses intonation. Intonation is universal also because many of the linguistic and paralinguistic functions of intonation systems seem to be shared by languages of widely different origins.

The term 'intonation' has been defined in at least two different ways in the literature. A narrow definition equates intonation with 'speech melody', restricting it to the "ensemble of pitch variations in the course of an utterance" (t Hart et al., 1990: 10)

Roach (1992: 56) says that intonation has:

**"...two rather different meanings: (1) in a restricted sense, the variations in the pitch of a speaker's voice used to convey or alter meaning. (2) in a broader and more popular sense, equivalent to prosody, where variations in such things as voice quality, tempo and loudness are included . . . The approach most widely used in Britain takes the tone unit as its basic unit and looks at the different pitch possibilities of the various components of the tone unit"**

Ladd (1996:6) adds that intonation refers to the use of the suprasegmental phonetic features to convey postlexical or sentence-level pragmatic meanings in a linguistically structured way.

Intonation refers to the variations in the pitch of a speaker's voice used to convey or alter meaning, but in its broader and more popular sense it is used to cover much the same field as 'prosody', where variations in such things as voice quality, tempo and loudness are included. It is regrettably, common to find in pronunciation teaching materials, accounts of intonation that describe only pitch movements and levels. A wide range of emotions and attitudes are signalled by means of these pitch phenomena. There is in fact very little evidence that pitch movements alone are effective in doing signaling of this type (Roach, 2002:39).

Intonation is part of the language system. We produce melodies by changing the frequency of vibration of the vocal cords, mostly at the accented syllable. We recognize falling and rising tunes of different length – long fall and short fall, long rise and short rise – and combinations of these tunes (Kreidler,2004:163). Intonation is the melody of speech. It refers to a means for conveying information in speech that is independent of the words and their sounds (McMahon, and Aarts, 2006: 433; and Tench, 2006:1).

### ***2.2.2.2 Models of Intonation***

In the literature of intonation, pitch modulation is either captured as pitch *configurations* (as in the British School), such as rise, fall, rise-fall and so on, or as a sequence of *targets* (as in Autosegmental-Metrical Models). Targets specify only specific points in the F0 contour, represented

phonologically as ‘tones,’ H (igh) tones correspond to high targets, referred to as ‘peaks,’ L(ow) tones to low targets, referred to as ‘valleys’ or ‘troughs’. These tones can be combined into composite pitch accents, LH representing a rise, and HL a fall, or boundary tone combinations, e.g. LH representing a phrase final rise. In the British School, configurations such as rise or fall are the primitives (basic units), whereas in the Autosegmental-metrical approach they are derived, the basic building blocks being the levels High and Low (Grice & Baumann, 2006: 15 ).

In British School, Crombie (1987:66) has listed the following three British approaches to intonation: -

1. Syntactic approach
2. Affective or attitudinal approach
3. Discoursal approach

The British schools have the following elements in common: -

- 1."dividing the flow of speech into tone groups or tone units ( tonality)"
- 2."locating the syllables on which major movements of pitch occur ( tonicity)"
- 3."identifying the direction of pitch movements ( tone)"

British schools indented to focus on pitch contours or tunes whilst American schools tend to focus on pitch levels. Different tunes are associated with different meanings ( *ibid* ).

Central to British models of prosody is the idea of the "tone group". A tone group is a sequence of speech dominated by prominent or accented word. The accented word is the focal point for the tonal characteristics of the tone group. It contains the strongest, most prominent syllable (usually its primary stressed syllable). The accented syllable, or rather the strongest



syllable in the accented word, is often referred to as the nuclear syllable or the tonic syllable. A tone group can contain one or more rhythmic feet. Each foot is dominated by a stressed syllable. In English a foot starts with a stressed syllable and ends with the last unstressed syllable before the next stress (ibid) .

The Autosegmental-metrical model is the most widespread phonological framework for representing intonation. This model is based on research in theoretical problems in phonology, particularly on tonal phenomena, which led to the Autosegmental theory of phonology. It further incorporates insights from the level-approach and the configuration-approach to intonation: the contour is represented by abstract tones, and one accent, the pitch accent, is associated with the most prominent syllable of the corresponding phrase (Grice & Baumann, 2006:17).

The greatest advantage compared to the British School model is that tonal information can be precisely localised on single syllables and/or at the edges of phrases. In British School studies, the only direct connection between tones and text occurs on the nucleus. In most AM models, the nucleus does not have a special status. It is simply defined as the last fully-fledged pitch accent in a phrase, which means that there is no theoretical distinction between ‘prenuclear’ and ‘nuclear’ accents (ibid).

### ***2.2.2.3 Functions of Intonation:***

Intonation is an integral part of spoken language, because it conveys meaning. Couper-Kuhlen, 1997 (as cited in Chun, 2002: 65-66) has expressed the view that there has been a major shift in emphasis with regard to the role or function of intonation in language that has resulted in three

main strands of research: (1) intonation as part of grammar, which has expanded beyond the traditional domain of grammar to include not only syntactic types but also propositional attitudes as well, albeit context-independent; (2) intonation as related to information flow, providing a window into the speaker's consciousness; and (3) intonation as contextualization, which posits that prosodic features are linguistic signs that are embedded in contexts. The interactive approach proposed by Couper-Kuhlen (ibid) is substantially supported by the studies reported on in Couper-Kuhlen and Selting (1996: 25 ) and is based on the concept that intonation is linked to functions which derive from the situated use of language to accomplish interactional goals.

In spoken language, intonation serves different functions, these functions are:

### *2.2.2.3.1 The Attitudinal Function:*

Intonation enables us to express emotions and attitudes as we speak, and this adds special kinds of meaning to spoken language (Roach, 2009a: 146). O'Connor and Arnold's work (1973) is dedicated to the attitudinal meaning of intonation, i.e. attitude which can be detected in speaker's voice: whether the speaker is angry, or civil, or grumpy, or enthusiastic.

Examples:

( 2.9 ) Can you /help me ? ( General question )

( 2.10 ) /Red /brown /yellow or \blue.( listing )

According to Roach (1996: 45) "...we use intonation to express our attitudes is fundamentally wrong". Phoneticians' work on emotions and

attitudes in speech has tended to have a rather simplistic view of the subject, and it has become perhaps rather commonplace among phonology teachers to quote some of the “...more speculative and unscientific statements which are made by O’Connor and Arnold” .

### 2.2.2.3.2 *The Grammatical Function:*

Describing grammatical intonation helps to identify grammatical structure in speech, performing a role similar to punctuation in writing. It may also identify clause and sentence units and contrasts questions/statements (Kumaki 2003:10). According to (Halliday 1970 as cited in Kumaki ,2003:10), grammatical intonation relates to grammatical mood (question/statement, etc.) as well as to modality (possibility, validity, etc.).

***“grammatical intonation helps language speakers and learners to recognize the grammar and syntactic structures, e.g. boundaries between phrases, clauses, and sentences. It also facilitates our knowledge of the differences between questions and statements as well as the intricacies of grammatical subordination” (ibid).***

(2.11) 'Those who 'sold v<sub>quickly</sub> |<sub>1</sub>made a \ profit

### 2.2.2.3.3 *The Discoursal Function:*

Discourse intonation is a theory of intonation which relates ‘stress’, ‘tone’, and ‘pitch height’ to categories of meaning. It, as proposed by Brazil (1985:238), attempts to make the simplest possible description, and it attempts to adopt the language users, not the linguist’s perspective: contextual factors are of paramount importance, and the speaker’s perceptions are central.

**There is a “...need for stating the communicative value of intonation in terms of the projected contextual implications of the tone unit: only if we regard intonation as a ‘situation-creating’ device, ... can we give proper recognition to its ability to carry independent meanings”. Prominent syllables, like tones, are distributed on the basis of what context of interaction the speaker chooses to project ( ibid )”.**

Discourse intonation therefore, does not aim to provide a link to categories of grammar, neither does it attempt to establish links between attitude and intonation, but it offers a way of accounting for them outside its own systems. Meanings like ‘surprise’, ‘irony’, ‘sarcasm’, ‘grumpiness’ are therefore, features of particular contexts and are not attributable to any one choice, such as a high-falling tone (Cauldwell and Hewings ,1996: 51). The study of discourse attempts to look at larger contexts in which sentences occur. Each sentence could be studied in isolation and be analysed in terms of grammatical construction, lexical content, and so on ( Roach 2000: 198 )

Discourse relays what new information is to be given as it signals what kind of response is to be expected. More often than not and within the paradigms of normal daily communication discourse, intonation is introduced at sentence level. Since people communicate over a stretch of language, it only follows that intonation should be examined at discourse level Corbett (2004:2). Recent phonological research tends to define intonation as a speaker's way of organizing and relating meanings throughout the discourse. Perhaps more importantly, this approach does not

label but interprets various meanings that are based on the choices of the speaker , as shown in the following (Roach 2009 a: 157) :

(2.12) She 'went to \Scotland .

Here the tonic stress is placed on the word that is in some sense the ‘ most important ’.

### *2.2.2.3.4 The Accentual Function:*

This function of intonation is called “focusing function” because the speaker focuses on the most important information by means of the location of nucleus. Nucleus is typically the end of the intonation group. Shift to earlier syllable is often used to highlight some information elsewhere in the utterance. This can be easily explained through the following examples (Collins and Mees (2003:139):

(2.13 ) Sophie adored her gorgeous new motorbike .

(2.14 ) Sophie adored her gorgeous new motorbike .

( 2.15 ) Sophie adored her gorgeous new motorbike .

(2.16 ) Sophie adored her gorgeous new motorbike .

(2.17 ) Sophie adored her gorgeous new motorbike .

(2.18 ) Sophie adored her gorgeous new motorbike .

Wells ( 2006: 11-12) states that focusing shows what information in an utterance is new and what is already known. Ladd ( 1996: 9 ) repeatedly refers to “focus and emphasis”, equating emphasis with narrow focus and saying that “unambiguous narrow focus pronunciations involve what may be called ‘emphatic stress’”, and that there is the “paralinguistic possibility of gradiently modifying the realisation of ...patterns so as to single out individual words” ( ibid : 200 ). This is the use of the term for highlighting

elements of utterance by giving them special prominence; scaling H and L tones signals degrees of emphasis without affecting the linguistic identity of the contour ( ibid : 39 ).

Roach (2009a:153-154 ) adds that 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. One particular aspect of stress could be regarded as part of intonation: this is the placement of ‘tonic stress’ within the ‘tone unit’. It would be reasonable to suggest that while the word stress is independent of intonation, the placement of tonic stress is a function (the accentual function ) of intonation.

The location of the tonic syllable is of a considerable linguistic importance. The tonic syllable has emphasis purposes. In the following pairs of examples, (2.19) is non-emphatic ,whereas (2.20) is emphatic:

(2.19) It was 'very \ boring .

(2.20) It was \ very boring .

Gimson (1988:270) states that the various degrees of accentuation in an utterance may be signalled by means of intonation in the following way:

1) Primary (nuclear) accent-by means of a change of pitch direction initiated by the syllable receiving the accent ( marked \ , \ , / , ~ , ^ ).

(2.21) \ Jack |likes |fish ( i.e. not George , but Jack )

(2.22) |Jack|likes |fish (i.e. there is no question of his hating fish

(2.23) |Jack |likes \fish ( i.e. not meat or poultry )

- 2) Secondary ( pitch prominent ) accent-by means of a change of pitch level ( higher or lower ) on the accented syllable ( marked')
- 3) Secondary accent without pitch prominence – secondary accent on some words may be manifested by qualitative , quantitative , or rhythmic prominence , without pitch prominence ( marked . )
- 4) Unaccented syllables – do not normally have pitch or other prominence and are unmarked.

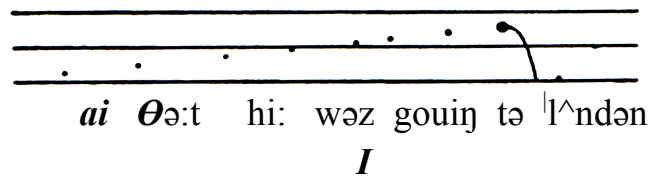
Accent is realized by a combination of phonetic features including greater pitch variation, greater intensity and greater duration. However, compared to some other languages, the contribution of greater duration would appear to be relatively larger ( Lee et al, 2007: 53 ).

### ***2.2.3 Types of Emphasis:***

There are two kinds of emphasis, which may be termed emphasis for contrast and emphasis for intensity. The first emphasis is intended to show that a word is contrasted with another word (either implied or previously expressed), or that a word introduces a new and unexpected idea. The second is an extra emphasis to express a particularly high degree of the quality, which a word expresses; it is equivalent to the insertion of such words as *very*, *extremely*, *a great deal of* ( Jones 1969:297 ).

Contrast-emphasis may be applied to almost any word, but intensity-emphasis can only be applied to certain words expressing qualities which are measurable, e.g. adjectives such as *huge*, *enormous*, *lovely*, *tremendous*, *wonderful*, *marvellous*, *appalling*, *awful*, *tiny*, *absurd*, *killing*, *brilliant*, *deafening*, adverbs such as *particularly*, *extremely*, *hopelessly*, plural nouns such as *quantities*, *masses*, *heaps*, *tons*, *hundreds*, and a certain number of

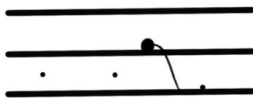
verbs such as *rush*, *squeeze*, *hate* . Contrast emphasis is expressed mainly by intonation . The special intonation may be accompanied by extra stress or length, but these are secondly ( *ibid* :298) .



(2.24) *I thought he was going to **London**.*

In narrow contrastive focus constructions, one or more cues (morphological, syntactic, intonational) are used by speakers in order to express the intended meaning correctly, singling out the focalized element or constituent from the rest of the elements in the sentence. There is a constraint on intonational focalization limiting main intonational prominence to focalized words that bear a lexical or derived pitch accent, and more radically to words that constitute a separate intonational unit on their own, an Accentual Phrase . A word forms an independent Accentual Phrase if it has a H\*+L pitch accent and the word to its left ends an Accentual Phrase. Emphasis for intensity is often employed ( in addition to length and stress ) to intensify the meaning of words expressing measurable qualities ( Lee et al, 2007: 309 ).

For instance, it is enormous may be said thus :



(2.25) it s i'n3:məs

or thus

it s i'n3:əs



Roach (2009b:42) defines intensity as a physical property of sounds, and is dependent on the amount of energy present. Perceptually, there is a fairly close relationship between physical intensity and perceived loudness. The intensity of a sound depends both on the amplitude of the sound wave and on its frequency.

The traditional distinction between emphasis for intensity and emphasis for contrast, is adopted by a number of authors under various different names including, respectively: expressive / informative focus (Gårding): focus for intensification / focus for contrast (Hirst and Cristo, 1998: 32).

Most languages provide both textual means and prosodic means for emphasizing an element of an utterance: very often the textual means is not sufficient by itself. Thus, in Western Arabic (Benkirane) an emphasised word is likely to be followed by the morpheme /lli/ and accompanied by an emphatic accent. It is interesting that emphasis can be manifested by intonation alone, without any modification of the syntactic structure ( *ibid* ).

Intensity emphasis is semantically approximately equivalent to adding an intensifying adverb such as “absolutely”. Thus (2.26) with intensity emphasis has approximately the same interpretation as (2.27):

(2.26) This chocolate is delicious.

(2.27) This chocolate is absolutely delicious.

Chafe (1976: 25 as cited in Hirst& Cristo, 1998:31) believes that contrastiveness is different from other statuses, and particularly the status of focus of contrast is different from the status of new. There are confusions of contrastiveness with the given-new distinction. There is an unfortunate tendency of both linguists and psychologists to pick foci of

contrast as paradigm examples of new information.

Both focalisation and emphasis may be simply defined as the speaker's highlighting of part of an utterance. This is sometimes called narrow focus as opposed to broad focus in which all the parts of an utterance are given equal prominence (Ladd, 1980:79) . For contrastiveness, the placement of tonic syllable indicates the focus of the information (Roach, 2009a: 153). In the following pairs of examples (2.28) represents normal placement and (2.29) contrastive:

(2.28) She was <sup>1</sup>wearing a <sup>1</sup>red \dress .

(2.29) She <sup>1</sup>wasn't <sup>1</sup>wearing a -green ·dress) She was <sup>1</sup>wearing a red dress .

Emphasis increases effort on the part of the speaker to express: (i) some added meaning or intensity, (ii) Some extra prominence, which he wishes to attach to a particular idea, is shown in part by intonation. Emphasis for intensity expresses in a higher degree the quality inherent in the word phrase. This is usually affected by widening the range of pitch ( Ward ,1945:173).

'Emphasis' is expressed in most languages by intensity, but since categories are not defined by substance , it is quite natural that there should be other possible ways of expressing it, such as intonation , as in French . That intensity should be capable of acting as the realization of other elements of *langue* such as modulation ( rising modulation + falling modulation) or accent (Togebly, 1951:, cited in Fudge,1973:283). Diderichsen (1949:143 cited in Fudge, 1973:283) wishes to separate emphases and modulations from other phenomena of language because of this conformity between expression and content.

## 2.2.4 *Emphatic Tones*

Kalinli ( 2011: 5208) indicates that tone and intonation play an important role in speech recognition and natural language understanding. In many languages, intonation, variation of pitch while speaking, can be used for: emphasis, posing a question, or conveying surprise, etc. Pike (1945: 25) notes that tone-languages may have various types of pitches superimposed upon them, but considers that these types tend to be vocal reflections of physiological states, or general pitch characteristics, rather than specific pitch contours organized into an intricately interwoven structural pattern. Pike (1948 :4) adds that: “ *tone languages have a major characteristics in common: it is the relative height of their tonemes , not their actual pitch which is pertinent to their linguistic analysis... the important feature is the relative height of a syllable in relation to preceding and following syllables . A toneme is ‘high’ only if it is higher than its neighbours in the sentence, not if its frequency of vibration is high*” .

Tones are pitch variation that affects the meaning of a word. A tone language is a language in which the meaning of a word depends on the tone used when pronouncing it ( Ladefoged, 2006 :248 ; and Richards and Schmidt , 2010 : 601 ) .

Kingdon ( 1958a : 4-7) distinguishes between two types of tone: the static tones which are the level tones accompanied by stress used to give prominence in the sentence and the kinetic tones are the moving tones , in producing which the pitch of the voice is changed by means of adjustment to length and tension of the vocal cords. This analysis of the tones depends on five tones: rising , falling , falling-rising , rising-falling and rising-

falling-rising. These tones may be (1) either high or low in the speaker's voice range , and (2) either normal ( using moderate force and range of pitches ) or emphatic ( using extra force and an expanded range of pitches ) .

Halliday (1970: 8-9) remarks that English has primary and secondary pitch tones . The secondary pitch tones represent more subtle distinctions within the primary tones . “Primary tone contrasts is carried by the tonic , and distinct sets of secondary contrasts both by the tonic and the pretonic” The primary pitch tones can be classified into seven tones, as follows :

- Tone 1 ( falling )
- Tone 2 (high rising )
- Tone 3 ( low rising )
- Tone 4 ( falling - rising )
- Tone 5 ( rising – falling )

The compound tones are :

- Tone 13 ( falling plus low rising )
- Tone 14 ( rising –falling plus low rising )

Crystal (1969 : 195 cited in Bolinger ,1945 :112 ) and Roach ( 2000: 165 ) believe that the tone unit consists of three other segments: the head , the pre-head and the tail. The head refers to the stretch of utterance extending from the first stress and usually pitch prominent syllable (or onset ) up to, but not including, the nuclear tone. The pre-head refers to any utterance which precedes the onset syllable within the same tone unit. The nuclear tail consists of unspecified number of stressed and unstressed syllables, usually containing the pitch movement unbrokenly until the end

of the tone unit.

Roach (2009a:131) believes that the pre-heads are found in two main environments:

(1) When there is no head ( i.e., no stressed syllable preceding the tonic syllable) as in

(2.30): in an \ hour .

(2) When there is a head , as in this example :

(2.31) In a 'little 'less than an \ hour

Brazil et al ( 1980:101 ) suggest that there are four sets of options associated with the tone unit, namely : prominence , tone , key, and termination , each of which adds a different kind of information. The tone unit itself has the following structure: proclitic segment , tonic segment and enclitic segment , which correspond to the pre-tonic element, the tonic syllable and the tail.

Cruttenden (1986:58) rightly notes that this is an area where almost every analyst varies in his judgments of what constitutes a major difference of meaning and hence in the number of nuclear tones which are set up. He adds there are seven tones (high-fall, low-fall, high-rise, low-rise, fall-rise, rise-fall, and mid-level).

Roach ( 2000: 154 ) uses simple tones and complex tones to analyse intonation . The simple tones are : ( level , fall , and rise ) , whereas the complex tones are ( falling-rising and rising - falling ) .

Cadwell and Hewings (1996:51) believe that the last prominence in each tone unit is the location of one of five tones recognised by discourse intonation: the fall, the rise, the fall-rise, the rise-fall and the (mid) level, as shown in table (1)

Table ( 1 )

## Prominence in Tone Unit

System			Realisation
<i>Meaning</i>	<i>code</i>	<i>shape</i>	<i>description</i>
Telling (dominant)	p+	↗ ↘	rise-fall
Telling	p	↘	fall
Referring	r	↘ ↗	fall-rise
Referring (dominant)	r+	↗	rise
Opt-out	o	→	mid level

Kingdon ( 1958a :41- 45 ) recognizes five types of emphatic tones.

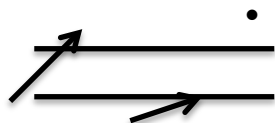
These tones are:

#### ***2.2.4.1 Emphatic Tone IH***

Tone I ( High Emphatic ) , or the Emphatic High Rising Tone , begins rather below the bottom, and rises above the top , of the normal voice range . It is represented by doubling the high rising stress-mark. This tone is used for rhetorical purposes on questions , to express surprise or a shocked reaction:

( 2.32 ) //Now //Can you  
//letters

(2.33) <sup>1</sup> Haven't you re<sup>1</sup>ceived any



Halliday ( 1970:113) states that in the neutral form already expresses personal involvement on the part of the speaker , generally surprise or assertiveness , sometimes also sarcasm or indignation . This tone expresses involvement in a deeper form-it is the tone for shock ( including enjoyable shock , as in gossip ), awe, and veneration .

#### ***2.2.4.2 Emphatic Tone II***

Tone I ( Low Emphatic ), or the Emphatic Low Rising Tone, begins slightly below the bottom of the normal voice range ( rather higher than tone IHE ) and rises to just above the middle. It is represented by doubling the low rising stress-mark . It expresses a feeling of impatience ( ibid: 42):

(2.34) //Now //Can you



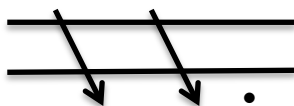
Halliday ( ibid :44 ), comments that the double tonic group is used when the speaker wishes to emphasize a given item and mark it as essential information :

(2.35)// no // we / don't often / go to the theatre //.

#### ***2.2.4.3 Emphatic Tone II***

Tone II ( emphatic ) , or the Emphatic Falling Tone, begins above the top, and finishes below the bottom , of the normal voice range . It is represented by doubling the falling stress-mark. It is the most energetic and decisive tone . When preceded by any high level tones, it always starts its

fall from a higher pitch than that occupied by the last level tone before it ( Kingdon, 1958a :43) :

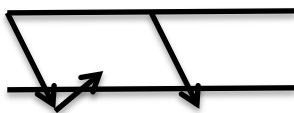


(2.36) "Now "Really

*“The falling tones involve a sense of finality , of completeness , definiteness and separateness when used in declarative; hence both tones are more common on sentence final intonation groups than on sentence non-final intonation groups. The low fall is generally more uninterested unexcited and dispassionate , whereas the high fall is more interested, more excited , more involved”* Cruttenden ( 1986 : 100 ) .

#### 2.2.4.4 Emphatic Tone III

Tone III ( emphatic ) , or the Emphatic Falling-Rising Tone, has a fall which is similar in degree of stress and pitch range to tone IIE , while its rise may have varying degrees of stress and pitch range within the limits of tone IL and ILE. It is represented by doubling the first arm of the falling –rising stress-mark . This tone expresses a stronger sense of contrast between the word on which it falls and some contrasting idea ( Kingdon, 1958a : 44):





(2.37) Now      Hold it

Schubiger (1958:21) states that the falling–rising tone is an important feature of English intonation . In meaning, this tone is nearer to the rising tone than to the falling tone. Kingdon ( 1958a :10 ), states that this tone is “ the hesitant or apologetic or warning tone”whereas Halliday ( 1970 :111 ) says that this tone adds a feature of definiteness or exclusiveness to the basic meaning of the tone.

#### ***2.2.4.5 Emphatic Tone III( Divided)***

This tone has the same characteristics when emphatic as the undivided tone. It is represented by doubling the falling stress-mark while leaving the low rising mark unchanged. The division of the tone is introduced only when the nucleus begins early enough in the utterance for stressable words to follow it ( Kingdon, 1958a : 45-46) :

(2.38) I 'hope you 'don't expect `us to ,stand .

(2.39) I lhope you 'don't ex`pect us to ,stand .

(2.40) I 'hope you `don't ex,pect us to \stand .

(2.41) I 'hope you don't ex,pect us to ,stand .

(2.42) I 'hope `you don't ex,pect us to ,stand.

(2.43) I `hope you ,don't ex,pect us to ,stand .

(2.44) `I hope you ,don't ex,pect us to ,stand .

#### ***2.2.5 Emphasis by stress***

In this type of emphasis, we should know what does the notion of stress mean, and what the levels and the types of stress are.

### **2.2.5.1 What is stress ?**

Stress may be defined as the amount of vocal pressure that is placed upon the utterance of a word or syllable (Short, 1967:4). It is used for a physical characteristic (intensity and duration) and accent for a syntagmatic manifestation of prominence (Beckman, 1986:64).

From a speaker's viewpoint stress can be defined in terms of greater effort that enters into the production of a stressed syllable as compared to an unstressed syllable. When stress is defined from the hearer's point of view, the claim is often made that stressed syllables are louder than unstressed syllables (Lehiste (1970 : 106)). Stress can be defined in terms of "energy of articulation for the speaker" (Gimson, 1970: 227). The term 'stress' is used interchangeably with the term 'accent'. It refers to the most prominent part of the syllable or word. This prominence is considered to be caused by additional breath force (Singh. and Singh., 1976:170).

Stress means using greater force (applying more articulatory energy) when pronouncing an element of articulated speech which can be opposed to another element, or elements, of the same rank. It is the relative emphasis given to certain syllables in words to make them more prominent than others (Poldauf, 1980 :12 and Dalton and Seidlhofer 1994:14).

(Bloomfield, 1933:110 cited in Beckman, 1986:46) states that stress, intensity or loudness, consists in greater amplitude of sound-waves, and is produced by means of more energetic movements, such as pumping more breath, bringing the vocal cords closer together for voicing, and using the muscles more vigorously for oral articulation. Stress is manifested by a

combination of three phonetic elements: greater loudness, higher pitch , and longer duration (Rogers ,2000:36) . Stress is primarily a matter of greater auditory prominence. It is essentially a perceptual phenomenon, with ill-defined articulatory correlates (Katamba, 1989:221).

Prominence and intonation, including duration and loudness are perceptual correlate of the acoustic feature amplitude. While these factors are relevant, they are generally recognised to be secondary in importance to fundamental frequency (Cruttenden, 1986: 2).

Loudness is the auditory property of a sound that enables a listener to place it on a scale going from soft to loud without considering the acoustic properties, such as the intensity of the sound (Ladefoged, 2010:308). Loudness depends on the size of the variations in air pressure that occur (Roach, 2001: 165). Greater loudness is used to overcome difficult communication conditions and to give strong emphasis to what we are saying, and it is clear that individuals differ from each other in the natural loudness level of their normal speaking voice. It is clear that loudness plays a relatively small role in the stressing of syllables, and it seems that in general we do not make very much linguistic use of loudness contrasts in speaking (Roach, 2002: 48).

In discourse , prominence is greater stress on the words or syllables which the speaker wishes to emphasize. Prominence may be given to different words according to what has been said before by another speaker :

(2.45) He may come to MORRow.

Pitch movement may accompany prominence on the prominent syllable ( Richard. S. and Richards C. , 2010: 468 ).

Gimson (1970: 51) adopts this prominence approach pointing out that in any utterance some sounds are said to be more prominent or sonorous than the others; i.e. they are felt by listeners to stand out from their neighbours. Ward (1945: 156) claims that a syllable has prominence when it stands out from its neighbours because (1) it is more sonorous, (2) it is longer, (3) it is louder,... or it has a different pitch.

Coleman (1914) suggests that "emphatic prominence may be realized by pitch height but will also be realized by special stress, extra loudness, extra quickness, length of word, additional words before the intensified word to gain attention by keeping one waiting, pauses with the same object, and other devices such as repetition". Stress refers to the prominence of a particular syllable in a word, usually the result of a difference in the loudness, pitch, and/or duration. (Davies and Elder , 2004 : 30 ) . The relative prominence of two sounds depends in part on what their relative sonority would have been if they had had the same length , stress , and pitch; but it also depends in part on their actual stress , length , and pitch Ladefoged and Johnson (2010: 247).

Stress refers to an articulatory and auditory terms . The articulatory basis depends on the speaker's production whereas the auditory basis relies on the listener's perception. Stress is considered to be simply a matter of the amount acoustic energy involved (Ladefoged,1993:250 and Roach,2000:94). It is a suprasegmental feature of utterances. It applies not to individual vowels and consonants, but to whole syllables. A stressed syllable is pronounced with a greater amount of energy than an unstressed syllable and is more prominent in the flow of speech (Ladefoged and Johnson, 2010:249). Stress refers to the different ways in which we can give a

phonetic segment more emphasis (Murray & Christison , 2011: 83) .

The researcher can conclude that Prominence in English is used to (1) highlight what is new or important information in an utterance; (2) place special emphasis; and (3) show contrast.

### ***2.2.5.2 Levels and Types of Stress***

Using the International Phonetic Alphabet , three distinct stress levels used in English language can be described: (1) primary stress: represents the maximal prominence of a syllable ,(2) secondary stress : indicates the second degree of prominence , and (3) unstressed word shows the smallest degree of prominence of the syllable. (Singh, and Singh,1976:171) Kenworthy (1987:61) states that what is known as the primary stress is regarded as the stressed syllable while the rest, secondary, tertiary, and weak, are rendered as unstressed syllables.

Kingdon (1958 b:1) believes that there are two types of stress : (1) word stress: is the relative degree of force used in pronouncing the different syllables of word of more than one syllable, (2) sentence stress: is the relative degree of force given to the different words in a sentence. Kenworthy (1987:18) adds that , stress is "an essential feature of word identity in English". Word stress is part of the language; it is used to communicate rapidly and accurately. Gilbret (1987:88 ) advocates that the base line in English speech is a basic emphasis pattern .

Brown (1990:151) expresses the importance of recognizing English word stress patterns in this way:

***It is essential in English to learn to pay attention to the stressed syllable of a word, since this is the best and most stable feature of the word's profile, and to those words in the stream of speech***

*which are [emphasized], since these mark the richest information-bearing units. Listeners who fail to distinguish these are likely to flounder. They are likely to lose even more information if they do not know how to identify information peaks and how to use the information encoded in this distribution.*

Jingli et al (2012: 87) state that studies in applied linguistics show that sentence stress contributes greatly to mutual understanding in spoken English. According to Bond (1999:42); and Field (2005:39) native listeners rely considerably more on stressed syllables than unstressed syllables to distinguish words. Hahn (2004:201) has found that listeners tend to capture more details and rate speakers more highly when the speakers use primary stress correctly. The study conducted by Bond and Small (1983) shows that a misplaced stress is three times more likely to break down communication than a mispronounced phoneme. Zielinski (2008:36) also shows that in order to identify speaker's intended words, native English listeners relies heavily and consistently on the non-native English speaker's syllable stress pattern, and more consistently on segments in strong syllables than those in weak syllables. Celik (2001) identifies four major types of stress , they are :

- a. Tonic stress
- b. Emphatic stress
- c. Contrastive stress
- d. New information stress

### ***A. Tonic Stress***

This type of stress is often understood within the framework of intonation where an intonation unit almost always has one peak of stress which is called 'tonic stress' or 'nucleus'. The term tonic stress is usually

preferred to refer to this kind of stress in referring, proclaiming, and reporting utterances. Tonic stress is almost always found in a content word in utterance final position (ibid) .

(2.46) I'm **g**oing.

(2.47) I'm going to **L**ondon.

(2.48) I'm going to London for a **h**oliday (ibid) .

## ***B. Emphatic Stress***

What is called ‘emphasis’ can be expressed: **“in a variety of ways, one way being to stress that part of the sentence being emphasised, at the same time as raising its intonation contour to a higher pitch ... however emphasis can also be expressed by emphatic particles, movement of constituents and repetition of certain constituents”** (Gary & GamalEldin ,1981:49) .

Emphatic stress consists of the placement of a pitch accent prominence on the initial (and sometimes second) syllable of a word, with an emphatic function. It is characterized by the presence of a rising pitch accent through the stressed syllable, followed by a fall on the post tonic (Prieto 2001:3 ) .

According to Roach (2000:173) one reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb (or its derivative), etc. compare the following examples;

(2.49) You mustn't talk so **L**OU**D**ly (unmarked) .

(2.50) You **M**UST**N**'**T** talk so loudly (emphatic) .

Stress could be placed elsewhere in each of the tone units if some kind of emphasis is desired. For instance, in the second unit, the first syllable of everyone could receive the primary stress if the speaker wished to emphasize that all people at the party were having fun (Meyer,2009:196)



(2.51) Everyone was having fun

Focus and emphasis, equating emphasis with narrow focus and saying that “unambiguous narrow focus pronunciations involve what may be called ‘emphatic stress’ (Ladd, 1996:9). The acoustic cues to emphatic stress are a matter of considerable current interest, what is important is that emphatic stress exists and that it can be used to eliminate ambiguity in the breadth of focus. Yet what is also important is that, despite of the existence of emphatic stress, there is nevertheless a considerable range of pronunciation that is potentially ambiguous between broad focus and narrow focus (ibid: 200) .

Stageberg (1981:60) believes that one way to get special emphasis is to give primary stress and higher pitch level to the word we wish to emphasize :

(2.52) Normal : He wants to eat all the t´ime .↓

(2.53) Emphatic: He wants to ´eat all the time .↓

Such a primary stress on the emphasized word abrogates the primary stress that would normally come later in the same contour:

(2.54) Normal : He fell into the p´ond↓





(2.55) Emphatic: He f'ell into the pond. ( He didn't jump )

In sentences forgoing the pitch slopes gradually down from level (3 to 1 ) . If the emphasized word has more than one syllable , it is the syllable with the highest word—stress that is given the primary stress and the higher pitch level .

(2.56) Normal : Spike does not enjoy intellectual g'ames.↓

(2.57) Emphatic: Spike does not enjoy intell'ectual games.↓

Another mode of emphasis is found in yes-or-no questions. The word to be emphasized takes primary stress and higher pitch level , just like in previous examples , but the pitch remains at this higher level for the duration of the question. The sentence below, shows the countours used when the emphasis is placed on different words.

(2.58) Normal : Are you walking to the p'arty this evening .↑

(2.59) Emphatic : Are y'ou walking to the party this evening .↑

Cristophersen (1956: 169-170) states that in most sentences some words are more important than others, and we indicate this by the way we stress or omit to stress them :

(2.60) It 'must have 'cost at least a 'pound .

This sentence has stressed and unstressed words . We emphasize the idea of necessity rather than less by omitting the stress on **must** and also we concentrate the emphasis on the last part of the sentence by omitting the stress on **cost** . We could concentrate the emphasis still more by stressing only one word . Most sentences can be stressed in different way according

to the special meaning or emphasis implied , and not all words in a sentence are equally important enough to receive sentence stress ( *ibid* ) .

Jones ( 1969 : 254 ) states that when it is desired to emphasize ( either for intensity or contrast ) words which have both primary and secondary stresses , and in which the secondary stress precedes the primary ( as is usually the case ) , the secondary stress is often reinforced and becomes as strong as the primary stress .Thus the words and their pronunciations *fundamental* / fʌndə 'mentl / , *artificial* / a:ti'fiʃl / and *recommend* / 'rekəmend / would be for the sake of emphasis.

When it is desired to emphasize (for a contrast) a particular part of a word which is not normally stressed , that part may receive a strong stress , and the normal primary stress may become a secondary stress .For example , the word *reserve* is contrasted with *observe* , it is commonly pronounced /'rivɔ:s / ( *ibid*. 255 ) .

The researcher concludes that when speakers want to contrast or emphasize something, they can use extra stress marked by more dramatic pitch change and/or loudness .

### ***C. Contrastive Stress***

In contrastive contexts, the stress pattern is quite different from the emphatic and non-emphatic stresses in that any lexical item in an utterance can receive the tonic stress provided that the contrastively stressed item can be contrastable in that universe of speech. No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element (notion) in the stimulus utterance. Syllables that are normally stressed in the utterance almost always get the same treatment they do in non-emphatic

contexts ( Celik,2001 ) .

(2.61) Do you like this one or THAT one?

(2.62) I like THIS one.

Ladefoged ( 2006 : 110 ) states that ,one of the functions of stress is that it can be used to give special emphasis to a word or to contrast one word with another. The contrast can be implicit rather than explicit. For example, if someone else says , or if I had even thought that someone else might possibly say ( using stress-mark within regular orthography ) :

(2.63) `John or 'Mary should 'go

According to Crystal (1985: 288) from the viewpoint of phonology, the main function of stress is to provide a means of distinguishing degrees of emphasis or contrast in sentences. The very nature of these functions of focus in information structure, i.e. those focused elements are often emphasized or contrasted across, and not within, utterances, based on the previous discourse or prior knowledge, supports the view that they are discoursal functions and not grammatical functions.

### ***D. New Information Stress***

In a response given to a wh-question, the information supplied naturally enough, is stressed. That is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statements. Therefore, it is best to start with teaching the stressing of the new information supplied to questions with a question word (Celik, 2001):

(2.64) What's your NAME

(2.65) My name's GEORGE.

(2.66) Where are you FROM?

(2.67) I'm from WALES.

Ladefoged (1982:100) states that new information in general, is more likely to receive a tonic accent than material that has already been mentioned. The topic of a sentence is less likely to receive the tonic accent than the comment that is made on the topic.

Bolinger (1968:603) notes that speakers depend on stress to highlight the most important and informative idea in the sentence. The most important and informative idea' coincides with the concept of 'new information. So the stressed lexical item is that which carries the information enveloping communicative intent and purpose. The information in the stressed item is the core of the message within the utterance. Therefore, it is the most important element in the utterance. (Dickerson ,1989:20, cited in Levis, 1999:45):

(2.68) It sounds like there was some excitement last night.

(2.69) Didn't you hear? There was a torNAdo in the area.

## ***2.2.6 Emphasis by Pitch***

In this type of emphasis, what is meant by pitch, its accent and emphatic pitch, are exemplified as follows:

### ***2.2.6.1 Introduction to Pitch***

Pitch provides information in speech that is important for

comprehension and understanding, and can also be exploited for machine-mediated systems (Arons,1994:1931) .

Since speakers of a language do not speak in a complete monotone, there are always variations in the fundamental frequency of the sounds they make. Changes in fundamental frequency are perceived as changes in pitch, which are often used for linguistic purposes. That is, it is not always irrelevant to the hearer , and since we observe that different people speak at different pitch levels (compare adults with children, for example), we know that it is not absolute pitch that is significant, but the relative pitch of one syllable compared with the syllables around it ( Marillet, 2001:204) .

Cooper et al. (1985) and Eady et al (1986) have showed both fundamental frequency and duration increase on emphatic words but they also underline the importance of the word's position in the utterance, and of adjacent words. Tannen (1984:65), has found that the relevant parameters for this are pitch, amplitude, voice quality and pause. The rate of vibration in vocal cords is increased by more air pressure from the lungs. In an overwhelming majority of syllables that are stressed, a higher pitch is observed. Therefore, loudness to a certain extent contributes to the make-up of pitch. That is, higher pitch is heard louder than lower pitch. Further, syllable length tends to contribute to the perception of the utterance-final tonic stress more than pitch because of the natural decline of speech force as it comes to conclusion, contrary to acoustic facts (Levis, 1999:42).

The term 'key' can be described as utterance pitch; specific and/or meaningful sequences of pitches in an intonation unit. Keys that are linguistically meaningful and significant are worth being included in a syllabus. For a key to be significant, 1) it should be under speaker's control,

2) it should be perceptible to ordinary speakers, and 3) it should represent a contrast (Roach, 1983:113). Usually, three keys are identified: high, mid, and low (Coulthard, 1977; and Brazil et al, 1980). The relationship between pitch and key is a comparative one in that syllabic pitch is always higher than the utterance pitch; in some sense, syllabic pitch is one step ahead of the utterance pitch.

Pike ( 1945:21 ) recognizes four pitch levels numbered from 1 to 4: 1 = extra high, 2 = high, 3 = mid, 4 = low. In addition, the symbol [°] is used to mark the beginning point of a primary contour. Primary contours are those contours with the strongest meanings, generally occurring at the ends of sentences. These pitch levels are enough to discover the differences of meaning in various utterances.

### ***2.2.6.2 What is Pitch ?***

pitch is caused by the vibration of the sounds as they come from our mouths(Robert,1956 : 229 ). It is defined as the relative height of speech sounds as perceived by a listener and it is what we are hearing when we refer to a voice being "high" or "low". The varying pitch levels throughout an utterance form what we hear as intonation: the "falling" or "rising" of the voice (Cruttenden, 1986: 4).

Pitch is one of the acoustic correlates of stress (Underhill 1994:57). From a physiological point of view, pitch is primarily dependent on the rate of vibration of vocal cords (Cruttenden, 1997:3). When the vocal cords are stretched, the pitch of voice increases. Pitch variations in speech are realized by the alteration of the tension of vocal cords (Ladefoged, 1982:226).

Pitch means the attributes of auditory sensation in terms of which a sound may be ordered on a scale from low to high. It is auditory phonetic feature, corresponding to some degree with the acoustic feature of frequency, which in the study of speech is based upon the number of complete cycles of vibration of the vocal cords (Crystal , 2003: 355 ) .

‘Pitch’ refers to the relative frequency of vibration of the vocal cords: ‘high pitch’ is rapid vibration, ‘low pitch’ is slow vibration; ‘rising’ and ‘falling’ indicate increasing and decreasing speed, respectively. Pitch is the auditory effect of a sound that correlates with frequency of vibration; the greater the vibration of any material the higher the pitch that results (Kreidler, 2004 : 168 ).

One of the main functions of pitch, at least in English, is to mark prominence. That is, when a syllable or word is perceived as “stressed” or “emphasized,” it is pitch height or a change in pitch, more than length or loudness, that is likely to be mainly responsible (Cruttenden,1997 : 13). It is generally agreed that the three features of pitch, length, and loudness form a scale of importance in bringing syllables into prominence, with pitch being the most significant, duration next, and loudness the least important factor (Fry, 1958; Lehiste, 1976 ,; Gimson, 1980; and Fudge, 1984).

### ***2.2.6.3 Pitch Accent***

pitch accent refers to a prosodic element that is simultaneously a marker of prominence and a building block of intonation contours . Pitch and stress are not phonemically independent, i.e. pitch (or pitch prominence) is the main cue to stress. Since changes in stress affect intonational contours, intonational morphemes should be defined in terms of both pitch and stress, thus “pitch accents,” rather than just in terms of

pitch. When used alone, the term stress should refer to the domain of word stress. There are three kinds of pitch prominence or accents for American English intonation, labeled A, B, and C: Bolinger (1958:111-112).

*It is not pitch rise, but rather pitch prominence that is essential to what we react to as stress. By prominence I mean a rapid and relatively wide departure from a smooth or undulating contour. A rise is only one kind of pitch prominence, though it is certainly the commonest kind (ibid).*

Pitch accents mark the lexical item with which they are associated as prominent. There are six different types of pitch accent in English [. . .]: two simple tones – high and low – and four complex ones. The high tone, the most frequently used accent, comes out as a peak on the accented syllable. It is represented as H\*. The “H” indicates a high tone, and the “\*” indicates that the tone is aligned with a stressed syllable. L\* accents occur much lower in the pitch range than H\* and are phonetically realized as local f0 minima. The other English accents have two tones, of which one is selected to align with the stress. Using the diacritic “\*” is to indicate this alignment. These accents can be represented as L\*+H, L+H\*, H\*+L, and H+L\*. Accents with two like tones do not exist (Pierrehumbert & Hirschberg 1990: 275) .

Speakers can prosodically emphasize a word in an utterance in order to make it stand out with respect to surrounding words. The most common model of such emphasis is the presence of a pitch accent on a word. Pitch accented words are points of intonational prominence in speech that are realized acoustically through increased duration and intensity and more extreme fundamental frequency (f0) minima and maxima (Bolinger, 1958:32).



Pitch accents, and prosodic prominence in general, reflect various aspects of discourse-pragmatic structure including information status and contrast. Prosodic prominence has also been found to correlate with incredulity and uncertainty readings of a text, question type, adverbial focus, anaphoric links, topic structure, correction, and turn taking cues (Brenieret et al, 2005:1 ) .

Armstrong and Ward (1926:43) have distinguished two main categories of emphasis (1) special prominence which a speaker gives to certain words for rational highlighting and expression of contrast to what has been said; (2) special prominence to amplify the meaning of words and to express a particularly great degree of what they imply. The former has been called emphasis for contrast and the latter emphasis for intensity. Widening or narrowing the pitch range may scale emphasis for intensity, and the other features may be varied as well for this scaling. Ding (2006:1) believes that a pitch-accent is one that generates tonal patterns through different placement of a marked tone on a syllable/mora in an underlying domain, which is independent of both the syllable and the word.

Kenworthy ( 1987 : 88 ) states that speakers use pitch , along with volume , extra length on the vowel , full pronunciation of consonants , to give word prominence or stress. There are basically two ways in which pitch is used :

1. the speaker can make a word much higher in pitch than others , by ‘ jumping up ’ in pitch;
2. the speaker can use varying pitch , rising or falling sharply or ‘ wavering ’ in pitch to make a word stand out .

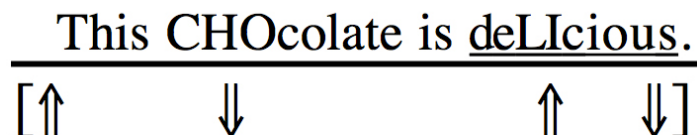
### 2.2.6.3.1 *Emphasis for Intensity in Pitch Accents*

Emphasis for intensity highlights the positive meaning of words by strengthening their sonorous sections. Pitch rises to a plateau and then descends more slowly. This timing difference is enhanced by accented-syllable onset lengthening for the F<sub>0</sub> rise and a levelling out on the nucleus before the slow descent, e.g. *t's lovely*. The intensification of the word meaning may even be achieved by a narrowing of the pitch range rather than an expansion (Kohler, 2006:3 ).

There is another possible parameter concerned with the existence of a specific emphatic pattern which is signalled other than simply, by the reduction or suppression of pitch accents before and/or after the nucleus (Grønnum, 1989: 41). The intensity of speech sounds may be influenced by respiratory effort, by degree of opening of the vocal tract, and by the interaction between fundamental frequency and formant frequency (Lehiste, 1970: 153). Intensity depends on the fundamental frequency and the duration of the sound as well as on its spectral characteristics. For example, open vowels are acoustically of greater intensity than close vowels. Information focus of the sentence is realized with added intensity and a rise in pitch (Chun, 2002:6).

Hirst (1998:67) clarifies that very often the effect of the high-falling final pitch accent is reinforced by a low-pitched initial accent, itself often preceded by high-pitched unstressed syllables giving a rising head:

(2.70)



The difference between the high initial accent in (2.70) and the low initial accent as in (2.71) is a qualitative difference, unlike the difference between a high- falling and a low-falling nucleus which is simply a question of degree. It is perhaps for this reason that this is a very common way of signaling emphasis (ibid).

(2.71) This CHOcolate is deLLicious.  
 [                    ↑                    >                    ↑                    ↓ ]

Chafe (1976:35), however, contends that contrastive information is qualitatively different from new information and belongs to a category of its own. The examples he gives are the following hypothetical dialogues:

(2.72) I didn't know Susie could cook so well.

(2.73) She can't. RONald made the hamburgers.

Both contrastive and new items may have high pitch but they may be distinguished intonationally by different overall pitch configurations or contours. Chafe (1974:111-113 as cited in Chun, 2002:59) illustrates this with an example of a sentence with two foci that can be pronounced with different pitch patterns. In the first case, the situation is that the speaker is visiting a family with a child named Matthew. The speaker has brought a book as a present and says to one of the parents:

(2.74) I brought MATTHew a BOOK.

Hirst & Cristo ( 1998:32 ), in their survey of the intonation systems of twenty languages , state :

*focalisation and/or emphasis is said to be best manifested by an extra pitch prominence, giving rise to larger F0 movements often accompanied by extra intensity and duration.*

### **2.2.6.3.2. Emphasis for Contrast in Pitch Accents**

Accent means a system of syntagmatic contrasts used to construct prosodic patterns which divide an utterance into a succession of shorter phrases and to specify relationships among these patterns which organize them into larger phrasal groupings (Beckman ,1986:1 ).

The prominence of a stressed syllable may be enhanced by using an unstressed syllable of contrasting pitch immediately before it. The sudden change in pitch increases the emphasis given by stress. The unstressed syllables constitute special kind of preheads, which increase the contrast with the initial pitch of the following stress ( Kingdon,1958a:47 ).

Focalisation and/or emphasis is said to be manifested by an extra pitch prominence, giving rise to larger F0 movements often accompanied by extra intensity and duration. Pierrehumbert and Hirschberg (1990: 271) associate the H\* accent with the introduction of a new topic, while the L\* is used when the new information is mutually known to both listener and hearer. The L\*+H accent is used by a speaker to convey the feeling of uncertainty or "lack of speaker commitment, while the L+H\* is used to contrastively emphasize an item. Thus, both the L\*+H and the L+H\* are said to be used to make an item salient. Gussenhoven (2002: 47) states that L\*HL triggers the interpretation of newness with more emphasis than H\*L.

In some languages, it is said that focalisation does not imply the use of a specific pitch pattern. This is the case for Dutch ('t Hart) where focalisation for contrast may be achieved by simply flattening out the

surrounding pitch accents. According to 't Hart, contrast is not always deducible from the shape of the pitch contour alone and the interpretation of an accent as contrastive in Dutch needs to refer to the context (Hirst & Cristo,1998:32).

Chafe (1976:119, cited in Chun, 2002:60) suggests that contrastive pitch is always falling and concludes that new information and contrastiveness should be treated as separate phenomena.

Pulleyblank (1986 cited in Hirst & Cristo 1998:10 ) states that in a pitch accent system, by contrast, the potential number of contrasts is one more than the number of syllables since it is possible for accentless words to occur. Thus, in Japanese, disyllabic words show a potential three-way lexical distinction with examples like *káki* (oyster) *kakí* (fence) and *kaki* (persimmon).

Halliday (1967:211) views new information as either “accumulative to or contrastive with what has preceded”. In particular, he believes that new information is contrastive or merits emphasis when items that do not normally receive focus in fact form the information focus.

Pierrehumbert & Hirschberg (1990: 271) claim that a particular pitch accent, L+H\*, is characterized by a low pitch target and a steep rise to a high F0 target on the stressed syllable, marks contrastive focus in English. There remains some controversy, however, about whether this L+H\* accent is grammatically distinct from the H\* accent commonly used to convey informational focus. It is generally agreed that higher, steeper pitch peaks convey a more emphatic (perhaps contrastive) meaning than lower and less

prominent peaks. In many structures, contrastive focus appears to play a helpful role in disambiguating the analysis of an English sentence.

### ***Conclusion***

In terms of the presented material, it could be concluded that : emphasis means giving special importance to one part of a word or sentences by pronouncing it more loudly . Phonological emphasis is done by using intonation and stress. Using different tones, as stated in this study, occurs intonational emphasis. Intonation is actually the combination of stress and pitch variations. Intonation is often called the melody of spoken, the way the musical pitch of the voice rises and fall and it refers to the pattern of pitch changes that we use when we speak. By pitch changes we mean the rise and fall of the voice to emphasize important words or ideas.

Emphatic stress is often used to emphasize on part of sentence to show that it is important and perhaps to make contrast or intensity, as stated in this study. In speech, we can give words extra stress and make them sound stronger by pronouncing them louder and with a higher intonation. We can also make the vowel longer, and pause before a stressed word. Placing of tonic stress on a particular syllable marks out the word to which it belongs as the most important in the tone-unit.

## ***Chapter Three***

### ***Procedures***

#### ***3.0 Introductory Note***

This chapter presents a description of the practical steps followed to achieve the aims of the present study. These steps are related to the selection of the sample, the instrument of the study, i.e. the test and its validity, reliability and items analysis , test administration, as well as, statistical means used for analysing the collected data .

#### ***3.1 Population and Sampling***

The population of this study includes all EFL students at the fourth stage of the College of Education for Human Sciences / Diyala University who are 143.

The selected sample of this study includes 123 male and female students who represent 86% of their original population . The other twenty students are selected randomly for the pilot application of the study instrument, as shown in table (2).

**( Table 2 )**  
**The Population and Sample of the Study**

Stage of Students	Gender of Students		Total	Population	Pilot Sample	Sample	Percentage
	Male	Female					
Fourth	51	92	143	143	20	123	86%

### ***3.2 Construction the Instrument of the Study***

In order to collect the necessary data required for this study, an achievement test containing fifty items for both levels (recognition and production) , has been constructed .

Since evaluation is a central issue in this study, a systematic procedure in constructing the measuring instrument should be followed. Table (3) gives a clear description of the contents behaviours of the test, (which includes two major tasks), the number of items and their scores. The first task includes two questions and twenty items that measure students' ability in recognizing intonation and stress. In the first question, the students are asked to recognize the type of stress, whether it is verb, an adjective, a noun, and the number of syllables in certain words, etc..., whereas the second question, the students are asked to recognize the meaning of intonation . The second task includes two questions about stress and three questions about intonation. These questions measure students' ability in producing intonation and stress. Question one includes five items about marking primary and secondary stress in the phrases and sentence transcribed .The second question includes two branches (A) and (B) .( A ) is about marking stress on the given verbs and (B) is about marking stress on the given nouns. The same task includes three questions about intonation. The first question includes 5 items which are about drawing an appropriate pitch movement to the given polysyllabic words, while the second question deals with marking the tone mark of the syllable. The last question includes 5 items about drawing underneath pitch movement. Hence the test includes fifty items which are scored out of hundred. (See Appendix A).



**Table ( 3 )**  
**The Specifications of Behaviours and Contents of the Achievement Test**

Contents	Behaviours	No. of Test Items	Scores
Task One	to recognize stress		
Q1: Stress	to recognize the meaning of	10	20
Q2: Intonation	intonation.	10	20
Task Two/ <i>Stress</i>			
Question One	to put the primary and		
Marking the primary and	secondary stress on the	5	10
secondary stress.	given sentences.		
Question Two A	to mark the stress on the		
Marking stress	given verbs.	5	10
Question Two B	to mark the stress on the		
Marking stress	given nouns.	5	10
<i>Intonation</i>	To be able to draw		
Q1: Drawing an appropriate	intonational pitch movement		
pitch movement	to the given polysyllabic	5	10
	words		
Q2:Marking an appropriate	To mark tone just in front of		
tone .	the syllable	5	10
Q:3 Drawing underneath	to underline the pitch		
pitch movement	movement for the given	5	10
	sentences .		
<b>Total</b>		<b>50</b>	<b>100</b>

### ***3.3 Test Validity***

Validity is the first aspect to be checked when constructing any type of test. It refers to the degree to which a test assesses the particular intended skill(s) . So “when a test measures what it is supposed to measure, and nothing else, it is valid” ( Ingram, 1977 : 18 ).

Validity, means the extent to which inferences made from assessment result are appropriate , meaningful , and useful in terms of the purpose of the assessment ( Gronlund,1998 :226 ). Before applying the test, the researcher would like to present the procedures followed in order to ensure both content and face validity.

In language tests, it is not enough to depend only on face validity to judge the suitability of a test. Content validity is required to supply information about the nature of the test.

Content validity is the systematic examination of the test content to determine whether it covers a representative sample of the behaviour domain to be measured and it provides a set of useful guidelines for establishing content validity (Anastasi 1982:131 cited in Weir, 1990:25):

1. The behaviour domain to be tested must be systematically analysed to make certain that all major aspects are covered by the test items , and the correct proportion .
2. The domain under consideration should be fully described in advance, rather than being defined after the test has been prepared.
3. Content validity depends on the relevance of the individual’s test responses to the behaviour area under consideration, rather than on the apparent relevance of item content.

Face validity refers to “the degree to which a test looks right , and appears to measure the knowledge or abilities it claims to measure , based on the subjective judgment of the examinees who take it , the administrative personnel who decide on its use , and other psychometrically unsophisticated observers” (Mousavi ,2002:244). Therefore, after preparing the test according to the specified contents and behaviours, it has been submitted to a jury of specialists who are prominent figures in the field of linguistics and EFL methodology , at the University of Diyala, College of Education for Human Sciences and College of Basic Education.

The jury of specialists\* have been requested to decide on the appropriateness of the test items.

---

\* The jury members are :

1. Prof. Khalil Ismael Rijia ,(Ph.D University of Diyala, College of Education for Humanities.
2. Asst. Prof. Amthel Abbas Muhammed (Ph.D). University of Diyala , College of Education for Humanities.
3. Asst. Prof. Arwa Abdulrassul Suleiman, (Ph.D). University of Diyala, College of Education for Humanities.
4. Asst. Prof. Ayad Hameed Mahmoud (Ph.D), University of Diyala, College of Education for Humanities.
5. Asst Prof. Ghazwan Adnan Muhammed , (Ph.D.), University of Diyala, College of Education for Humanities..
6. Asst. Prof. Sami Abdulaziz Al-Ma'mory (Ph.D.) University of Diyala, College of Basic Education.
7. Instructor Nagham Majeed Ja'far.( M.A), University of Diyala, College of Basic Education.
8. Instructor , Nazar Hussein Waly , (M.A.) , University of Diyala,College of Basic Education .
9. Instructor Ya'arub Mahmoud Hamiedi , (M.A.), University of Diyala College of Education for Humanities.
10. Instructor , Zainab Abbas , ( Ph.D.) , University of Diyala, College of Education for Humanities.

The jury members have unanimously agreed on the validity of the test except for very few modifications which have been considered, before the pilot administration of the test.

### ***3.4 Pilot Administration of the Test***

Pilot testing is important to examine the quality of the different data collection procedures before the final administration of the test . It implies that it is still possible to insert changes and revision if necessary . Therefore, results of the pilot administration can be used to revise data collection procedures and the research as a whole ( Seliger and Shohamy, 1989: 184) .

Furthermore , pilot administration helps in :

1. finding out the clarity of the test instruction,
2. determining the difficulty level ,
3. determining the discriminating power of the test items , and
4. estimating the time needed for answering the test items .

In order to conduct a pilot study, twenty students are randomly chosen from the fourth year , Department of English, College of Education for Humanities, University of Diyala. The instructions concerning what examinees are to do during the test are explained by the researcher himself in order to avoid any misunderstanding .

Results of the pilot study can be a good indicator for making any necessary modifications for the test , to estimate the time required for answering all the items of the test and to determine the difficulty level and discriminating power in the light of the subjects' responses.

The findings of the pilot study have indicated that the given instructions are clear and the time required to complete the tasks of the test ranges between ( 55-60) minutes .

### **3.5 Test Reliability**

Reliability is one of the necessary characteristics of any good test. It refers to the consistency of measurement which makes validity possible and indicates the one word of confidence that can be placed in the results of the test ( Oller , 1979 : 4 )

Reliability is “the actual level of agreement between the results of one test with itself or with another test” ( Davies et al , 1999:168 ). In addition , reliability has to do with the stability of scores for the same individuals. If those scores of students are stable , the test is reliable; but if the scores tend to fluctuate for no apparent reason , the test is unreliable ( Harmer,2001: 322) .

In practice , it is well known that even the same test when reconstructed at a later time to the same group of students under the same conditions , it is unlikely to yield exactly the same scores . However , the more comparable the scores are , the more reliable the test scores are ( Wells & Wollack ,2003 :13).

To estimate the test reliability , a test-retest method is used in the current study. Hence the test has been re applied on the same pilot sample. According to this method , the test is reliable when the scores of the two administrations are corresponding , or there is just a little difference . The period between the two applications is two weeks and when using Pearson Coefficient Correlation , it is found that the correlation coefficient is 0.87 . This correlation coefficient is considered acceptable according to (Carrol and Hall, 1985: 118 ) .

### **3.6 Items Analysis**

Familiarity with the basic concepts and technique of items analysis, like knowledge about other phase of test construction , can help test users in their evaluation of the published test . Items analysis includes principally the measurement of item difficulty and item discrimination on the basis of the results of the pilot test (Anastasi & Urbina, 1988: 172 ) .

The first step is the scoring of the test papers and arranging them descently , from the highest to the lowest score. Test papers are separated into two subgroups. The upper subgroup is comprising 50% of the total group who received the highest scores. The lower subgroup is comprising equal number of papeers who received the lowest scores.

### **3.6.1 Item Difficulty Level**

The difficulty of an item is understood as the proportion of the persons who answer a test item correctly. The higher this proportion, the lower the difficulty, which means that it has to do with an inverse relationship (Escudero et al, 2000:6). According to Ebel ( 1972 : 200 ) , difficulty level (DL) is considered acceptable if it is ranged between 0.20-0.80 after the application of the DL formula, it is found that the DL of the test items ranges between 0.32-0.78 .

### **3.6.2 Item Discriminating Power**

An important feature of a test is its capacity to discriminate among the different candidates and to reflect the differences in the perfomances of the individuals in a group (Heaton ,1975: 165 ).

Item discriminating power ( DP) refers to “ the degree to which an item differentiates correctly among test takers in the behaviour that the test is designed to measure” ( Anastasi and Urbina, 1988 : 179 ).

Ebel and Frisbie (1986:5 as cited in Escudero et al,2000:8) give us the following rule of thumb for determining the quality of the items. Table (4), shows the values Discriminating Power (D) and their corresponding interpretation and the recommendations for each of these values are shown in table(4), as well:

**Table ( 4 )****The Discrimination Power of the Answers According to their D Value**

<b>D =</b>	<b>Quality</b>	<b>Recommendation</b>
> 0.39	Excellent	Retain
0.30- 0.39	Good	Possibilities for improvement
0.20 – 0.29	Mediocre	Need to Check / Review
0.00 – 0.20	Poor	Discard or Review in depth
< - 0.01	Worst	Definitely discard

Ebel ( 1972: 202 ) considers the DP of items acceptable if it is 0.30 and above.

After the application of the DP formula , it is found out that the DP of the test items ranges between 0.35-0.64 as shown in tables ( 5,6,7,8,9,10 &11)

**Table ( 5 )****The Discriminating Power and Difficulty level of Questions One and Two Items ( Recognition Level )**

<b>Task One</b>	<b>Aspects</b>	<b>No. of Items</b>	<b>DL</b>	<b>DP</b>
	<b>Q1: Stress</b>	1	0.71	0.42
2		0.60	0.35	
3		0.67	0.35	
4		0.71	0.42	
5		0.60	0.35	
6		0.64	0.42	
7		0.46	0.35	
8		0.35	0.57	
9		0.67	0.35	
10		0.42	0.42	
<b>Q2: Intonation</b>	1	0.32	0.35	
	2	0.67	0.35	
	3	0.64	0.42	
	4	0.32	0.35	
	5	0.71	0.42	
	6	0.53	0.35	

		7	0.64	0.42
		8	0.57	0.57
		9	0.78	0.42
		10	0.53	0.64

**Table ( 6 )**  
**The Discriminating Power and Difficulty level of**  
**Question One Items ( Stress/Production Level )**

No. of Items	DL	DP
1	0.71	0.42
2	0.60	0.35
3	0.67	0.35
4	0.71	0.42
5	0.60	0.35

**Table ( 7 )**  
**The Discriminating Power and Difficulty level of**  
**Question Two (A)Items (Production Level )**

No. of Items	DL	DP
1	0.67	0.35
2	0.46	0.35
3	0.42	0.42
4	0.32	0.35
5	0.67	0.35

**Table ( 8 )**  
**The Discriminating Power and Difficulty level of**  
**Question Two ( B )Items (Production Level )**

No. of Items	DL	DP
1	0.32	0.35
2	0.53	0.64
3	0.60	0.35
4	0.46	0.35
5	0.53	0.35



**Table ( 9 )**  
**The Discriminating Power and Difficulty level of**  
**Question One Items ( Intonation/Production Level )**

No. of Items	DL	DP
1	0.42	0.57
2	0.35	0.42
3	0.53	0.35
4	0.39	0.35
5	0.53	0.35

**Table (10)**  
**The Discriminating Power and Difficulty level of**  
**Question Two Items ( Production Level )**

No. of Items	DL	DP
1	0.46	0.35
2	0.64	0.57
3	0.53	0.35
4	0.67	0.35
5	0.42	0.42

**Table ( 11 )**  
**The Discriminating Power and Difficulty level of**  
**Question Three Items (Production Level)**

No. of Items	DL	DP
1	0.71	0.42
2	0.60	0.35
3	0.32	0.35
4	0.78	0.42
5	0.53	0.35

### ***3.7 Test Administration***

After checking its validity and reliability , the achievement test in its final version (see Appendix1) has been applied on the selected sample of students who are 123 on 30<sup>th</sup> of April 2013 . Each tete is given a test paper and a sheet paper on which he/she is required to record his/her responses . Instructions on how to answer each question are given clearly in order to avoid any misunderstanding or ambiguity. All the students have answered test items within the time allotted, which is ranged between ( 55-60 ) minutes.

### ***3.8 Scoring Scheme***

For the purpose of objectivity and reliabilty , an accurate scoring scheme has been developed for the whole achievement test . Because test scores are used to assist in making decisions about individuals, the scheme used to arrive at these scores is a crucial part of the measurement processes ( Bachman & Palmer, 1996 : 193).

Each item of the test is marked as either correct or incorrect . Two marks are given for any correct answer on each item and zero for the wrong and not answered one at both recognition and production levels .

### ***3.9 Statistical Means***

The statistical methods used in the analysis and interpretation of the collected data are the following :

1. Person Correlation Coefficient formula is used to compute the reliability of the two sets of scores ( Downie &Health, 1983:99 ) .

$$r = \frac{n \sum Xy - \sum X \sum y}{\sqrt{[N \sum X - (\sum X)^2][N \sum y - (\sum y)^2]}}$$

Where:

$r$  = the correlation coefficient .

$n$  = represents the number of participants .

$x$  = the scores of the first test .

$y$  = the scores of the second test .

2. One dependent sample t-test formula is used to find out the level of the sample testees in recognition and production skills. The following formula is used (Madsen,1983:170)

$$t = \frac{\bar{x} - M}{S / \sqrt{n}}$$

Where:

$t$  = t-test

$\bar{x}$  = mean

$M$  = theoretical mean

$S$  = standard deviation

$n$  = number of subjects

3. Theoretical means is used to extract the standard deviation

$$\text{Theoretical mean} = \frac{\text{Higher score} + \text{Lower score}}{2}$$

4. To find the difficulty of the test items , the following formula is used:

$$DL = \frac{Hc + Lc}{N}$$

where:

DL= difficulty level

HC= the number of the testees in the upper group who answer the item correctly

LC= the number of the testees in the lower group who answer the item correctly

N= the total number of testees

( Valette, 1977:38)

4. Discriminating power can be obtained by using the following formula :

$$DP = \frac{RU - RL}{\frac{1}{2} N}$$

Where :

DP = Discriminating Power

RU=The number of students in the upper group who answer correctly.

RL= The number of students in the lower group who answer correctly.

N= the total number of students.

( Gronlund , 1977 : 112 )

## Chapter Four

### *Analysis of Data and Discussion of Results*

#### ***4.0 An Introductory Note***

In this chapter the collected data have been analysed and the obtained results are discussed in order to achieve the aims of this study through answering its questions and verifying its hypotheses as follows :

#### ***4.1 Students' General performance***

In order to answer the second question raised by this study which states: “ How do EFL college students perform in the area of phonological emphasis, In other word, are there any significant differences in performing phonological emphasis between EFL college students' mean scores on one hand, and the theoretical mean scores, on the other hand ?”, students' mean scores and standard deviation in phonological emphasis are obtained. The obtained results indicate that the mean scores and standard deviation of the learners' performance in general ( at both recognition and production levels ) are **53** and **14.96**, respectively. Then t-test formula for one dependant sample has been applied in order to compare between the obtained mean scores, on one hand and the theoretical mean scores, on the other hand . As a result, the computed t-value is **2.59** whereas the tabulated one is **1.96** at **0.05** level of significance with a degree of freedom **122**, as shown in Table (12) .

**( Table 12)**  
**The Mean Scores , Standard Deviation and T.Values of Students’  
 Performance**

Sample	Obtained Mean Scores	Theoretical Mean scores	SD.	T- Value		DF	Levels of Significance
				Comp.	Tabu.		
123	53	56.5	14.96	2.59	1.96	122	0.05

Since the computed t-value is higher than the tabulated one, it means that there is a significant difference between student’s mean scores of performance which is **53** and the theoretical one which is **56.5** and this difference is in favour of the latter one. This result illustrates that the fourth year students’ general level of performance in the area of phonological emphasis (at both recognition and production levels), is less than the accepted level of success, no more no less. It means that EFL college students face difficulty in this area . Accordingly, the first hypothesis which states that “The average of EFL college students’ performance is within the theoretical mean of performance in the various aspects of phonological emphasis”, is rejected .

#### ***4.2.Students’ Performance at the Each of the Two Levels:***

In order to answer the third question of this study which states: “ Are there any significant differences in those students’ mean scores in recognizing phonological emphasis, on one hand and their mean scores in producing phonological emphasis, on the other hand?”, students’ mean scores and standard deviation in phonological emphasis, at each of the intended levels are obtained as follows:

### ***4.2.1 Students' Performance at Recognition Level***

As shown in Table (13) , the mean scores of the subjects' performance is **25** ,the standard deviation is **7.38** and the theoretical mean scores of their performance is **24**. The t-test formual for one sample is used. Results show that the computed t-vale is **1.49** and the tabulated one is **1.96** at the level of significance **0.05** with a degree of freedom **122**. Since the computed t-value is less than the tabulated t-value, it means that there are no significant differences between the obtained mean scores and the theoretical mean scores of EFL college students' performance at the recognition level. This result indicates that EFL college students are at the avarage level of performance in recognizing the various aspects of phonological emphasis.

### ***4.2.2. Students' Performance at Production level***

Table ( 13 ) also indicates that the mean scores and standard deviation of the students' performance at the production level are **33** and **10.56**, respectively . The t-test formula for one sample is applied. The compued t-value is **3.68**, while the tabulated one is **1.96** at **0.05** level of significance and **122** degree of freedom. Since the computed t-value is higher than the tabulated one , it means that there are significant differences between students' level of performance in producing phonological emphasis and the theoretical mean scores of performance . In other words, these results show that EFL college students are below the average level of producing the various aspects of phonological emphasis, wheras they are at the average level in recognizing them. Accordingly, the second hypothesis which states that "There is no significant difference between EFL college students' mean scores in recognizing phonological emphasis, on one hand, and their mean scores in producing it, on the other hand" is rejected .

**( Table 13 )**  
**The Mean Scores , Standard Deviation and T.Values of Students’**  
**Performance at Recognition & Production Level**

Level	Sample	Obtained Mean Scores	Theoretical Mean score	SD.	T-value		DF	Levels of Significance
					Comp.	Tabu.		
Recognition	123	25	24	7.38	1.49	1.96	122	0.05
Production	123	33	36.5	10.56	3.68	1.96	122	0.05

### ***4.3 Comparison of Students’ level of Performance between the various Aspects of Phonological Emphasis***

In order to answer the fourth question of this study which states: “Are there significant differences in those students’ mean scores of performance among the various aspects of phonological emphasis?”(at both recognition and production levels), students’ mean scores, standard deviation, and t-value in the phonological emphasis at each of the two values are obtained as follows:

#### ***4.3.1 Students’ Recognition of the Various Aspects of Phonological Emphasis:***

Table ( 14 ) also indicates that the mean scores and standard deviation of the students’ performance in recognizing stress are **17.15** and **10.52**, respectively . The t-test formula for one sample is applied. The computed t-value is **1.21**, while the tabulated one is **1.96** at **0.05** level of significance and **122** degree of freedom. Table ( 14 ) also illustrates that the mean scores and standard deviation of the students’ performance in recognizing intonation are **16.75** and **9.35**, respectively . The t-test formula for one sample is applied. The computed t-value is **1.56**, while the tabulated one is **1.96** at **0.05** level of significance and **122** degree of freedom.



( Table 14 )  
**The Mean Scores , Standard Deviation and T.Values of Students’  
 Recognizing of the Various Aspects of Phonological Emphasis**

Aspects	Sample	Obtained Mean Scores	Theoretical Mean scores	SD.	T-value		DF	Levels of Significance
					Comp.	Tabu.		
Stress	123	17.15	16	10.52	1.21	1.96	122	0.05
Intonation	123	16.75	16	9.35	1.56	1.96	122	0.05

Since the computed t-value in both aspects are less than the tabulated ones , it means that there are no significant differences between students’ levels of performance in recognizing the various aspects of phonological.

### ***4.3.2 Students’ Production of the Various Aspects of Phonological Emphasis:***

A comparison between students’ mean scores in producing the two aspects ( intonation and stress ) is done .Table ( **15** ) illustrates that the mean scores and standard deviation of the students’ producing of stress are **14.47** and **2.03**, respectively . The t-test formula for one sample is applied. The computed t-value is **2.61**, while the tabulated one is **1.96** at **0.05** level of significance and **122** degree of freedom. Whereas the mean scores and standard deviation of the students’ producing of intonation are **17.32** and **2.44**, respectively. The t-test formula for one sample is applied. The computed t-value is **4.4**, while the tabulated one is **1.96** at **0.05** level of significance and **122** degree of freedom. This means that students’ performance in producing stress is better than their performance in producing intonation . Accordingly, the third hypothesis which states that: “ There are no significant differences in EFL college students’ performance among the various aspects of phonological emphasis” , is rejected.

**( Table 15 )**  
**The Mean Scores , Standard Deviation and T.Values of Students’**  
**Production of the Various Aspects of Phonological Emphasis**

Aspects	Sample	Obtained Mean Scores	Theoretical Mean scores	SD.	T-value		DF	Levels of Significance
					Comp.	Tabu.		
Stress	123	14.47	14	2.03	2.61	1.96	122	0.05
Intonation	123	17.32	16	2.44	4.4	1.96	122	0.05

#### ***4.4 Students’ Performance in the Various Test Aspects***

This Section deals with the analysis of the collected data according to the different test items. It presents the ranking order of the test items and the percentages of the correct and incorrect answers which are organized in a descending order at both recognition and production levels, as follows:

##### **4.4.1 At the Recognition Level**

The first task of the test includes two questions which deal with recognizing the meaning of intonation and stress. Table (16) displays the rank order for the percentages of the correct and incorrect answers . It is worth stating that the same cutting point is adopted which is 50%. This means that success is attained by scoring 50 and above out of 100.

In the first question, which concerns with stress, the range order for the percentages of the correct answers is shown in Table (16) . Results reveal that the percentages of correct answers range between **84%** and **65%** with average level **73%**. It is worth noting that the success here is attained by scoring **50%** and above. Table (16) also illustrates that the first group consisting the following items **1 , 2 , 5 , 9 , 8 , 10, 3, 4, 6, and 7** range between **84** and **65**, respectively. This indicates that the subjects are able to recognize English Phonological stress easily, in the following items:

1. The term “ Stress ” is used interchangeably with the term ..... C: accent
2. Stress has ..... B: two levels
5. .... are unstressed syllable. C: articles
9. The suffix that influence stress stem is ..... D: ic
8. The word that has different syllables is ..... B: intellect.
10. The word insult / |ins^It / is.....C: verb
3. The sentence that expresses emphasis is ..... C: It was \very boring .
4. The word “ entertain ” has ..... C: three syllables
6. Which sentence states emphasis ? .....A: You \mustn’t talk so loudly.
7. Primary stress is marked by a stroke at the .....A: upper lefthand side

In the second question, which concerns with intonation, the range order for the percentages of the correct answers is also shown in Table (16) . Results reveal that the percentages of correct answers in the items 2, 4 , 5 ,6 , 8, 3,1 , 10 , 7 and 9 range between 80% and 50% with an average level 63%. It is worth noting that the success here is attained by scoring 50% and above. This indicates that the subjects are able to recognize intonation easily, in the following items:

2. ‘Leave me a\lone . This sentence expresses .....B: Command.
4. What a \pity . This sentence expresses ..... .B: exclamation
5. /Can’t you /write to him to//day. This sentence expresses...A: surprising.
6. They’ve ar\rived. The sentence expresses .....B: statement
8. —Take //care. The sentence expresses ..... B: warning
3. -How \nice .This sentence expresses ..... D: exclamation.
1. Has ’John .come .This sentence expresses ..... C: question .
10. I \beg your / pardon . This sentence expresses ..... B: apologies
7. \Shut the // door .This sentence expresses .....B: command
9. / Mind what are you / doing . This is expressing ..... B: warning

**Table (16)**  
**The Correct / Incorrect answer, Rank Order, Percentages of Test Items at Recognition Level**

Aspects	Rank Order	No. of Items	Correct Answer	Percentages	Incorrect Answer	Percentages
<b>Stress</b>	1	1	103	84%	20	16%
	2	2	98	80%	25	20%
	3	5	97	79%	26	21%
	4	9	95	77%	28	23%
	5	8	90	73%	33	27%
	6	10	88	72%	35	28%
	7	3	85	69%	38	31%
	8	4	83	67%	40	33%
	9	6	81	66%	42	34%
	10	7	80	65%	43	35%
<b>Average</b>				<b>73%</b>		<b>27%</b>
<b>Intonation</b>	1	2	98	80%	25	20%
	2	4	95	77%	28	23%
	3	5	88	72%	35	28%
	4	6	88	72%	35	28%
	5	8	72	59%	51	41%
	6	3	70	57%	53	43%
	7	1	68	55%	55	45%
	8	10	66	54%	57	46%
	9	7	65	53%	58	47%
	10	9	62	50%	61	49%
<b>Average</b>				<b>63%</b>		<b>37%</b>

## 4.4.2 At the Production Level

### 4.4.2.1 Question One / Stress

In this question, the students are asked to mark the primary and the secondary stress . Table (17) illustrates that the percentages of correct answers which range between **63** and **42** with an average level **51%** . The subjects have

passed the cutting point. This means that the subjects have attained the level of successful production of phonological aspects in the following items :

1. You study English [ju st^di ɪŋli]
2. How are you? [ hau a:rju: ]
5. Come here, please. [ k^m hiəpli:z ]
3. A week ago. [ əwi:k əgou ]
4. Who did that ? [ hu: dɪd ðæt]

**Table ( 17 )**

**The Correct / Incorrect Answer, Rank Order & Percentages of Test Items in Question One ( Production Level )**

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	1	77	63%	46	37%
2	2	68	55%	55	45%
3	5	60	49%	36	51%
4	3	57	46%	66	54%
5	4	52	42%	71	58%
Average			51%		49%

#### 4.4.2.2 Question Two A

Question Two (A) is concerned with stress assignment on verbs. Table (18) shows that items 1, 3, 4, 5 and 2 are answered correctly with the range 59% and 48% and with an average level 51%. Though, they have achieved the necessary standard in producing phonological aspects, their level of performance in the following items is not convincing :

1. object
3. record
4. rebel
5. enter
2. desert

Table (18)

**The Correct / Incorrect Answer, Rank Order & Percentages of Test Items in Question Two A ( Production Level )**

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	1	73	59%	50	41%
2	3	64	52%	59	48%
3	4	57	46%	66	54%
4	5	55	48%	68	52%
5	2	55	48%	68	52%
Average			51%		49%

#### 4.4.2.3 Question Two B

Question Two (B) also is concerned with stress assignment but on nouns. Table (19) shows that items 3 ,5 , 1, 4 and 2 are answered correctly with the range **62%** and **42%** and with an average level **51%**. Though, they have achieved the necessary standard in producing phonological aspects, their level of performance in the following items is not convincing :

**3. captain 5. hotel 1. language 4 connection 2. Paper**

Table ( 19 )

**The Correct / Incorrect Answer, Rank Order & Percentages of Test Items in Question Two B ( Production Level )**

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	3	77	62%	46	38%
2	5	65	53%	58	47%
3	1	60	49%	63	51%
4	4	58	47%	65	53%
5	2	52	42%	71	58%
Average			51%		49%

### 4.4.3 Task Two/ Intonation

#### 4.4.3.1 Question One

As shown in ( Table 20 ) ,the percentages of correct answers of items 2,1,5,3 and 4 range between 73 and 42 with an average level 54% . Though, the students have achieved the necessary standard in producing phonological aspects, their level of performance in the following items is not convincing :

- 2.( fall-rise ) actually
- 1. ( rise ) opportunity
- 5. ( fall – rise ) afternoon
- 3. ( fall ) confidently
- 4. ( rise-fall ) magnificent

**Table ( 20 )**

**The Correct / Incorrect Answer, Rank Order& Percentages of Test Items in Question One ( Production Level )**

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	2	90	73%	33	27%
2	1	76	62%	47	38%
3	5	60	49%	63	51%
4	3	56	46%	67	54%
5	4	52	42%	71	58%
Average			54%		46%

#### 4.4.3.2 Question Two

In this question, the students are asked to write an appropriate tone mark just in front of the syllable. Table (21) illustrates that the percentages of correct answer in the following items range between 53 and 40 with an average level 47% . This means that the subjects couldn't attain the level of successful production of phonological aspects in the following items :

**2.Can you give me a lift?**

**Possibly. Where to?**

1. This train is for Leeds and York.
3. No! Certainly not ! Go a way !
4. Did you know he'd been convicted of irresponsible driving
5. If I give him money he goes and spends it

Table ( 21 )

The Correct / Incorrect Answer, Rank Order& Percentages of Test Items in Question Two ( Production Level )

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	2	76	53%	67	47%
2	1	74	52%	69	48%
3	3	63	40%	80	60%
4	4	60	42%	83	58%
5	5	56	40%	87	60%
Average			45%		55%

#### 4.4.3.3 Question Three

In this question, the students are asked to write an appropriate tone mark just in front of the syllable. Table (22) illustrates that the percentages of correct answers in the following items range between **52** and **43** with an average level **49%** . This means that the subjects couldn't attain the level of successful production of phonological aspects in the following items :

4. The 'bus was \ late
5. v most of them
- 2./When did you 'say
3. 'What was the\ name of the ' place.
1. 'Only when the Vwind 'blow



**Table (22)**  
**The Correct / Incorrect Answer, Rank Order& Percentages of Test Items in**  
**Question Three ( Production Level )**

Rank Order	Items	Correct Answer	Percentages	Incorrect Answer	Percentages
1	4	68	52%	55	48%
2	5	61	50%	62	50%
3	2	58	47%	65	53%
4	3	55	48%	68	52%
5	1	53	43%	70	57%
Average			48%		52%

### ***4.5 Discussion of the Results***

It is clear that , EFL college students face difficulties in performing the various aspects of phonological emphasis, in general . Accordingly, the second aims which states “finding out whether EFL college students’ face any difficulties in performing the various aspects of phonological emphasis, at each of recognition and production levels” is achieved .

The obtained results also indicate that students’ ability in recognizing the various aspects of phonological emphasis is better than their ability in producing them. This means that there are significant differences between the two levels ( recognition and production levels). Accordingly, the third aims which states “finding out whether there are any significant differences in phonological emphasis between the two levels of EFL college students’ performance ( recognition and production ) is attained .

Concerning ( 4.3 ) , a comparison between students’ mean scores at recognizing the two aspects ( intonation and stress ) has been calculated. Results show that subjects’ performance in stress is better than their performance in intonation . According to these results, there are significant differences between students’ performance among the various aspects of phonological emphasis.

This means that the fourth aim which states “finding out whether there are any significant differences in EFL college students’ performance among the various aspects of the phonological emphasis” is achieved .

The researcher concludes that, students who have trouble using the right stress and intonation , speak native languages with very different rules. English is a stressed language, and this means that more attention should be paid to where to put the stress in a word or sentence, rather than the number of syllables. So most common mistakes with stress and intonation are:

## **A: Stress:**

### **1.Word Stress**

Word stress is very regular in Arabic. In English, word stress changes frequently and can alter the meaning and lexical category of a word. For example, items (1),(2) and (3) in the question (2A)( production level ), (**'object** ) is a verb but (**ob'ject**) is a noun, ( **de'sert** ) is a verb but (**'desert**) is a noun and ( **re'cord** ) is a verb whereas (**'record** ) is a noun . Instead, a word is pronounced with a different short vowel even when it is spelled the same. Because of the irregularity of stress in English, Arabic speakers often have a hard time learning and understanding the differences in English words.

### **2: Sound Elision**

The elision of sounds is a common phonetic feature of English. Elision is the dropping of a sound in the middle of a word, or between words, when verbalizing a sentence or phrase. This often occurs with initial or final word vowels, or sometimes with entire syllables. For example of elision item ( 3 ) in question (Two B) "**cap'n**" instead of "**captain**". In Arabic, spelling is much more closely related to sounds; and because of this, sounds are rarely omitted.

### **3: Individual Sounds**

Speech sounds in a language are not the same thing as the letters of a language's alphabet. The individual speech sounds of a language are called phonemes. There are 20 consonants in the English alphabet; however, there are 24 consonant phonemes. Additionally, there are only six vowels in the English alphabet, when counting "y," but there are 22 vowel phonemes. When it comes to Arabic, there are 28 consonant phonemes and eight vowel phonemes. With four more consonant phonemes and 14 short vowel phonemes, Arabic is a consonant-heavy language as compared to English.

### **4: Sound Combinations**

The sound combinations found in Arabic are also quite different from those found in English. Even though Arabic is a consonant-heavy language, English uses many more consonant clusters to form words. Consonant clusters refer to phoneme groupings, not alphabet letters. Some two-consonant clusters are found at the beginning of Arabic words, but Arabic does not have any initial three-consonant clusters. English also has numerous three- and four-consonant clusters found at the ends of words, whereas Arabic does not. To compensate for this difference, Arabic speakers often insert a short vowel sound to break up consonant clusters when speaking English. For example, they might say "nexist" instead of "next."

## **B: Intonation:**

### **1. No Rising Pitch**

This is the intonation mistake, which is encountered most often. Yes/No questions typically have a rising pitch towards the end, and lots of students end their sentences flat so they don't sound like questions at all: Do you like chocolate? . They sound like statements. Students often have more trouble imitating the rising than the falling intonation.

## 2. Using the wrong pitch

Students often don't use the right pitch to convey meaning. A sentence in item (1) in question one (Recognition level) ,(Has'John .come) here, it can express completely different feelings: (Has ''John.come) said with a falling intonation expresses general question, while (Has'' John. come ) with a rising pitch expresses surprise. Also item (2), (ˈLeave me aˈlone ) expresses command , while (ˌLeave me a^lone ), expresses impatient command.

3. Concerning the production level ( 4.4 ), and according to results obtained in this level, the students face difficulty in producing the various phonological emphasis for the following reasons :

### 1. Stress on the Wrong Syllable

The student says **hó-tel** instead of **ho-tél** in item (5) in question two (B). This type of mistake may lead to misunderstandings, and the speaker's meaning or intention may not be at all clear. An added complication is that there are plenty of words that have a different meaning when they are stressed differently. This is in the case of **ré-bel** and **re-bél**. Finally, if there are too many mistakes with word stress, the listener may become impatient or confused, and this is not good for communication.

### 2. Stress on the Wrong Word

Just like placing the stress on the wrong syllable within a word, placing stress on the wrong word in a sentence may lead to confusion or the speaker's inability to convey exactly what he/she means.

A sentence like, **Tom study English** in item (1) in question one (production level), can be stressed in different ways (stress can be placed on **Tom, study, or English**), all of which convey different meanings. If students

are asked, “**Who studied English?**” they should respond placing the stress on **John**. But if they are asked, “**What did Tom study?**” they should place the stress on **English**. Also a sentence like “**John got a new job**” in items (3), can be stressed in different ways (stress can be placed on **John, new or job**), all of which convey different meanings. If students are asked, “**Who got a new job?**” they should respond placing the stress on **John**. But if you ask them, “**What did John get?**” they should place the stress on **job**.

### **Pitch movement**

Students often don't use the right pitch in a sentence ;therefore, they face difficulty in drawing the underneath diagram . Some examples of pitch movement , items (1) , '**Only when the wind blow.** , item (2) ./ **When did you say,** etc... .The researcher concludes that there are significant differences in EFL university students' performance between the various aspects of phonological emphasis.

## Chapter Five

### *Conclusions , Recommendations , Suggestions for Further Studies*

#### **5.1 Conclusions**

The findings of the present study lead to the following conclusions :

1. Fourth stage EFL College students are able to recognize the various aspects of the phonological emphasis easily without any difficulty.
2. Fourth stage students face difficulties in producing the various aspects of the English phonological emphasis .
3. The students face difficulty in drawing pitch movements ,i.e. the subjects fail to pass the cutting point which is 50%.
4. The students face difficulty in marking the tone in front of the syllable , i.e. they have limited knowledge in English tones.
5. The students are incapable of marking the stress on both,verbs and nouns .
6. According to the results which are obtained, the fourth stage students are effiecent at recognition level but they are less efficient at production level .
7. Very few subjects are able to pass the test successfully and other few subjects are very close to the cutting point of success which is 50% .

## ***5.2 Recommendations***

On the basis of the drawn conclusions, a number of recommendations can be put forward :

1. The study of English intonation and stress is as important as the study of segmental system of language and no one should neglect their importance in the field of English pronunciation. Hence they should be given the attention they deserve, in the process of teaching English Phonetics to college students .
2. College faculty should tell their students that intonation and stress have several functions according to the tones , pitch movement and the placement of stress . All these play important roles in changing the meaning of a word or a sentence .
3. College faculty should concentrate on the accentual function of intonation, especially prominence in English is used to highlight new or important information in an utterance, place special emphasis, and show contrast.
4. College students have to be provided with ample opportunities on reading loudly examples containing various phonological emphasis with different functions .
5. Students' awareness of the four common functions of English intonation should be raised so as to convey information effectively.

6. Students should know that intonation, which is one part of the structure of interaction, makes it easier for a listener to understand what a speaker is trying to convey.
7. It is advisable to enable EFL college students to listen to CDs recorded by native speakers of English in order to make the students familiar with intonation , stress and pitch movement .
8. Students should be asked to do more practice after class and get ready for presentation during the next session in order to realize well where to use various aspects of phonological emphasis in their speech.

### ***5.3 Suggestions for Further Studies***

The following suggestions could be suitable for further studies :

1. Investigating the effectiveness of Task Based method in teaching phonological emphasis to EFL College students .
2. Assessing EFL College students' performance in grammatical emphasis.
3. Studying EFL students' Performance in phonological emphasis at other stage of learning .



## **Appendix ( A )**

### **The Achievement Test**

**University of Tikrit  
College of Education  
English Department  
Higher studies**

**Dear Sir / Madam**

The researcher intends to carry out a study entitled “ **An Investigation of Iraqi EFL College Students’ Performance in Phonological Emphasis**”

The study aims at :

1. identifying the various aspects of phonological emphasis.
2. finding out whether EFL college students’ face any difficulties in performing the various aspects of phonological emphasis, at each of recognition and production levels.
3. finding out whether there are any significant differences in phonological emphasis between the two levels of EFL college students’ performance ( recognition and production ) .
4. finding out whether there are any significant differences in EFL college students’ performance among the various aspects of the phonological emphasis.

To achieve these aims and verify the hypotheses, an achievement test has been constructed . The test will be applied on the fourth year students at the College of Education for Humanities , University of Diyala. It is divided into two major tasks , the first task assess students' performance at recognition level , whereas the second task assess their performance at production level .

As a specialist in EFL Methodology and linguistics, you are kindly requested to go through the items of the constructed test and decide whether it is valid or not.

Your comments are highly appreciated and many thanks in advance for your cooperation.

*Omar Ali Hussein*

M.A. candidate

**(B) Production Level ( 60m.)**

Test Items	Score	Valid	Invalid	Notes
<p><b><u>Stress</u></b></p> <p><b><i>Q1: Mark the primary and secondary stress in the phrases and sentence transcribed below as the given examples:( 10 m )</i></b></p> <p>John loves Mary [ 'd<sub>3</sub>æ n 'l<sup>^</sup>vz `meri ]</p> <p>1. Tom studies English[tom st<sup>^</sup>diz iŋli]</p>	2			
2. How are you? [ hau a:rju: ]	2			
3. John got a new job[ 'd <sub>3</sub> æ n got ðnju: d3ob ]	2			
4. Who did that ? [ hu: dɪd ðæt]	2			
5. Come here, please. [ k <sup>^</sup> m hiər pli:z ]	2			
<p><b><i>Q2: Mark the stress on the following ( 20 m.)</i></b></p> <p><b>A: Verbs</b></p> <p>1. object 2. dessert 3. record 4. rebel 5. enter</p> <p><b>B: Nouns</b></p> <p>1. language 2. paper 3. captain 4. connection 5. hotel</p>	10      10			
<p><b><u>Intonation</u></b></p> <p><b><i>Q1: Draw an appropriate pitch movement to the given polysyllabic words : ( 10 m. )</i></b></p>				
1. ( rise ) opportunity	2			
2.( fall-rise ) actually	2			

3. ( fall ) confidently	2			
4. ( rise-fall ) magnificent	2			
5. ( fall – rise ) afternoon	2			
<b>Q2: In the following sentences and bits of dialogue, each underlined syllable must be given an appropriate tone mark. Write a tone mark just in front of the syllable ( 10 m. )</b>	2			
1. This train is for <u>Leeds</u> and <u>York</u> .				
2. Can you give me a <u>lift</u> ? <u>Possibly</u> . Where <u>to</u> ?	2			
3. <u>No!</u> Certainly not ! Go a <u>way</u> !	2			
4. Did you know he'd been convicted of irresponsible <u>driving</u> ?	2			
5. If I give him <u>money</u> he goes and <u>spends</u> it	2			
<b>Q3: The following sentences are given with intonation transcribed. Draw underneath diagram to the following sentences as the example below : ( 10 m. )</b> 'Would you 'like some 'more tea ? — — — — —				
1. 'Only when the v <u>wind</u> 'blow	2			
2. / <u>When</u> did you 'say	2			
3. 'What was the \ <u>name</u> of the 'place	2			
4. The 'bus was \ <u>late</u>	2			
5. v <u>most</u> of them	2			

**Omar Ali**  
**M.A. Candidate**

***The Achievement Test***  
***(A) Recognition Level ( 40 m. )***

Items	Score	Valid	In valid	Notes
<p><b><i>Stress ( 20m. )</i></b>  <b><i>Q1: Choose the correct answer</i></b>            1. The term “ Stress ” is used interchangeably with the term .....            A: syllable B: intonation            C: accent D: tone</p>	2			
<p>2. Stress has .....            A: one level B: two levels            C: three levels D: four levels</p>	2			
<p>3. The sentence that expresses emphasis is .....            A: It was 'very \ <u>b</u>oring .            B: It was very boring .            C: It was \ <u>v</u>ery boring .            D: It was 'very ' boring .</p>	2			
<p>4. The word “ entertain ” has .....            A: two syllables            B: one syllable            C: three syllables            D: four syllables</p>	2			
<p>5. .... are unstressed .            A: adverbs B: adjectives            C: articles D: negative.</p>	2			

6. Which sentence states emphasis ? ..... A: You \u201cmustn\u2019t talk so loudly. B: You 'mustn\u2019t talk so \u201cloudly. C: <u>You</u> mustn\u2019t 'talk so 'loudly. D: You mustn\u2019t <u>talk</u> so loudly.	2			
7. Primary stress is marked by a stroke at the ..... A: upper lefthand side B: upper righthand side C: lower lefthand side D: lower righthand side	2			
8. the word that has different syllables is ..... A: correct B: intellect C: equal D: lovely	2			
9. The suffix that influence stress stem is ..... A: able B: ing C: es D: ic	2			
10. The word insult / \u02c9ins^lt / is..... A: noun B: adjective C: verb D: adverb	2			
<b><u>Intonation</u></b> <b><i>Q2: Choose the correct answer :</i></b> 1. Has 'John come .This sentence expresses ..... A: statement B: Request C: Question D: Exclamation	2			
2. 'Leave me a lone . This sentence expresses ..... A: statement B: command C: warning D: question	2			

3. How nice this sentence expresses ..... A: question B: imperative C: apologies D: exclamation				
4. What a pity . This sentence expresses ..... A: WhQ. B: exclamation C: general question D: interrogative	2			
5. Can't you write to him to day. This sentence expresses..... A: surprising B: statement C: interrogative question D: question .	2			
6. They've arrived. The sentence expresses ..... A: command B: statement C: request D: insistent	2			
7. Shut the door .This sentence expresses ..... A: request B: command C: impressed D: statement	2			
8. Take care. The sentence expresses ..... A: request B: warning C: statement D: command	2			
9. Mind what are you doing . This is expressing ..... A: interrogative question B: warning C: request	2			
10. I beg your pardon . This sentence expresses ..... A: statement B: apologies C: greeting D: command	2			





## Appendix ( B )

Subjects' Performance At both Recognition and Production Levels

(1)Subjects' Performance At Recognition Level

(Stress)

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	13	7	65%
2	15	5	75%
3	18	2	90%
4	18	2	90%
5	16	4	80%
6	16	4	80%
7	13	7	65%
8	15	5	75%
9	16	4	80%
10	16	4	80%
11	17	3	85%
12	13	7	65%
13	15	5	75%
14	17	3	85%
15	6	14	30%
16	5	15	25%
17	5	15	25%
18	7	13	35%
19	7	13	35%
20	8	12	40%
21	8	12	40%
22	9	11	45%
23	11	9	55%
24	8	12	40%
25	8	12	40%
26	9	11	45%
27	9	11	45%
28	4	16	20%
29	17	3	85%

<b>30</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>31</b>	<b>5</b>	<b>15</b>	<b>25%</b>
<b>32</b>	<b>9</b>	<b>11</b>	<b>45%</b>
<b>33</b>	<b>8</b>	<b>12</b>	<b>40%</b>
<b>34</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>35</b>	<b>9</b>	<b>11</b>	<b>45%</b>
<b>36</b>	<b>7</b>	<b>13</b>	<b>35%</b>
<b>37</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>38</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>39</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>40</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>41</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>42</b>	<b>17</b>	<b>3</b>	<b>85%</b>
<b>43</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>44</b>	<b>10</b>	<b>10</b>	<b>50%</b>
<b>45</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>46</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>47</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>48</b>	<b>16</b>	<b>4</b>	<b>80%</b>
<b>49</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>50</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>51</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>52</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>53</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>54</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>55</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>56</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>57</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>58</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>59</b>	<b>16</b>	<b>4</b>	<b>80%</b>
<b>60</b>	<b>11</b>	<b>9</b>	<b>55%</b>
<b>61</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>62</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>63</b>	<b>16</b>	<b>4</b>	<b>80%</b>
<b>64</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>65</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>66</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>67</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>68</b>	<b>14</b>	<b>6</b>	<b>70%</b>

<b>69</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>70</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>71</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>72</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>73</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>74</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>75</b>	<b>5</b>	<b>15</b>	<b>25%</b>
<b>76</b>	<b>9</b>	<b>11</b>	<b>45%</b>
<b>77</b>	<b>8</b>	<b>12</b>	<b>40%</b>
<b>78</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>79</b>	<b>17</b>	<b>3</b>	<b>85%</b>
<b>80</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>81</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>82</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>83</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>84</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>85</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>86</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>87</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>88</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>89</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>90</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>91</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>92</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>93</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>94</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>95</b>	<b>9</b>	<b>11</b>	<b>45%</b>
<b>96</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>97</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>98</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>99</b>	<b>12</b>	<b>8</b>	<b>60%</b>
<b>100</b>	<b>18</b>	<b>2</b>	<b>90%</b>
<b>101</b>	<b>13</b>	<b>7</b>	<b>65%</b>
<b>102</b>	<b>14</b>	<b>6</b>	<b>70%</b>
<b>103</b>	<b>15</b>	<b>5</b>	<b>75%</b>
<b>104</b>	<b>10</b>	<b>10</b>	<b>50%</b>
<b>105</b>	<b>8</b>	<b>12</b>	<b>40%</b>
<b>106</b>	<b>9</b>	<b>11</b>	<b>45%</b>
<b>107</b>	<b>14</b>	<b>6</b>	<b>70%</b>

108	15	5	75%
109	15	5	75%
110	13	7	65%
111	13	7	65%
112	17	3	85%
113	11	9	56%
114	13	7	65%
115	14	6	70%
116	17	3	85%
117	12	8	60%
118	9	11	45%
119	8	12	40%
120	16	4	80%
121	15	5	75%
122	9	11	45%
123	13	7	65%

**Subjects' performance in Question two (Recognition Level)  
(Intonation)**

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	4	1	80%
2	5	0	100%
3	5	0	100%
4	4	1	80%
5	5	0	100%
6	5	0	100%
7	3	2	60%
8	4	1	80%
9	3	2	60%
10	1	4	20%
11	4	1	80%
12	0	5	0%
13	4	1	80%
14	1	4	20%
15	0	5	0%

16	3	2	60%
17	4	1	80%
18	0	5	0%
19	4	2	80%
20	2	3	40%
21	4	1	80%
22	2	3	40%
23	2	3	40%
24	2	3	40%
25	2	3	40%
26	0	5	0%
27	0	5	0%
28	1	4	20%
29	5	0	100%
30	5	0	100%
31	0	5	0%
32	3	2	60%
33	0	5	0%
34	3	2	60%
35	0	5	0%
36	0	5	0%
37	3	2	60%
38	2	3	40%
39	2	3	60%
40	3	2	60%
41	3	2	60%
42	5	0	100%
43	4	1	80%
44	5	0	100%
45	5	0	100%
46	4	1	80%
47	5	0	100%
48	5	0	100%
49	1	4	20%
50	3	2	60%
51	3	2	60%
52	3	2	60%
53	2	3	40%
54	4	1	80%

55	4	1	80%
56	5	0	100%
57	2	3	40%
58	2	3	40%
59	3	2	60%
60	3	2	60%
61	3	2	60%
62	4	1	80%
63	4	1	80%
64	2	3	40%
65	3	2	60%
66	4	1	80%
67	1	4	20%
68	2	3	40%
69	3	2	60%
70	1	4	20%
71	2	3	40%
72	2	3	40%
73	2	3	40%
74	3	2	60%
75	2	3	40%
76	0	5	0%
77	0	5	0%
78	1	4	20%
79	1	4	20%
80	4	1	80%
81	5	0	100%
82	4	1	80%
83	3	2	60%
84	2	3	40%
85	4	1	80%
86	4	1	80%
87	3	2	60%
88	2	3	40%
89	3	2	60%
90	3	2	60%
91	3	2	60%
92	5	0	100%
93	4	1	80%

<b>94</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>95</b>	<b>5</b>	<b>0</b>	<b>100%</b>
<b>96</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>97</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>98</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>99</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>100</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>101</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>102</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>103</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>104</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>105</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>106</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>107</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>108</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>109</b>	<b>5</b>	<b>0</b>	<b>100%</b>
<b>110</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>111</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>112</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>113</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>114</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>115</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>116</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>117</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>118</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>119</b>	<b>5</b>	<b>0</b>	<b>100%</b>
<b>120</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>121</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>122</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>123</b>	<b>5</b>	<b>0</b>	<b>100%</b>

## ( 2 ) Subjects' Performance At Production Level

### Subjects' performance in Question one ( Stress )

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	4	1	80%
2	5	0	100%
3	4	1	80%
4	4	1	80%
5	4	1	80%
6	4	1	80%
7	3	2	60%
8	2	3	40%
9	3	2	60%
10	2	3	40%
11	4	1	80%
12	4	1	80%
13	2	3	40%
14	1	4	20%
15	1	4	20%
16	3	2	60%
17	1	4	20%
18	0	5	0%
19	4	1	80%
20	3	2	60%
21	2	3	40%
22	1	4	20%
23	2	3	40%
24	4	1	80%
25	2	3	40%
26	0	5	0%
27	0	5	0%
28	1	4	20%
29	4	1	80%
30	5	0	100%



31	0	5	0%
32	0	5	0%
33	0	5	0%
34	2	3	40%
35	2	3	40%
36	0	5	0%
37	3	2	60%
38	2	3	40%
39	4	1	80%
40	4	1	80%
41	2	3	40%
42	2	3	40%
43	1	4	20%
44	1	4	20%
45	4	1	80%
46	4	1	80%
47	5	0	100%
48	5	0	100%
49	2	3	40%
50	1	4	20%
51	3	2	60%
52	3	2	60%
53	2	3	40%
54	4	1	80%
55	5	0	100%
56	2	3	40%
57	1	4	20%
58	1	4	20%
59	2	3	40%
60	3	2	60%
61	2	3	40%
62	1	4	20%
63	3	2	60%
64	1	4	20%
65	2	3	40%
66	3	2	60%
67	3	2	60%
68	2	3	40%
69	2	3	40%

70	2	3	40%
71	3	2	60%
72	3	2	60%
73	1	4	20%
74	4	1	80%
75	2	3	40%
76	1	4	20%
77	0	5	0%
78	4	1	80%
79	4	1	80%
80	4	1	80%
81	1	4	20%
82	2	3	40%
83	2	3	40%
84	1	4	20%
85	2	3	40%
86	3	2	60%
87	4	1	80%
88	2	3	40%
89	3	2	60%
90	3	2	60%
91	2	3	40%
92	4	1	80%
93	4	1	80%
94	3	2	60%
95	1	4	20%
96	2	3	40%
97	2	3	40%
98	2	3	40%
99	3	2	60%
100	4	1	80%
101	2	3	40%
102	2	3	40%
103	3	2	60%
104	3	2	60%
105	3	2	60%
106	2	3	40%
107	2	3	40%
108	4	1	80%

109	3	2	60%
110	4	1	80%
111	2	3	40%
112	3	2	60%
113	2	3	40%
114	3	2	60%
115	2	3	40%
116	4	1	80%
117	3	2	60%
118	3	2	60%
119	2	3	40%
120	2	3	40%
121	1	4	20%
122	2	3	40%
123	2	3	40%

**Subjects' performance in Question Two A ( Stress )**

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	5	0	100%
2	5	0	100%
3	2	3	40%
4	5	0	100%
5	4	1	80%
6	4	1	80%
7	3	2	60%
8	2	3	40%
9	3	2	60%
10	3	2	60%
11	2	3	40%
12	4	1	80%
13	3	2	60%
14	5	0	100%
15	2	3	40%
16	3	2	60%

17	2	3	40%
18	4	1	80%
19	0	5	0%
20	5	0	100%
21	1	4	20%
22	1	4	20%
23	0	5	0%
24	0	5	0%
25	2	3	40%
26	2	3	40%
27	0	5	0%
28	2	3	40%
29	5	0	100%
30	5	0	100%
31	1	4	20%
32	0	5	0%
33	0	5	0%
34	3	2	60%
35	3	2	60%
36	5	0	100%
37	1	4	20%
38	2	3	40%
39	4	1	80%
40	2	3	40%
41	3	2	60%
42	5	0	100%
43	4	1	80%
44	3	2	60%
45	3	2	60%
46	4	1	80%
47	5	0	100%
48	2	3	40%
49	3	2	60%
50	3	2	60%
51	4	1	80%
52	4	1	80%
53	4	1	80%
54	4	1	80%
55	1	4	20%

<b>56</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>57</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>58</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>59</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>60</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>61</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>62</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>63</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>64</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>65</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>66</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>67</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>68</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>69</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>70</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>71</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>72</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>73</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>74</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>75</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>76</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>77</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>78</b>	<b>0</b>	<b>5</b>	<b>0%</b>
<b>79</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>80</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>81</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>82</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>83</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>84</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>85</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>86</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>87</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>88</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>89</b>	<b>5</b>	<b>0</b>	<b>100%</b>
<b>90</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>91</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>92</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>93</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>94</b>	<b>4</b>	<b>1</b>	<b>80%</b>

<b>95</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>96</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>97</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>98</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>99</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>100</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>101</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>102</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>103</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>104</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>105</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>106</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>107</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>108</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>109</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>110</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>111</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>112</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>113</b>	<b>0</b>	<b>5</b>	<b>0%</b>
<b>114</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>115</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>116</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>117</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>118</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>119</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>120</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>121</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>122</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>123</b>	<b>2</b>	<b>3</b>	<b>40%</b>

**Subjects' performance in Question Two B ( Stress )**

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	4	1	80%
2	4	1	80%
3	4	1	80%
4	2	3	40%
5	3	2	60%
6	2	3	40%
7	4	1	80%
8	2	3	40%
9	3	2	60%
10	5	0	100%
11	0	5	0%
12	2	3	40%
13	4	1	80%
14	5	0	100%
15	2	3	40%
16	1	4	20%
17	1	4	20%
18	2	3	40%
19	0	5	0%
20	2	3	40%
21	3	2	60%
22	2	3	40%
23	0	5	0%
24	0	5	0%
25	1	4	20%
26	0	5	0%
27	1	4	20%
28	2	3	40%
29	5	0	100%
30	5	0	100%
31	0	5	0%
32	0	5	0%

33	0	5	0%
34	0	5	0%
35	2	3	40%
36	4	1	80%
37	3	2	60%
38	5	0	100%
39	4	1	80%
40	2	3	40%
41	0	5	0%
42	5	0	100%
43	2	3	40%
44	2	3	40%
45	4	1	80%
46	4	1	80%
47	2	3	40%
48	5	0	100%
49	2	3	40%
50	2	3	40%
51	4	1	80%
52	1	4	20%
53	4	1	80%
54	3	2	60%
55	1	4	20%
56	3	2	60%
57	1	4	20%
58	2	3	40%
59	2	3	40%
60	4	1	80%
61	4	1	80%
62	3	2	60%
63	4	1	80%
64	0	5	0%
65	1	4	20%
66	4	1	80%
67	2	3	40%
68	2	3	40%
69	1	4	20%
70	2	3	40%
71	3	2	60%



72	1	4	20%
73	1	4	20%
74	1	4	20%
75	0	5	0%
76	1	4	20%
77	1	4	20%
78	1	4	20%
79	3	2	60%
80	4	1	80%
81	2	3	40%
82	3	2	60%
83	2	3	40%
84	1	4	20%
85	5	0	100%
86	4	1	80%
87	4	1	80%
88	3	2	60%
89	4	1	80%
90	1	4	20%
91	0	5	0%
92	3	2	60%
93	3	2	60%
94	3	2	60%
95	1	4	20%
96	2	3	40%
97	2	3	40%
98	3	2	60%
99	2	3	40%
100	1	4	20%
101	5	0	100%
102	3	2	60%
103	4	1	80%
104	3	2	60%
105	4	1	80%
106	4	1	80%
107	3	2	60%
108	1	4	20%
109	3	2	60%
110	3	2	60%

111	1	4	20%
112	2	3	40%
113	4	1	80%
114	2	3	40%
115	3	2	60%
116	3	2	60%
117	3	2	60%
118	2	3	40%
119	5	0	100%
120	2	3	40%
121	3	2	60%
122	2	3	40%
123	2	3	40%

**Subjects' performance in Question One ( Prod. level )  
( Intonation )**

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	4	1	80%
2	3	2	60%
3	5	0	100%
4	4	1	80%
5	3	2	60%
6	5	0	100%
7	3	2	60%
8	4	1	80%
9	3	2	60%
10	1	4	20%
11	4	1	80%
12	0	5	0%
13	4	1	80%
14	1	4	20%
15	0	5	0%
16	3	2	60%
17	4	1	80%

18	0	5	0%
19	4	2	80%
20	2	3	40%
21	4	1	80%
22	2	3	40%
23	2	3	40%
24	2	3	40%
25	2	3	40%
26	0	5	0%
27	0	5	0%
28	1	4	20%
29	5	0	100%
30	5	0	100%
31	0	5	0%
32	3	2	60%
33	0	5	0%
34	3	2	60%
35	0	5	0%
36	0	5	0%
37	3	2	60%
38	2	3	40%
39	2	3	60%
40	3	2	60%
41	3	2	60%
42	5	0	100%
43	4	1	80%
44	2	3	40%
45	3	2	60%
46	2	3	40%
47	3	2	60%
48	5	0	100%
49	1	4	20%
50	3	2	60%
51	3	2	60%
52	3	2	60%
53	2	3	40%
54	4	1	80%
55	3	2	60%
56	2	3	40%

57	2	3	40%
58	2	3	40%
59	3	2	60%
60	3	2	60%
61	3	2	60%
62	4	1	80%
63	4	1	80%
64	2	3	40%
65	3	2	60%
66	4	1	80%
67	1	4	20%
68	2	3	40%
69	3	2	60%
70	1	4	20%
71	2	3	40%
72	2	3	40%
73	2	3	40%
74	1	4	20%
75	2	3	40%
76	0	5	0%
77	0	5	0%
78	1	4	20%
79	1	4	20%
80	4	1	80%
81	5	0	100%
82	4	1	80%
83	3	2	60%
84	2	3	40%
85	4	1	80%
86	4	1	80%
87	3	2	60%
88	2	3	40%
89	3	2	60%
90	3	2	60%
91	3	2	60%
92	4	1	80%
93	4	1	80%
94	2	3	40%
95	5	0	100%

96	2	3	40%
97	3	2	60%
98	3	2	60%
99	2	3	40%
100	4	1	80%
101	1	4	20%
102	2	3	40%
103	4	1	80%
104	3	2	60%
105	3	2	60%
106	4	1	80%
107	3	2	60%
108	3	2	60%
109	5	0	100%
110	2	3	40%
111	3	2	60%
112	4	1	80%
113	3	2	60%
114	2	3	40%
115	3	2	60%
116	4	1	80%
117	2	3	40%
118	4	1	80%
119	2	3	40%
120	3	2	60%
121	4	1	80%
122	3	2	60%
123	4	1	80%

**Subjects' performance in Question Two ( Prod. level )  
( Intonation )**

Subjects	Overall of identification		The Percentage
	Correct answer	Incorrect answer	
1	3	2	60%
2	4	1	80%

3	2	3	40%
4	4	1	80%
5	2	3	40%
6	3	2	60%
7	4	1	80%
8	2	3	40%
9	3	2	60%
10	2	3	40%
11	3	2	60%
12	2	3	40%
13	3	2	60%
14	1	4	20%
15	2	3	40%
16	4	1	80%
17	3	2	60%
18	0	5	0%
19	3	2	60%
20	3	2	60%
21	2	3	40%
22	2	3	40%
23	3	2	60%
24	2	3	40%
25	1	4	20%
26	2	3	40%
27	0	5	0%
28	0	5	0%
29	3	2	60%
30	4	1	80%
31	0	5	0%
32	0	5	0%
33	0	5	0%
34	0	5	0%
35	4	1	80%
36	0	5	0%
37	3	2	60%
38	1	4	20%
39	2	3	60%
40	2	3	40%
41	3	2	60%

42	1	4	20%
43	1	4	20%
44	1	4	20%
45	2	3	40%
46	3	2	60%
47	2	3	40%
48	1	4	20%
49	2	3	40%
50	4	1	80%
51	2	3	40%
52	2	3	40%
53	3	2	60%
54	3	2	60%
55	1	4	20%
56	3	2	60%
57	2	3	40%
58	2	3	40%
59	2	3	40%
60	3	2	60%
61	3	2	60%
62	1	4	20%
63	0	5	0%
64	4	1	80%
65	3	2	60%
66	2	3	40%
67	2	3	40%
68	1	4	20%
69	3	2	60%
70	2	3	40%
71	1	4	20%
72	2	3	40%
73	0	5	0%
74	3	2	60%
75	2	3	40%
76	1	4	20%
77	2	3	40%
78	1	4	20%
79	1	4	20%
80	2	3	40%

81	3	2	60%
82	3	2	60%
83	2	3	40%
84	1	4	20%
85	4	1	80%
86	3	2	60%
87	3	2	60%
88	1	4	20%
89	3	2	60%
90	3	2	60%
91	2	3	40%
92	3	2	60%
93	2	3	40%
94	3	2	60%
95	4	1	80%
96	0	5	0%
97	2	3	40%
98	3	2	60%
99	3	2	60%
100	3	2	60%
101	1	4	20%
102	3	2	60%
103	4	1	80%
104	3	2	60%
105	3	2	60%
106	3	2	60%
107	3	2	60%
108	2	3	40%
109	3	2	60%
110	2	3	40%
111	1	4	20%
112	3	2	60%
113	3	2	60%
114	0	5	0%
115	4	1	80%
116	2	3	40%
117	2	3	40%
118	3	2	60%
119	3	2	60%



<b>120</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>121</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>122</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>123</b>	<b>3</b>	<b>2</b>	<b>60%</b>

**Subjects' performance in Question Three ( Prod. level )  
( Intonation )**

<b>Subjects</b>	<b>Overall of identification</b>		<b>The Percentage</b>
	<b>Correct answer</b>	<b>Incorrect answer</b>	
<b>1</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>2</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>3</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>4</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>5</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>6</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>7</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>8</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>9</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>10</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>11</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>12</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>13</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>14</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>15</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>16</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>17</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>18</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>19</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>20</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>21</b>	<b>2</b>	<b>3</b>	<b>40%</b>

22	2	3	40%
23	0	5	0%
24	5	0	100%
25	2	3	40%
26	3	2	60%
27	4	1	80%
28	0	5	0%
29	5	0	100%
30	4	1	80%
31	0	5	0%
32	0	5	0%
33	2	3	40%
34	4	1	80%
35	1	4	20%
36	0	5	0%
37	4	1	80%
38	4	1	80%
39	4	1	80%
40	2	3	40%
41	4	1	80%
42	3	2	60%
43	2	3	40%
44	2	3	40%
45	2	3	40%
46	4	1	80%
47	3	2	60%
48	5	0	100%
49	2	3	40%
50	2	3	40%
51	3	2	60%
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67	3	2	60%
68	2	3	40%
69	1	4	20%
70	4	1	80%
71	5	0	0%
72	3	2	60%
73	2	3	40%
74	1	4	20%
75	4	1	80%
76	2	3	40%
77	4	1	80%
78	2	3	40%
79	3	2	60%
80	5	0	100%
81	2	3	40%
82	2	3	40%
83	2	3	40%
84	2	3	40%
85	1	4	20%
86	4	1	80%
87	2	3	40%
88	2	3	40%
89	4	1	80%
90	3	2	60%
91	2	3	40%
92	3	2	60%
93	1	4	20%
94	2	3	40%
95	2	3	40%
96	3	2	60%
97	2	3	40%
98	2	3	40%
99	3	2	60%

<b>100</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>101</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>102</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>103</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>104</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>105</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>106</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>107</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>108</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>109</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>110</b>	<b>1</b>	<b>4</b>	<b>20%</b>
<b>111</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>112</b>	<b>0</b>	<b>5</b>	<b>0%</b>
<b>113</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>114</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>115</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>116</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>117</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>118</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>119</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>120</b>	<b>3</b>	<b>2</b>	<b>60%</b>
<b>121</b>	<b>2</b>	<b>3</b>	<b>40%</b>
<b>122</b>	<b>4</b>	<b>1</b>	<b>80%</b>
<b>123</b>	<b>2</b>	<b>3</b>	<b>40%</b>

## المخلص

تختص الرسالة الموسومة " استقصاء أداء الطلبة الجامعيين في مجال التوكيد الصوتي " بدراسة أسلوب التأكيد في المجال الصوتي مثل التنغيم والتشديد .  
التوكيد معناه إبراز كلمة معينة لبيان أهميتها في الجملة , وفي هذه الدراسة تم التمييز بين نوعين من التأكيد هما :

1. التوكيد على التركيز والذي يتضمن إظهار عناصر الخطابة وجعلها أكثر بروزا من غيرها في الجملة.
2. التوكيد من أجل التشديد والذي من خلاله يتم التأكيد على المعنى الموجود في الجملة .

تهدف هذه الدراسة إلى :

1. تحديد مختلف أنواع التوكيد الصوتي
2. معرفة فيما اذا كان طلبة الجامعة المتعلمين اللغة الانكليزية - لغة أجنبية يواجهون أي صعوبات في اداء مختلف انواع الجوانب الصوتية في كلا المستويين (التمييز والانتاج) .
3. معرفة فيما اذا كانت هناك أي فروق ذات دلالة احصائية في اداء هؤلاء الطلبة للتوكيد الصوتي بين كلا المستويين ( التمييز والانتاج) .
4. معرفة فيما اذا كانت هناك اي فروق ذات دلالة احصائية في اداء طلبة الكلية بين مختلف انواع التوكيد.

ومن المفترض ان تتحقق هذه الاهداف من خلال الاجابة على الاسئلة الاتية :

1. ماهي انواع الجوانب التوكيدية الصوتية ؟
2. كيف يؤدي طلبة الكلية مختلف الجوانب الصوتية ؟ وبعبارة اخرى , هل هناك اي فروق ذات دلالة احصائية في اداء الجوانب الصوتية بين متوسطات درجات طلبة الكلية من جهة ومتوسطات الدرجات النظرية من جهة اخرى.

٣. هل توجد فروق ذات دلالة احصائية بين متوسطات درجات هؤلاء الطلاب في تمييز الجوانب الصوتية من جهة , ومتوسطات درجاتهم في انتاج الجوانب الصوتية من جهة اخرى.

٤. هل هناك فروق ذات دلالة احصائية بين متوسطات درجات هؤلاء الطلاب في ادائهم مختلف انواع الجوانب التوكيدية الصوتية في كلا المستويين ( التمييز والانتاج ) ؟

ومن أجل ذلك تم وضع الفرضيات التالية :

١. ان متوسط اداء طلبة الكلية ( متعلمي اللغة الانكليزية لغة اجنبية ) هو بنفس مستوى متوسط الدرجات النظرية لادائهم في مختلف انواع التوكيد الصوتي .

٢. لا توجد فروق ذات دلالة احصائية بين متوسطات درجات الطلبة في تمييز مختلف انواع التوكيد الصوتي من جهة , وانتاجها من جهة اخرى.

٣. لا توجد فروق ذات دلالة احصائية في اداء طلبة الكلية بين مختلف انواع التوكيد الصوتي.

ومن أجل الاجابة على الاسئلة وتحقيق الفرضيات التي وضعت لهذه الدراسة , تم بناء اختباريغطي مختلف انواع الجوانب التوكيدية الصوتية والمكون من مستويين هما ( التمييز والانتاج.

تم اختيار المرحلة الرابعة و المتكونة من ( ١٢٣ ) طالب من قسم اللغة الانكليزية , كلية التربية للعلوم الإنسانية , جامعة ديالى , لتمثيل عينة هذه الدراسة. طبق الاختبار على هذه العينة التي تم اختيارها بعد استخراج صدقه وثباته وقوة التمييز ومستوى الصعوبة لفقراته. طبقت معادلة الاختبار التائي لعينة واحدة لتحديد فيما اذا كان هناك فروق دالة بين مستوى العينة في تمييز وانتاج مختلف انواع التوكيد الصوتي وكذلك فيما اذا كان هناك فروق دالة في اداء الطلبة بين مختلف انواع التوكيد الصوتي.

أظهرت النتائج أن مستوى طلبة المرحلة الرابعة في مستوى التمييز كانوا كفويين بينما في مستوى تكوين الجوانب التوكيدية الصوتية كانوا غير ذلك .

و على ضوء هذه النتائج, وضع الباحث عدد من الاستنتاجات والتوصيات والمقترحات وفيما يلي بعض منها :

### الاستنتاجات

١. طلبة المرحلة الرابعة قادرين على تمييز مختلف انواع التوكيد الصوتي بسهولة و بدون اي صعوبة.

٢. يواجه طلبة المرحلة الرابعة صعوبات في انتاج مختلف انواع التوكيد الصوتي .

٣. يواجه طلبة المرحلة الرابعة في رسم حركات حدة الصوت , اي ان الطلاب فشلوا في الوصول الى مستوى النجاح والتي تمثل ٥٠ % .

### التوصيات

١. ان دراسة التنغيم والتشديد تعد من الدراسات المهمة للنظام الصوتي ولا ينبغي لأحد ان يهمل هذه أهميتها في علم الصوت وبالتالي ينبغي ان تعطي ماتستحقه من اهتمام في عملية تدريس علم الصوت لطلبة الكلية.

٢. ان يجلب الاستاذ الجامعي انتباه طلبته الى مختلف وظائف التشديد والتنغيم والتي تؤدي الى اعطاء الجملة معاني كثيرة وفقا للنبرة التي يتكلم بها المتكلم واستخدام التشديد في الكلام لاعطاء معاني مختلفة .

٣. على الاستاذ الجامعي ان يركز على وظيفة اللكنة او النبرة اثناء الكلام لرفع وعي الطلبة في استخدامها من اجل التأكيد على ما هو مهم في الجملة او في اضهار معلومات جديدة أي اعطاءها تأكيدا خاصا واضهار التباين .

## المقترحات

١. التحقيق من فعالية طريقة بناء المهمة في تدريس الجوانب الصوتية لطلبة الكلية.
٢. تقييم اداء طلبة الكلية في الجوانب التوكيدية النحوية.
٣. دراسة اداء طلبة الكلية في الجوانب الصوتية في مراحل اخرى من التعلم .