IMPROVING MALAGASY LEARNERS' ENGLISH INTONATION IN "CLASSE DE PREMIÈRE"THROUGH TAPED DIALOGUES

C.A.P.E.N Dissertation

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To parents who strive to give their children both roots and wings, as mine have lovingly given me.

Acknowledgments

We are deeply grateful to the living GOD *for His faithfulness, guidance, peace and love that sustained us day by day.*

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A special thanks goes to Dr. RANDRIAMAMPIONONA Christiane *who has been a tremendous support to us because of her kindness and encouragement, in one way or another, helped us at different stages of our research study.*

We express our sincere gratitude to our parents, friends and classmates for their patience, love and financial support.

However, I have only myself to blame for any inadequacies or errors in this work.

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- ➤ ↘↗ :   Dipping or Fall-rise Intonation
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- ➤ ⟶ :   Level tone
- ➤ ⎯ :   Stressed syllable
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- ➤ +,‖ :   Pause

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INTRODUCTION

In some classes, speaking is given a lower priority than other elements of language such as grammar and vocabulary, and is sometimes relegated to an "end-of-the-day" activity or a five minutes filler to give students some light relief from the "real" work of language learning. It should not be the case though since it is part of the English language. Only about half an hour per week is devoted to oral expression; the students are given too few opportunities to practice speaking despite the fact that their main chance to practice their English is in the classroom because they hardly have any opportunity to speak with a native speaker. Moreover, speaking is not included in most of the tests and examinations i.e. language function is tested in a written form even if it is meant to improve the speaking skill.

Malagasy learners usually forget that language does not consist of mere words and that there is "something behind" which can totally change the meaning of the message. Intonation is among that "something behind" which can change the meaning of a word or a sentence. Speaking is essential to the practice of intonation as well because the learners tend to think that, in English, the most important is to master structures to be understood when communicating. CROFT (1961) wrote politeness as recognition of others people rights in a certain social situation and he added that we can express politeness by the means of lexis, gestures, mimics and, last but not least, intonation.

Rationale

During some of our courses at ENS, we were often interrupted to be corrected or to be told to mind our stress and intonation when reading and speaking, especially while reading. Many mistakes in pronunciation such us hesitation, wrong stress and intonation or breaking the utterances in an awkward way were still found although we were at the University. When we were at the Lycée, we were not used to hearing or speaking enough English as teachers explain lessons in French or in Malagasy. The teacher's main concern was to finish the syllabus so students focus more on grammar, writing and vocabulary to get good marks at the exam. We were always trained for exams not for our future life after our study. As a result, although students learn English for more than 7 years, they are still unable to discuss in English fluently. So, when adults, they want to get a job which requires the ability to speak English, they spend a lot of money following English courses.

What pushes us to deal with this topic is the fact that there are more and more courses which focus on the spoken English to attract teenagers. Why do our students need to follow these courses if teachers give them a sufficient background from school to face their future life? Teaching them the appropriate intonation when conveying a message can be an important item to fill up their luggage.

Objectives

As a future English teacher and being personally previously concerned with the common problem of some students, we have a contribution to find a way to improve Malagasy student's English intonation. We think that it is better and easier to prevent bad habits from the very beginning of a study than to correct them when they are already formed, which means helping students not to speak English with their mother tongue intonation. Bearing all these elements in mind, we mean to propose some suggestions to improve Malagasy learner's English intonation through taped dialogues.

We should take as a responsibility to fill up students' background for them to cope in their future life; so that they will not be ashamed and for us to be proud that we were their teachers.

Students should be taught intonation for them to become intelligible speakers of English and it improves their own comprehension of spoken English as well. Anyway, students who learn English as a foreign language cannot have one hundred percent correct intonation like native speakers of English. The most important is to be understood by a native speakers and understand what is said by a native speaker. Intonation is fundamental: in combination with changes in syllable duration and loudness (sounds and stress), it plays a role in all aspects of speech.

Scope and limitation of the study

Intonation has been described as the most difficult aspect of a foreign language to acquire and is held responsible for numerous instances of breakdown of communication between native and non-native speakers (KINGDON, 1958). To avoid this breakdown of communication, we suggest that students listen to native speakers as much as possible. One

possible way that we have found is the use of taped dialogues. It is just a suggestion, which means that it is not at one hundred sure to fit every region in our country, it is inevitable that teachers are not fully equipped with authentic and audio material.

We could not deal with all the classes in Lycées but only the "Classe de Première" in this research study because if we have chosen the "Classe de Seconde"; students will not understand if the teacher speaks English in class as they were used to hear their teacher explain the lesson in Malagasy whereas the teaching of intonation requires as much speaking as possible. We did not choose the "Classe de Terminale" because students think of the Baccalaureate so the teacher will not have enough time to devote to speaking or to teach intonation. When we talked to an English teacher, he said that our research topic was good and sounds interesting but it may take time and he won't finish the program if he applied the suggestions in our study. From those analyses, we have decided to choose the "Classe de Première" only because the students can understand English and they do not think of the Baccalaureate yet.

<u>Structure of the work</u>

This work consists of three parts. In the first part, we will deal with some theoretical considerations about intonation which includes the study of English intonation, notion of sentence stress and the teaching of intonation through dialogues. The second part will be devoted to a more practical study which is about some investigations through questionnaires and class observations followed by some comments. In the third part, we will see in details six suggested lesson plans; we experimented three of them and some teaching suggestions will be given as well to improve Malagasy learners' English intonation.

PART ONE

1- THEORETICAL CONSIDERATIONS RELATED TO INTONATION

In this part, the general information about the English intonation will be detailed such as pitch, structure, tone and tune. As taped dialogues have been chosen to be a tool to teach the English intonation, some information concerning dialogues will be considered as well.

1-1 Generalities about intonation

Intonation is a part of supra-segmental phonology. It is the way the voice raises or drops in a sentence depending on the word or the position of the word, (HAYCRAFT, 1970). According to the <u>LONGMAN CONCISE ENGLISH DICTIONARY</u>, intonation is the rise and fall in pitch of the voice in speech. In linguistics, *intonation* is the variation of spoken pitch that is not used to distinguish words; instead it is used for a range of functions such as indicating the attitudes and emotions of the speaker, signaling the difference between statements and questions, and between different types of questions, focusing attention on important elements of the spoken message and also helping to regulate conversational interaction. For ALLEN (1954), intonation is the "melody" of speech, the changing pitch of the voice.

In order to reduce the discussion to teachable dimension, we would restrict the use of the term "intonation" to refer only to the variation in direction of the pitch of the voice of the speaker. Some signs and symbols to show the variation of the pitch will be described briefly in that next section.

1-1-1 Transcription conventions of English intonation

As intonation refers to the variation of the pitch direction, the word 'pitch' will be defined later. The tone unit (which consists in dividing a sentence into several chunks) and its elements will be discussed in the "structure" section.

1-1-1-1   Pitch of the English intonation

Pitch is the degree of acuteness or gravity of a tone, produced by the tension and rate of vibration of the vocal cords (KINGDON, 1958). In speaking, pitch is essentially the only physical instrument we manipulate to produce the wanted intonation. The purpose of using different patterns of **pitch height is an aspect of stress** because it serves as a cue to prominence, along with duration, intensity and **pitch movement is the basis for tone and intonation. It** is *to convey specific meanings, ideas, messages, mood, feelings and emotions. The direction of the pitch at the end of sentences or a tone unit communicates meaning.*

"The intonation of an utterance contributes in a significant way to the meaning of the utterance" (BROWN, 1985) so it's important to know the content of an utterance.

1-1-1-2 Structure of the content of an utterance

In the graphic transcription between parallel lines representing the approximate upper and lower limits of the voice, the musical movement of the voice is shown by dashes (—) for stressed syllables and a period (●) to show the unstressed syllables. The syllable which bears the big pitch movement and is also stressed hereafter is called the tonic syllable, is printed in capital letters.
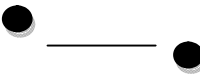
e.g.: AUtumn+ seems to be arriving EARly this year + and so the season of FOGs + will soon be WITH us.

In this example, + indicates a pause between one stretch of speech (a chunk) and the next. Each stretch of speech contains one, and only one, *tonic syllable* which is printed in capital letters. This syllable is in all cases stressed and has a big movement of the pitch of the voice from fairly high to fairly low. Each unit bounded by + and containing a tonic syllable will be called a *tone group* or *tone unit*. (ALLEN, 1954)Such divisions are dependent on the context. Public speakers, for example, tend to pause frequently to make their message clearer or more emphatic, as in political statement but too many pauses can slow down speech and create too many prominent elements, causing the listener in difficulty in comprehending the overall message. All the elements of a unit are constituted by a Head, Prehead, Body, Nucleus and Tail.

The <u>Head</u> is the first stressed word of the utterance, the <u>Prehead</u> is the unstressed word before the Head, the <u>Nucleus</u> is the word or syllable bearing the nuclear or the moving tone, the <u>Body</u> is the words between the Head and the Nucleus and the <u>Tail</u> is the words (stressed or not) after the Nucleus.(KINGDON, 1959)

The nuclear tone of a group falls on its last fully stressed syllable, and can be followed only by unstressed or partially stressed syllables; any full stress coming after a nuclear tone would signify the beginning of a new intonation group in the same utterance. (KINGDON, 1959)

e.g.: "I'll meet him here again, I'm sure"

●	──	●───●	↘	●───
Prehead	Head	Body	Nucleus	Tail

"Other variables, like loudness, speed of delivery, variation in voice and quality I shall call *paralinguistic* features and discuss separately from intonation…the voice range of the individual, high or low, the utterance is placed, I shall include under *paralinguistic* features." (BROWN, 1985)

1-1-1-3 <u>Voice range as paralinguistic</u>

BROWN (1985) represents the speaker's voice range by a space between the two lines of voice (high and low). Each individual has a part of his voice range within which he normally speaks. With some individuals, the range is quite wide and with others quite narrow. There is always some voice range above the normal speech range, what we might call the "squeak" range, and some voice range below, what we might call the "growl" range.

"I take it to include those aspects of speech which we have not yet discussed under the heading of 'rhythm' and 'intonation' but which, nonetheless, affect the meaning of the message." (BROWN, 1985)

It can be represented like this:

"Squeak" range (high)	
Normal speaking range	voice range
"Growl" range (low)	
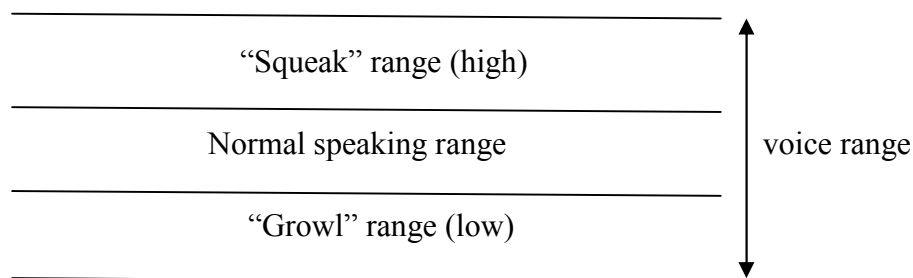
As what has been presented previously, each individual has a part of his voice range within which he normally speaks; for example: individual A normally speaks loudly, and individual B normally speaks very quietly. Suppose they both deviate from their accustomed amplitude and speak more loudly than usual. We may write "go away" said A loudly, and "go away" said B loudly. A's *loudly* may well be louder than B's. B's *loudly* may be no louder than A's normal speech but, since it represents a departure from normal, it may be described as *loud.*

The structure of the sound system involves not only the vowels and consonants, the segmental features, but also stress and intonation, the supra-segmental features. (BROUGHTON et al, 1980)

1-1-2 "Intonation" and "stress" in the English language

Intonation has much in common with stress but both must be carefully differentiated from each other and treated separately.

1-1-2-1 Notion about "sentence stress"

Sentence Stress refers to the process whereby particular words are stressed within an overall sentence; it is more of a consideration for overall fluency.

Sentence Stress is actually the "music" of English, the thing that gives the language its particular "beat" or "rhythm". In terms of listening, it affects how well listeners can understand the utterances they hear. Stressed words carry the meaning or the sense behind the sentence, and for this reason they are called "Content Words" – they carry the content of the sentence. Unstressed words tend to not have a meaning that has more of a grammatical significance – they help the sentence "function" syntactically and for this reason they are

called Function Words (NOTE: sometimes "Function Words" are referred to as "Structure Words").

Sentences	Meaning
1. *I don't think she would write it.*	I don't think that, but someone else does.
2. *I **DON'T** think she will listen to him.*	It is not true that I think that.
3. *I don't **THINK** she will listen to him.*	I don't think that, I know that. Or: I don't think that, but I could be wrong.
4. *I don't think **SHE** will listen to him.*	I think that someone other than her will listen to him.
5. *I don't think she **WILL** listen to him.*	I think that she is will not be willing or agreeable to listening to him.
6. *I don't think she will **LISTEN** to him.*	Instead of listening, she might talk to him.
7. *I don't think she will listen to **HIM**.*	I think that she will listen to someone else than him.

Though stress and intonation must be carefully differentiated from each other and treated separately, "stress, at phrase and sentence level, is closely tied with intonation, since the pitch of the voice moves either up or down on the word which is most heavily stressed" (BROUGHTON,1980)

1-1-2-2 Relation between "intonation" and "stress"

Intonation and stress are two main elements of linguistic prosody. (ALLEN, 1954)

Although intonation is primarily a matter of pitch variation, it is important to be aware that functions attributed to intonation such as the expression of attitudes and emotions, or highlighting aspects of grammatical structure, almost always involve concomitant variation in other prosodic features. In his CAPEN dissertation, RASABO quotes CRYSTAL (1988) who says that "intonation is not a single system of contours and levels, but the product of the

interaction of features from different prosodic systems – *tone, pitch-range, loudness, rhythmicality* and *tempo* in particular". Stress and intonation are signals to the listener. They tell the listener, "This is the important part of the message".

HAYCRAFT writes: "The wrong stress may confuse or alter the meaning of a sentence, the wrong intonation will convey the wrong mood and attitude, and giving the wrong stress and the wrong intonation to a sentence may appear incomprehensible or misleading though the individual sound and grammatical structure are perfect".

Here is a chart to summarize briefly the similarities and differences between stress and intonation.

	Stress	Intonation
Similarities	Main elements of linguistic prosody Signals to the listener	
Symbol	———	——→
Definition	The thing that gives the language its particular "beat" or "rhythm". Stress in the "music" of English	The variation in direction of the pitch of the voice of the speaker. It is the "melody" of speech

In order not to confuse or alter the meaning of a sentence, the different tones and tunes of the English intonation will be explained in the following section.

1-2 **Study of English intonation**

The two basic elements of English intonation are tone and tune. Tone refers to the voice pitch of any stressed syllable and tune refers to the tone of the last deliberately stressed syllable of a sentence or of a sense group (HAYCRAFT, 1970). In other words, the intonation of a sentence depends on the pitch direction of the Tone and Tune.

KINGDON (1959) defines tone as a stress considered from the point of view of the pitch and pitch-change associated with it and tune as a combination of pitches, stresses and tones which, even when isolated from context, gives meaning or feeling to the speech segment on which it is used, even when this is grammatically incomplete. In its simplest, a

tune may be a monosyllable bearing a kinetic tone considered from the point of view of the meaning conveyed.

Intonation makes it easier for a listener to understand what a speaker is trying to express. There are quite a few theories that attempt to explain what intonation does and how it is used in English. Firstly, the listener is able to recognize the grammatical and syntactic structure of what is being said by using the information contained in the intonation, for example, through the pitch direction of a word in a sentence. This is the **grammatical** function of intonation. Secondly, intonation enables us to express emotions and attitudes as we speak. This is the **attitudinal** function of intonation. Thirdly, , intonation can signal to the listener what is to be taken as "new" information and what is already "given"; new information means information that the listener does not know yet and given information means information that the listener already knew before. This is the **discourse** function of intonation.

The active elements of intonation which are tones and tunes are going to be detailed. The tone of the voice is very important because it helps the listener recognize the meaning and the feeling that the speaker wants to convey.

1-2-1 Tones of English utterances

Tones are the falling or rising intonation of any word in a sentence. They always occur in association with stresses. Tones may be divided into two classes: the **Static Tones** or Level Tones in which the voice remains steady on a given pitch throughout the duration of the tone, and the **Kinetic Tones** or Nuclear Tones, in which the pitch of the voice is moving upwards or downwards -or first one and then the other- during the whole duration of the tone. (KINGDON, 1959)

1-2-1-1 The Static tones

The Static Tones are used on the words to which it prominence in the sentence is desired, but to which no particular feeling is attached. It is necessary to distinguish between two types of Static Tones: the High level Tone, which has a value of a full stress, and the Low Level Tone, which has the value of a partial stress and with always falls in the lower half of a voice range.
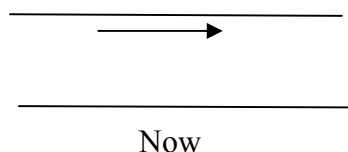
a- <u>High level tone</u>

The tonetic stress-mark system is represented by a vertical arrow above the line of print.

Now

b- <u>Low Level Tone</u>

The tonetic stress-mark system is represented by a vertical arrow below the line of print.

Now

<u>Attitudinal function</u>

We use them to express routine, non-interest.

<u>e.g.:</u>

You will now hear the principal speaker.

It's now or never.

Now, how did you manage that?

Now where did I put my glasses?

1-2-1-2 <u>Kinetic tones</u>

"Kinetic tones may take the form of a rise in pitch, a fall or a combination of falling and rising tones" (KINGDON, 1959). The Kinetic tones are the moving tones; they may take the form of a rise in pitch, a fall, or a combination of rising and falling tones.

a- *Rising Tone*
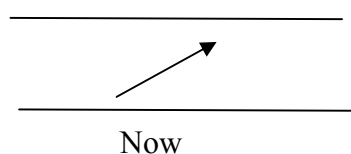
It begins on a pitch slightly below the middle of the normal voice range, and rises to the top. The voice must start at a moderately low pitch to a medium one. The voice-pitch increases over time.

Now

11

In a variety of ways, this tone gives an impression that something more will follow. It is therefore used in yes/no questions, repetition-questions, unfinished statements, open-choice questions, enumerations, and tag questions signaling uncertainty.

Grammatical function

- Yes/ No questions (= ordinary questions)

Shall I come now?↗

Is he waiting for me?↗

· Tag questions (uncertainty)↗
Your name is Anna, isn't it?

Attitudinal function

- To show special interest (even for Wh- question)
- Pausing, hesitant speech

I told him to stay here,↗ to keep quiet and calm.↗

- Asking for repetition

These are used when the speaker has failed to hear or understand, or has forgotten, something, or some part or something, that another person has said. They take the tune High rise on the nuclear tone on the interrogative word:

e.g.: What.↗ (Would you mind repeating what you said?)

What did you say?↗ (A similar request for repetition)

Where's he going?↗ (I didn't catch the name of the place)

Discourse function

· Invitation to continue (e.g. in instructions or directions)

A: You start off on the ring road…↗

B: ☐yes↗

A: turn left at the first roundabout…

B: ☐yes↗

A: and it is in the third house on the left.

b- *Falling Tone*
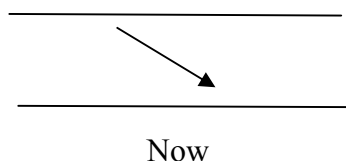
It begins, according to its tonetic context, anywhere from the top to near the bottom, and finishes on the bottom of the normal voice range.

Now

This tone is regarded as more or less "neutral". If someone is asked a question and replies yes or no with a fall tone, it will be understood that the question is answered and there is nothing more to be said. This tone gives an impression of finality. It is used in statements, Wh- questions, and commands, and in tag-questions eliciting agreement.

Grammatical function

-   To definite remark and a plain statement (a complete statement, don't imply any continuation)

You've done it.

-   Order (commands)

Now is the time to do it.

-   Wh- question (= question words) to ask information, suggest a sense of completion, finality, certainty.

Who wrote the report?

Where is it now?

·   Tag questions (certainty)

She's gone, hasn't she?

Attitudinal function

-   Replies

I'm not really sure.

-   Warnings and announcements

Beware of the dog.

c- *Falling-Rising Tone*
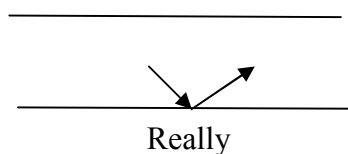
The voice pitch falls on the most important part of the utterance and rises again at the end. It is represented by a falling-rising stress-mark, usually placed above the line of print.

Really

<u>Attitudinal function</u>

This is the hesitant or apologetic or warning tone; it is used on statements to suggest feelings or some other implication. It is not used on questions.

I can't come now, but I could later.

I told him I couldn't do it now.

This tone is usually used in English and it has rather special functions. It may mean "limited agreement" or "response with reservation". It is also used when the speaker is unsure.

- limited agreement

A: I've heard that it's a good school.
B: yes
A: It's not really an expensive book, is it?
B: no

d- *Rising-Falling Tone*
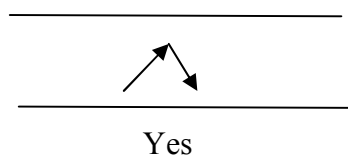
This tone is rarely used in English. It is represented by rising-falling stress mark.

Yes

<u>Attitudinal function</u>

This tone is used to convey strong feelings of approval, disapproval or surprise.

- Strong feeling of approval

A: You wouldn't do an awful thing like that, would you?

B: ↗No↘

A: Isn't the view lovely!

B: ↗Yes↘

- disapproval or surprise

Discourse function

- A statement followed by an explanation

Grammatical function

- Conditional sentence, when the condition is followed by the main clause.

Tunes are an active element of intonation which devotes to be detailed as it also plays a role in giving meaning to an utterance.

1-2-2 Tunes of English utterances

Tunes refer to the tone of the last deliberately stressed syllable of a sentence or of a sense group. (HAYCRAFT, 1970), it is the last word with a falling, rising or combined intonation in a sentence or a unit.

Broadly speaking, we can classify all the English intonation patterns under two types. Type I and II; type I then falls, remaining low for any further unstressed syllable and type II raises from a low tone, continuing the rise for any further unstressed syllable. The two types are capable of very great variety and many combinations. (ALLEN, 1954)

We can have a falling, rising, falling-rising and combined tunes.

a- *Falling Tune*
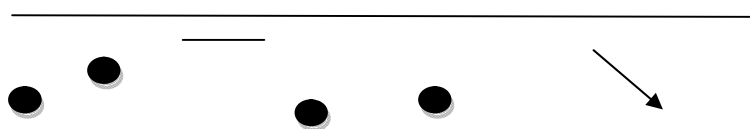
But   he   didn't   see   me   leave   the   house

Tune I (final fall) is used for definite remarks, orders, and question-word question, and carries with it a sense of completion and finality.

Falling tune is the simple straightforward assertion, giving the impression that the speaker makes the statement confidently, expecting no contradiction. (Attitudinal function)

b- *Rising Tune*
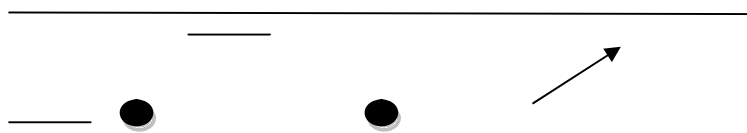
Did   you   see   me   leave   the   house?

Tune II (final rise) is used for other questions, all doubtful remarks, especially those with mental reservations, and carries with it a sense of incompletion.

Rising tune gives the impression that the speaker wishes to convey some insinuation in making the statement, expecting the hearer to understand more than what is said. The statement is made tentatively and hesitantly, leaving the question open to further discussion if necessary. (Attitudinal and discourse function)

c- *Falling-rising tune*
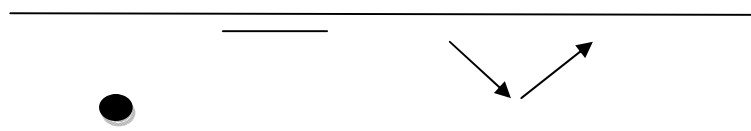
(So it's useless to offer her any)

She   NEVer   drinks   TEA

The second "special stress" (emphatic) of this type of sentence very often falls on the same syllable as the rising intonation. This produces a falling-rising tune, what is sometimes called **wave intonation**.

"Falling-rising tune is the natural tune for the negative of many statements that take the fall tune in their affirmative form." (KINGDON, 1959)

These examples which follow taken from (KINGDON, 1958) are intended to illustrate the above principles. They consist of the two different sentences shown as taking each of the three tunes, each one being followed by an explanation of the feeling conveyed by the tune.

We will label the rising tune as (1), the falling tune as (2) and the falling-rising tune as (3).

(1): I shall see them tomorrow. (Don't be impatient for me to see them- tomorrow will be soon enough)

(2): I shall see them tomorrow. (Straightforward statement- no implication)

(3): I shall see them tomorrow. (I'm sorry I can't see them today, but I hope tomorrow I will)

(1): You needn't to wait for us. (So don't complain- we aren't being unreasonable)

(2): You needn't to wait for us. (Unusual, because too distant and colorless)

(3): You needn't to wait for us (friendly and ingratiating, suggesting that we are thinking of your convenience)

As with Tones, we can have combined tunes.

d- *Combined tunes*

Tune II+ Tune I: sentences beginning with a subsidiary clause or phrase normally have tune II for this introductory part, followed by tune I for the main clause.
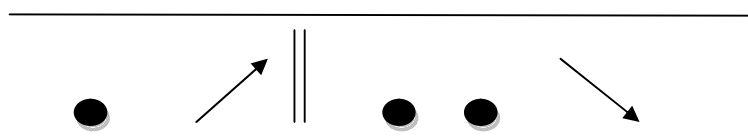
When   he   came   I   asked   him   to   wait

Tune I + Tune II: this is the usual pattern for a sentence where the main clauses is followed by a clause or phrase that strongly qualifies it. It is particularly common with conditions spoken in a hesitant manner.
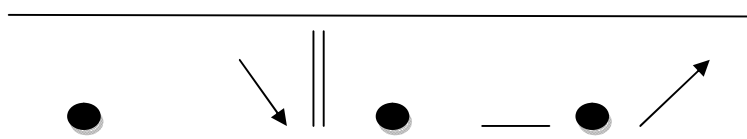
I   eat   steak   when   I   can   get   it

BROUGHTON et al. (1980) write "one of the most versatile techniques for the presentation and practice of phonological, lexical and grammatical items is the dialogue". That is why, the use of dialogues when teaching English intonation has been chosen. Not only dialogues do reflect real communication of ideas between human being, but they also represent natural speech.

1-3 The teaching of the English intonation by means of dialogues

RICHARDS (2001) quotes RIVERS (1964) who writes "Teach the language, not about the language". Learning about the language focuses on the study of structures whereas learning the language for a communicative purpose means actually using the language elements which are made up of language areas and skills when communicating.

1-3-1 Communicative Approach

For SAVIGNON (1983), an approach is a point of view, a philosophy. She adds that a language teaching and learning approach is a point of view about the teaching and learning of language and about language itself; it is a philosophy or a theory, asset of hypotheses and assumptions which provide with a framework proposed in a syllabus.

A Communicative Approach in language teaching starts from a theory of language as communication RICHARDS (2001) He adds "activities that involve real communication promote learning", moreover, it "engages the learner in meaningful and authentic language use (rather than merely mechanical practice of language patterns" and that "this theory thus encourages an emphasis on practice as a way of developing communicative skills".

In this section, we are going to discover some notions about the Communicative Approach and a generality about the relation between approaches ,methods and techniques. Then, we are going to highlight the different communicative activities which constitute the advantages of Communicative Language Teaching.

1-3-1-1 Notions about the Communicative Approach

The Communicative Language Teaching is an approach to the teaching of second and foreign languages that puts emphasis on interaction as both the means and the ultimate goal of learning a language. It is also referred to as "Communicative Approach to rather than the teaching of foreign languages" or simply "the Communicative Approach". JAMES (2003)

The origins of Communicative Language Teaching are to be found in the changes in the British language teaching tradition dating from the late 1960s…while the Audiolingualism (structural linguistics based on repetition and habit) was rejected in the United States in the mid-1960s (RICHARDS, 2001)

The Communicative Approach aims at developing the learners' communicative competence and at providing the learners with opportunities for more exposure to the target language. A communicative competence is the ability to combine functional as well as structural aspects of language for a fully communicative task. LARSEN and FREEMAN (1991) say "preparation for communication will be inadequate if only these (structures) are taught. Students may know the rules of language usage but will be able to use the language. When we communicate, we use language to accomplish some function, such as arguing, persuading, or promising". It is based on the assumption that language learning is achieved through conscious understanding (not mechanical learning). So, it suggests reflexion and creativity but not reflexes and habits. Thus, the central study of the Communicative Approach is the use of the language elements in a communicative task. The main focus of the Communicative Approach is to help learners create meanings rather than to help them develop perfect knowledge of grammar or native-like pronunciation. In Communicative Approach, emphasis is placed on "meaning", that is, the message being created or completed rather than on form.

According to RICHARDS (2001), "Communicative Language Teaching is best considered an approach rather than a method. It refers to a diverse set of principles that reflect a communicative view of language and language learning and that can be used to support a wide variety of classroom procedures. These principles include first that learners learn a language through using it to communicate. Second, authentic and meaningful communication should be the goal of classroom activities. Third, fluency is an important dimension of communication. Forth, communication involves the integration of different language skills. And last, learning is a process of creative construction and involves trial and error."

1-3-1-2 <u>Approaches, methods and techniques</u>

Approaches define the nature of language learning; sometimes theoreticians confuse "approach" with "methods". An approach sets the view and nature of the language whereas methods deal with the teaching of the language according to the approach (RICHARDS and RODGERS, 1986).

According to some linguists, there are many methods from different approaches. After choosing methods of teaching, they take the corresponding techniques and activities to reach the aim of the teaching. There are hierarchical steps and they are interdependent. The first and most important is the approach or the view of the language. The view of language requires the method or methods corresponding to the language. When these methods are put into practice, then deal the techniques and activities that teachers and learners will do in class. In other words, the language learned from theory to practice. The use of techniques and activities is the practice of language teaching and learning in class. Examples: drills, dialogues, information gap, etc…

Learner engagement is then a priority, so let's have a look at the activities appropriate to have the learners involved in a real communication.

1-3-1-3 <u>Communicative activities</u>

PRODROMON (1992) writes that a real communicative activity focus on meaning rather than on form, unpredictability, authenticity of task, motivating material or task, opportunity to express personal feelings, ideas or opinions". HARMER (1983) says that the aim is to encourage students' immediate creativity where they use the language they have just learnt to create their own original sentences. Communicative activities foster the learners' desire to communicate in the target language and help them to understand why they learn the language. In the same manner, they enhance the students' creativity and participation as they can choose by themselves what they want to say.

In general, there are two stages of Communicative activities which are pre-communicative activity and communicative activity.

a- *Pre- communicative activity*

Here, the students are asked to apply and transfer what they have acquired. In order to transfer, the students should have assimilated something. This something refers to linguistic knowledge. At this stage, the learners are not actually required to use this system for communicative purpose but primarily to produce acceptable language that is sufficiently accurate rather than to communicate meanings effectively. The pre-communicative activities take place in the practice stage whereas the communicative activities in the production stage of a lesson plan. (RAVAOMALALA, 1997)

b- *Communicative activity*

By means of communicative activities, the learners are exposed to a situation which allows them to use the language more creatively. Besides, they are involved in activities that give them both the desire to communicate and a purpose which involves them in a varied use of language.

RICHARDS (2001) states that "the range of exercises types and activities compatible with Communicative Approach is unlimited" such as "a variety of games, role plays, simulations, and task-based communication activities have been prepared to support Communicative Language Teaching classes…provided that such exercise enable learners to attain the communicative objectives of the curriculum, engage learners in communication, and require the use of such communicative process as information sharing, negotiation of meaning, and interaction."

As we are more concerned with dialogues in this study, it is worth mentioning that role plays are essential when using dialogues in teaching.

RICHARDS (2001) points out that "new teaching points are introduced with dialogues, followed by controlled practice … the teaching point are then contextualized… this serves as an introduction to a freer practice activity, such as a role play or improvisation." VINEY (1985) writes "in role plays, the students are asked to act characters and to speak as they think the character would speak in a given situation. It is important to set up the situation clearly and to define the roles which learners are expected to play. Sometimes, role plays will parallel situation in the students' book fairly closely. On the other occasions, learners will

need to improvise a situation, working out the details of the conversation as the role play has been sketched out only briefly in the teachers' notes"

As this work is intended to show how important listening is within the other skills, it is very appropriate to use the Communicative Approach. Moreover, in this research, we propose the use of taped dialogues which requires approaches that are communicative.

1-3-2 Dialogues for teaching purpose

In the preceding section, we have seen the generalities about the Communicative Approach. It is worth mentioning why we combined the Communicative Approach with the use of dialogues.

"It is possible to use a dialogue at the most elementary level, even in the first lesson" (BROUGHTON et al ,1980). We just have to make sure that they are appropriate to students' age, interests and needs. "Whoever makes the initial selection of the material, it is the duty of the teacher to adapt it to the needs of his individual class as far as he can." (BROUGHTON et al ,1980). Many activities should be attempted for listening to teach English intonation such as poem, texts, short stories but we have chosen dialogues because it helps the learners to cope with the various social situations they may encounter outside the classroom. "Dialogues provide the means of contextualizing key structures and illustrate situations … Dialogues are used for repetition and memorization. Correct pronunciation, stress, rhythm, and intonation are emphasized." (RICHARDS, 2001)

1-3-2-1 Generalities about dialogues

The written and taped dialogues form of the dialogue will be considered.

a- *Written dialogues*

Written dialogues are usually what teachers find in course books or create themselves. They are most of the time used as a starting point for teaching language functions or reading comprehension. For instance, written dialogues may be directly read by the students or not depending on the teacher's choice. Actually, the fact of using written dialogues for students to read is already an important step in showing the communicative function of the language in providing them some practice of the intonation patterns. The teachers may read the dialogue before students so using a written dialogue seems not to be practical enough because teachers

are the only models students can hear in class and the dialogue becomes a monologue. Apart from the fact that students always hear the same model so their attitudes and interests towards the subject (English) are becoming a routine; students never learn something new.

That is why we point out the use of taped dialogues in the next section, for the students to hear a native speakers' English" and to break the routine of always having the teacher's intonation as a model.

b- *Taped dialogues*

In general, students are involved in learning the language if they are put in a similar situation as they may encounter in real life. This implies the importance of making them listen to taped dialogues while learning the English intonation. "We must help the learner to train his ear to distinguish variations in stress and intonation. This is vital… if he cannot distinguish between obvious variations in intonation; his speech is unlikely to reflect his mood and intent". (HAYCRAFT, 1970)

It should be noted, however, that listening here is not used in order to teach listening comprehension but as a means for teachers to make teaching more active and significant to students, and for students to acquire the intonation of the language more easily and meaningfully. Interesting and realistic dialogue is the best form, particularly if the content is humorous for the students to be more motivated.

Listening to taped dialogues can be better than always listening to the teachers who do their best to sound like a native speaker; however, it's not to under-estimate but few can achieve it.

These points of view lead us to consider the advantages of taped dialogues.

c- *Advantages of taped dialogues*

While listening to natives or fluent speakers of English, students tend to imitate their way of speaking. This tendency is actually positive because it gives students opportunities to express themselves and sound like a native speaker and it helps them in acquiring the right tone and tune of the word. Apart from providing the students the chance to hear and listen to

the language spoken by natives, listening to taped dialogues also gives them much of practice to improve their intonation.

Students' contribution to language learning is growing, more real and alive when teachers use taped materials in their teaching, which can be the case when teaching English intonation. RAKOTOSON (2011) quotes DOFF (1988) who writes "listening to spoken English is an important way to acquire the language. So we need to give learners as much opportunity to listen to spoken English as possible". Not only does it aim at helping them to react to what they hear but it also encourages them to cope with the ideas and ways people actually use the language. Certainly, the more students hear natural spoken language, the better they become interested in learning the language.

In brief, both written and taped dialogues are useful for the teaching of English intonation but the latter is more interesting not only are they closer to a real conversation, but they also present the language in a meaningful way though some are expressed in an unnatural way (i.e no contracted form). The process of the use of the taped dialogue in teaching English intonation will be detailed in the next section.

1-3-3 <u>The teaching process of English intonation</u>

English intonation cannot be taught exactly like grammar because people's intonation is subjective. The recognition and production of the different intonation patterns will be developed in the students through listening and imitation. The teaching of intonation demands not only much commitment on the teacher's part but also at least an acceptable control of the subject. So, they should have a good functional knowledge of English intonation in order to be able to teach it because in some areas teachers are the only models students can hear in class.

It is clear that there are some steps to be followed when teaching English intonation. The following are the basic steps for teaching language elements as intonation is part of pronunciation: presentation, practice and production.

1-3-3-1 Warm-up

Here, teachers may begin with a short discussion, a tongue twister, a picture or a jazz chant to draw student's attention. The aim is to maintain student's interest and motivation in learning the language and to improve their sounds knowledge.

1-3-3-2 Presentation

As the didactic material for teaching intonation, here, is a taped dialogue this stage may start with vocabulary teaching; some passive vocabulary items which are included in the dialogue. They can be taught through matching, pictures, flashcards, etc…

Students often mix up the different English tunes and tones; some do not even know what an intonation is. So, our first objective is to get the students familiar with the term *intonation*. As an explanation for the intonation, we can say: "the voice cannot remain monotonous when we speak, it goes up or down according to what we say or want to say. This movement is what we call: intonation." (KINGDON, 1959)

Teachers may write some lead-in questions on the board and ask students to draw the tune of the sentence and it can be corrected only after the listening. The teacher can explain the difference between tune and tone in this particular case as well. Then, as a more practical explanation of the tune and tone, students can listen to a taped dialogue.

NATION (1985) adds "in view of language learning, listening is the way of learning the language. It gives the learner information from which to build up the knowledge necessary for using the language. When this knowledge is built up, the learner can begin to speak. The listening-only period is a time of observation and learning which provides the basis for other language skills." It is only at that very stage of listening that students can acquire the knowledge that they need to learn the English intonation.

Aural aids can be an efficient material to enrich student's pronunciation and intonation, as BROUGHTON et al. (1980) writes "it is impossible to expect a student to produce a sound which does not exist in his mother tongue or a natural sentence using the stress, rhythm and intonation of a native speaker of the foreign language without first of all providing him with a model the form he is to produce." It is at this stage then that comes the second listening to the

dialogue which normally should not be interrupted, that is, the teacher should go through the whole without stopping. They listen to the dialogue for a third time; then the teacher share handouts containing the script of the dialogue.

At the end of this stage, the teacher explains the different patterns of intonation i.e when does the intonation fall, rise, fall and rise or rise and fall according to the intonation of the sentences contained in the taped dialogue.

1-3-3-3 Practice

One way to help our students with their intonation patterns is to have them listen to recorded dialogues. Pauses after each sentence can be supplied so the students can try repeating the patterns with the same intonation which is "the drill". "Learning to acquire the pronunciation habits of a foreign language, however, involves a larger number of new skills, especially recognition skills… There are controlled, guided and free phases of production in both oral and written work" (BROUGHTON et al, 1980). A drill is "A type of highly controlled oral practice in which the students respond to a given cue. The response varies according to the type of drill." (MATTHEWS et al, 1991)

Drills may come in various forms—repetition drills, substitution drills, and transformation drills are among the main types.

o Repetition drills

Repetition drills are useful for familiarizing students quickly with a specific structure or formulaic expression (DOFF, 1990). The teacher's language is repeated with no change. Be sure to teach the meaning of the utterance first. The example that follows illustrates this type of drill:

T: It's cold outside.
Ss: It's cold outside.
T: It's warm outside.
Ss: It's warm outside.

One way of drilling is the drill backwards but starting with only the stressed words. Once all the stressed words have been repeated add in the unstressed weak forms. Clapping a rhythm can help.

For example: Would you like a cup of coffee?

> T: coffee?
> Ss: coffee?
> T: cup of coffee?
> Ss: cup of coffee?
> T: a cup of coffee?
> Ss: a cup of coffee?
> T: like a cup of coffee?
> Ss: like a cup of coffee?
> T: Would you like a cup of coffee?
> Ss: Would you like a cup of coffee?

Because repetition drills are extremely mechanical, they should not be used for prolonged practice for the students not to get bored.

o <u>Substitution drills</u>

Substitution drills are slightly more interactive than repetition drills because they usually give students practice in changing a word or structure in response to a prompt or cue from the teacher or another student. The teacher's prompt can be a whole sentence, a word, a phrase, or a picture.

The teacher can, for example, write some sentences on the board and ask the students to read the sentences by telling them the intonation of each sentence.

o <u>Transformation drills</u>

Transformation drills involve changing the structure of a sentence. If the cue is "I like ice cream", for example, the response in a positive to negative statement transformation drill could be "I don't like ice cream". (CLARK, 1987)

It is also important to drill the intonation patterns both chorally and individually so that the students would learn them as they learn a popular tune which they hear again and again on the radio or TV. Students can benefit from a chorus repetition because they are given opportunity to articulate aloud, and hear as well as imitate the correct model. They will rarely practice the different intonation with exaggeration nor speak loud enough if they are left to themselves for fear of being watched or sounding funny. Moreover, it is only on very rare occasion that we can manage to make all of them speak individually.

Some teachers like to exaggerate and get their students to exaggerate the intonation patterns, which is both amusing and makes the patterns very clear; the greater the exaggeration practiced, the less risk of the fault recurring is smaller.

The conversation could be deliberately chosen to contain various intonation patterns for the various kinds of tones that they have learned to be covered. With a support of the dialogue written on a handout, it is also possible to have the entire class repeat after the necessary pause. Then, half of the class plays the role of one speaker and half the other one, and vice versa.

At this stage, the teacher can play the tape again and ask the students to draw the tune and tone of each lines of the dialogue. The teacher can stop the listening for each sentence for the students to grasp well the tune and tone of the sentence. And the students should explain the reason why the intonation goes up or down.

1-3-3-4 Production

"However good a student may be at listening and understanding, it need not follow that he will speak well. A discriminating ear does not always produce a fluent tongue. There has to be training in the productive skill of speech as well. In many cases, listening should lead naturally on to speaking." (BROUGHTON et al, 1980)

"It is important that a student should be able to produce naturally the language which has been presented to him but…this is not an easy thing to accomplish, and calls for considerable creative thought on the part of teacher to provide stimuli that will get all the students to make active use in a communicative way of the language they have learnt" (BROUGHTON et al, 1980). As producing their own sentence is not yet easy at the students at their level, teachers can provide them the vocabulary items to use and some ideas to produce the intonation patterns of sentences.

EDGE (1993) says "teachers can make dialogues by not allowing students simply read each line aloud" which means understanding the meaning of what is being said is necessary.

The learners will make more progress in producing the English intonation if they are given a lot of oral practice though they will certainly make mistakes from time to time. This should not be considered as a sign of failure because errors and mistakes are part of the learning process which proves that learners assimilated what we have taught.

Here are examples of dialogues for the production stage that the students can perform without the teacher to tell them the intonation of the sentences. They can read it according to what they have learned in the presentation stage.

Wife: Hello darling! Did you have a good day today?

Husband: It was okay.

Wife: Would you like a drink?

Husband: No thanks, I'm not thirsty.

Wife: Dinner will be ready at six. Are you hungry?

Husband: Not really.

Wife: Oh. Did you pick up the suits from the cleaners?

Husband: Yes I did.

Wife: Good. Are you going to the pub tonight?

Husband: Yes. I'll be back at the same time as usual.

At this stage, teachers can give some mixed sentences for the students to read without telling them the intonation of the sentences. Examples from ALLEN (1954)

- We are late (plain statement)
- Really? (surprised)
- What is your name? (Wh -question)
- Where are we going? (special interest)
- Do you drink alcohol? (Yes/No question)
- I told him I couldn't do it now. (apologetic tone)

Either for the sentence reading or the dialogue performance, a competition between students or group of students can be considered to get them more motivated and enthusiastic.

To sum up, with the advent of Communicative Language Teaching, the instructor's role changed. The instructor was no longer simply the drill leader but was also charged with providing students with opportunities for communication, which is, using the language to interpret and express real-life messages. (JAMES, 2003)

Conclusion to Part One

Intelligibility is the main goal of pronunciation and intonation teaching – and most students are happy just to be understood. However, if someone wants to sound like a native speaker we should not deny them that objective. The aim in teaching students how to understand English as it is normally spoken by native English speakers must be to make the students aware of what signals they can depend on hearing in the stream of speech and to make them use these signals.

To try to reach those aims, the generalities of the English intonation have been presented; its elements, its functions and its forms. Moreover, in our environment, the only language input for students comes from teachers. They, therefore, find it difficult to expand the opportunities to improve their speaking ability. That is the reason why the use of taped dialogues was suggested as a "listening" to teach the English intonation. Besides, trying to imitate native intonation is a challenging task for any learner of English as a foreign language. Some students are better at imitating sounds and speech patterns than others, but most non-native speakers struggle. Therefore, the drill was strongly insisted on the teaching stage. Lastly, as the aim of language learning is to communicate, some notions of communication had been highlighted. JAMES (2003) states "those students who had been given the opportunity to use their linguistic knowledge for real communication were able to speak".

Oral communication requires not only the ability to pronounce accurately and discriminate properly between isolated sounds, but also "recognize" and "produce" these sounds in a context and the capacity to handle the other aspects of pronunciation, namely stress and intonation. In brief, this part one allowed us to understand various theories related to our subject. We could appreciate the importance of intonation in the development of the learners speaking skills; similarly we could see that resorting to communicative activities is the best way for teachers to deal with intonation in class. However, theories alone are not sufficient to cover this present research work. We still need to see how far they are applied in Malagasy Lycées. It is therefore useful to carry out some investigation in the classrooms to determine accurately how Lycée teachers and students deal with English intonation. This leads us to the 2nd part of this work.

PART TWO

2- RESEARCH METHODOLOGY RELATED TO INVESTIGATIONS ON THE TEACHING OF ENGLISH INTONATION.

In order to carry out a serious study of our topic and to identify the problems on the teaching of English intonation we have to examine study of data collected through questionnaires and the analysis of the classroom observation. Indeed, there are different possible ways of collecting data such as interviews, exercises, questionnaires and so on but due to time constraints, we have chosen to resort to questionnaires and class observations.

2-1 Investigation through questionnaires

Two different questionnaires have been designed for the collection of plausible and various data. The first series of questionnaires is meant for teachers and the second one for students. The questionnaire for teachers comprise 14 questions and the students' comprises 8 questions which are all close format questions for them not to get bored when answering. These close formats show several options from which the teacher and students have to choose one or many of them.

The questionnaires were addressed to any English teachers without considering the sex, age or experience. In all 27 copies of the questionnaires meant for teachers have been printed and dispatched to various educational establishments and 20 of them were returned. 140 copies of the questionnaires for students were printed and dispatched to various schools and 139 were returned.

To summarize the result, here is a chart displaying the results of the questionnaires for teachers and students.

Questionnaire for teachers

Lycées	Questionnaires distributed	Questionnaires given back
Lycée Privé Daniel Ambohipanja	1	1
Lycée Hasina Sabotsy	2	2
Lycée Andrianampoinimerina Ambatofotsy	5	3
Lycée Jules Ferry Faravohitra	4	2
Lycée Arcade Tsarafara	7	5
Lycée Moderne Ankadikely	1	1
Lycée Privé Masca Sabotsy Namehana	1	1
Lycée Condorcet Ambatofotsy	2	2
Lycée Moderne Ampefiloha	5	3
Total	27	20

Questionnaire for students

Lycées	Questionnaires distributed	Questionnaires given back
Lycée Privé Daniel Ambohipanja	15	15
Lycée Andrianampoinimerina Ambatofotsy	25	25
Lycée Jules Ferry Faravohitra	15	15
Lycée Arcade Tsarafara	20	20
Lycée Moderne Ankadikely	15	15
Lycée Privé Masca Sabotsy Namehana	30	30
Lycée Condorcet Ambatofotsy	20	19
Total	140	139

2-1-1 <u>Objectives</u>

The main objective in designing questionnaires is to gather as much information as possible. Indeed, the more information we have, the more reliable our work can be. Our objectives in giving questionnaires are to find out whether the teachers teach intonation and give an opportunity for students to speak English in class or not. In addition, we want to know if they use a tape to teach English intonation.

The result and analysis of the questionnaires are detailed in the following section.

2-2-1 <u>Questionnaires meant for teachers</u>

Refer to page I and II (appendix 1) for all the questionnaires for teachers.

1- Do you give your students time to speak the English language in class?
- Always
- Sometimes
- Never

Our objective in asking this question is to know if students speak English in class. According to the result of the investigation, 55% of teachers always give their students time and an opportunity to speak English in class. 45% do it sometimes, and no teacher dared to say that they do not give their students an opportunity to speak English.
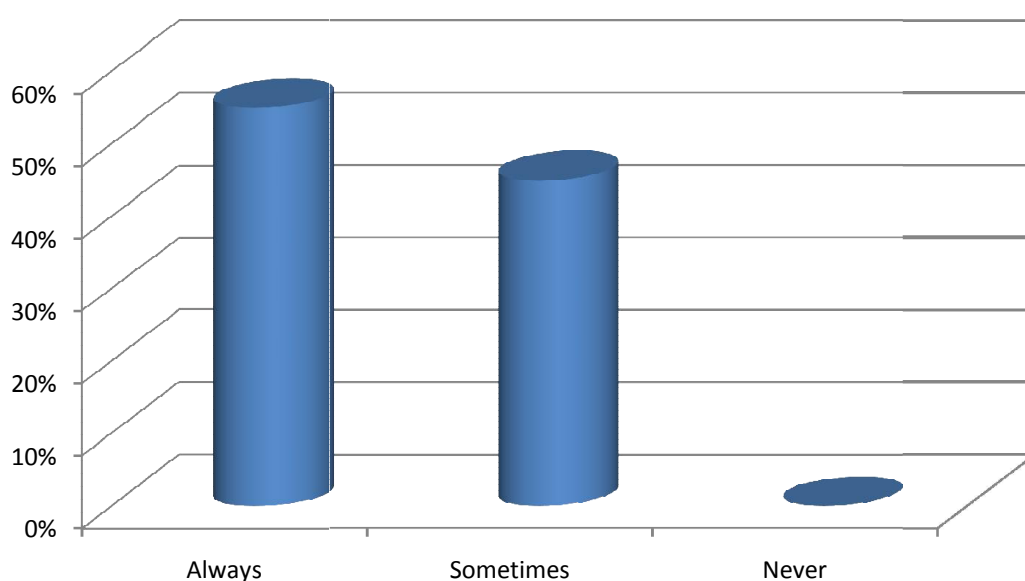
Graph n°1

We can say the majority of Malagasy students in Classe de Première are used to speaking English in class. A result which is quite satisfying because if we are going to introduce the use of taped dialogues, the students will not be new of the spoken English though they may be surprised with the English spoken by native speakers. That fact that students already understand English and speak English even rarely for some is the reason why we have chosen the Classe de Première for the teaching of intonation because they will understand the instructions given by the teacher when listening to the taped dialogue.

2- What are the students' common mistakes when speaking?
- Sounds
- Intonation
- Stress

Our objective in asking this question is to know if students make mistakes on intonation when speaking. The result shows that 50% of students make mistake on sounds, 25% on intonation, 5% on stress and 20% on the 3 of them which means that some teacher has already taught them intonation as not many of them make mistakes on intonation.
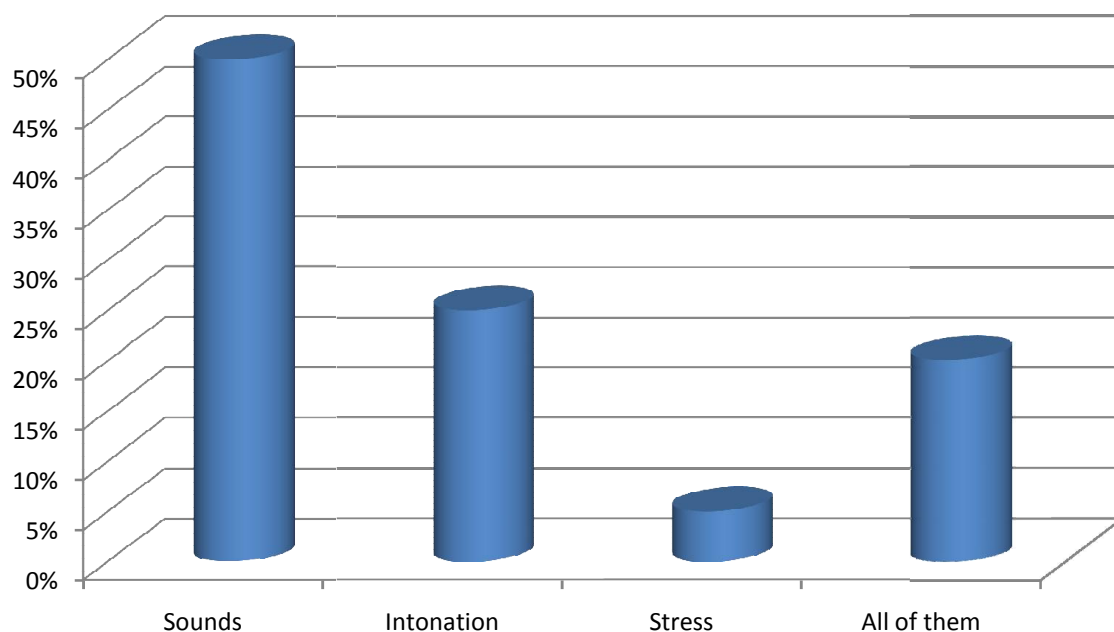
Graph n°2

This result shows that students already have notion about the English intonation and that mastering it will not be difficult for them compared to the English sounds though they still make mistake on it. The use of taped dialogues, then, is going to be an advantage for them because it will help them on mastering the English intonation and improving their learning of English sounds.

3- Do you correct students' intonation when they speak English?

- Always
- Sometimes
- Never

Our objective in asking this question is to know if teachers teach intonation in class. According to the result, 55% of teachers that has filled in the questionnaires always teach intonation in class 45% do it sometimes and 5% of them never teach intonation.
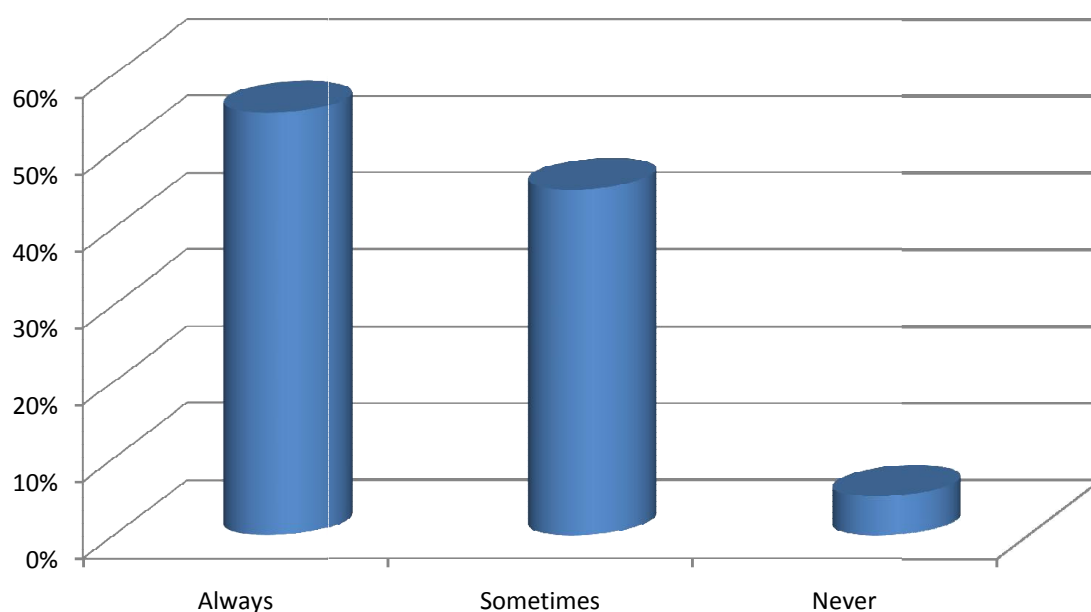
Graph n°3

This result shows that the majority of teachers teach English intonation. This is good but we will see if it is really true in the class observation. That is not that we doubt teacher's answer but some of them may have said that they teach English intonation because they knew that our topic research is about English intonation. However, if that result is really the reality, the use of taped dialogue will be a reinforcement of the teaching of English intonation.

4- If "Always" or "Sometimes", it is because:

-    English would be abnormal without intonation

-    Intonation is a means of communication

-    For pupils to know that intonation exists

Our objective in asking this question is to know the reason why do they teach intonation. 40% of those who teach intonation think that English would be abnormal without intonation, 30% of them think that intonation is a means of communication and 30% thinks that it is necessary for pupils to know that intonation exists. They added that intonation takes part of the meaning of a sentence and that it changes the meaning of a message.
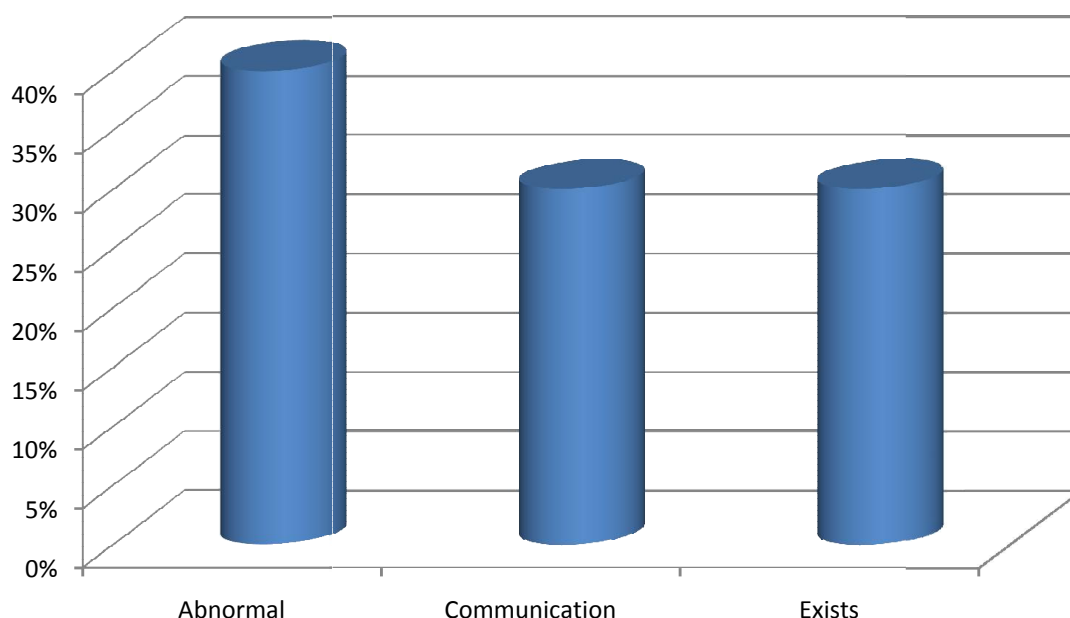
Graph n°4

It means that the Malagasy teachers have knowledge about intonation and they want to convey to their students.   Malagasy students who are taught English intonation, then, will know that the English intonation exists and that it is a means of communication. In addition to the fact that students speak English in class, they convey a message with an appropriate intonation. So, the taped dialogues will be a material to fulfill they ability to produce the English sounds and stress.

5- If "Never", it is because:

- The students would not understand it

- It is a waste of time

- It's too difficult

Our objective in asking this question is to know why they don't teach intonation. For the 5% of the teachers who don't teach intonation, they think that the students would not understand it, it is a waste of time and that students will acquire the right intonation as time goes by.

Some teachers think that it is a waste of time because their students will not use the English intonation at the exam and they will not be interested in learning it if their teachers prepares them to pass the exam. Some teachers think that students will acquire the English intonation as time goes by, but we think that making them listen to a native speakers' English through taped dialogues is one way to make them acquire the right English intonation as time goes by.

6- When teaching English intonation, how do you proceed?

- Through games

- Through giving rules

- Through listening

Our objective in asking this question is to know the way teachers teach intonation ,if they teach it.15% of teachers teach intonation through games, 15% teach it through giving rules, 50% through listening and 5% teach it through all of them. They add that some of them teach it through reading, repetition and listening to teachers.
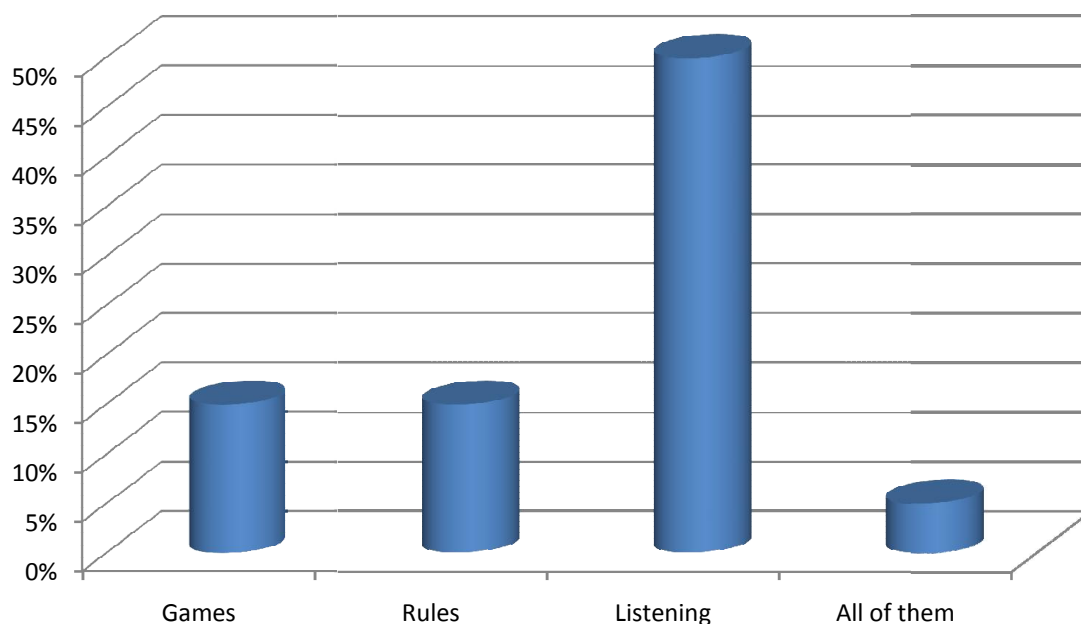
Graph n°5

Here again, we are doubtful about the result; it shows that the majority of teachers teach the English intonation through listening. It is not to underestimate their capacity but many teachers complained about the lack of materials when we gave out questionnaires at different Lycées. Anyway, teaching English intonation through listening is an efficient method because it allows students to listen to a native speakers' English and get away little by little from imitating the teacher's English pronunciation and intonation.

7- How often do you use audio material when teaching?
- Always
- Sometimes
- Never

Our objective in asking this question is to know how often teachers involve the use of audio material when teaching. 25% of teachers always use audio material when teaching, 50% use it sometimes and 25% never use audio material when teaching.
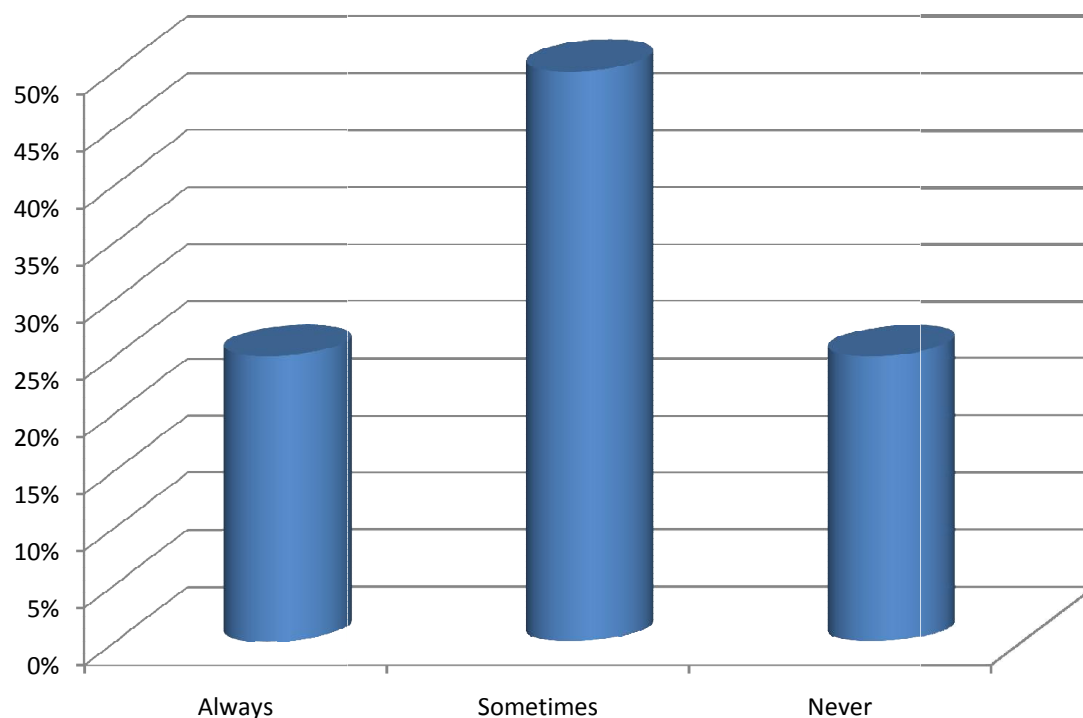
Graph n°6

Here, we are talking about teaching in general. As teachers are used to having audio material, we think that adapting their teaching with the use of taped dialogues will not be a problem. In addition to the fact that using taped dialogues will not be a new method for them, we have seen previously that the majority of teachers are teaching English intonation so our suggestion will be practical.

8- "**Always" or "Sometimes", because:**
- · It's more efficient
- · The school has materials
- · It's useful

Our objective in asking this question is to know why they have chosen to use an audio material when teaching. The result shows that though 5% of schools have audio materials, 80% of teachers use them and try to find one on their own because it is efficient and useful as well. They also think that the students need to listen to native speaker's English and it motivates the learners.
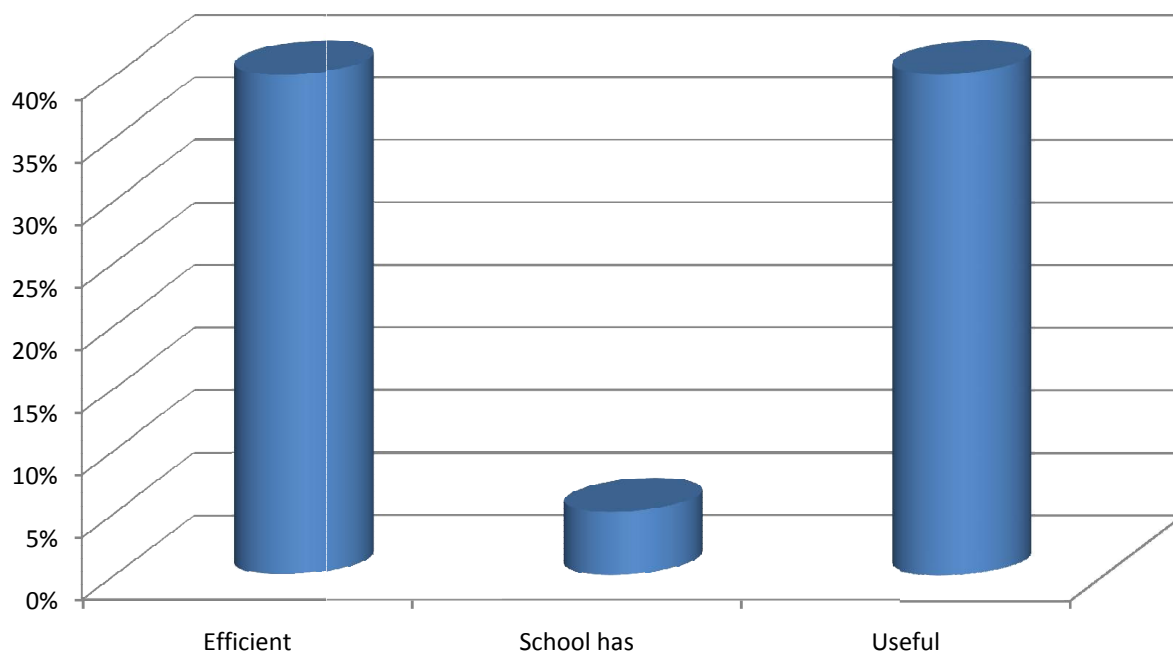
Graph n°7

The result shows that though a very few schools have audio materials many teachers think that it is efficient and useful so they try to find one themselves to motivate their students more. It already shows that the lack of material will not prevent teachers from using taped dialogues because if they think that it is efficient, they will find a way to find one. The result shows also that Malagasy teachers do not stick with traditional teaching but try to find other ways to make their teaching more motivating.

9- **"Never", because:**

·   It is an extra work

·   Students won't need it

·   Hearing the teacher is enough

Our objective on asking this question is to know why some teachers don't use audio materials when teaching. Among the 25% of teachers who don't use audio material, 5% of them think that students won't need that to study or to acquire something and 5% think that

hearing the teacher's English is enough. They do not use it either because they do not have materials and lack times.
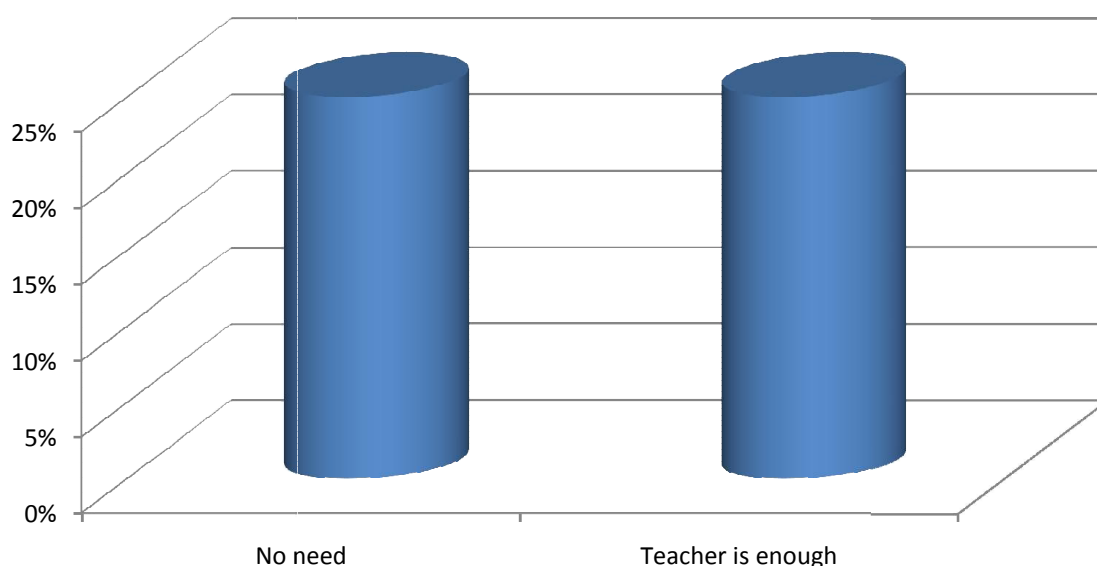
Graph n°8

Time and material, these are the two main constraints for teachers; so they do not use audio materials when teaching. They do not need them because using audio materials is not yet a must in the teaching of English. Those teachers are those who still stick to the traditional method, which mean that they are the model for students. Concerning the teaching of English intonation, then, theirs should be the one that students should imitate because those students will not have the opportunity to hear a native speakers' English.

10- Do you have a listening session in class?
- Always
- Sometimes
- Never

Our objective in asking this question is to know if teachers devote time for a listening session in class. 35% of teachers always have a listening session in class, 60% do it sometimes and only 5% of them never have a listening session.
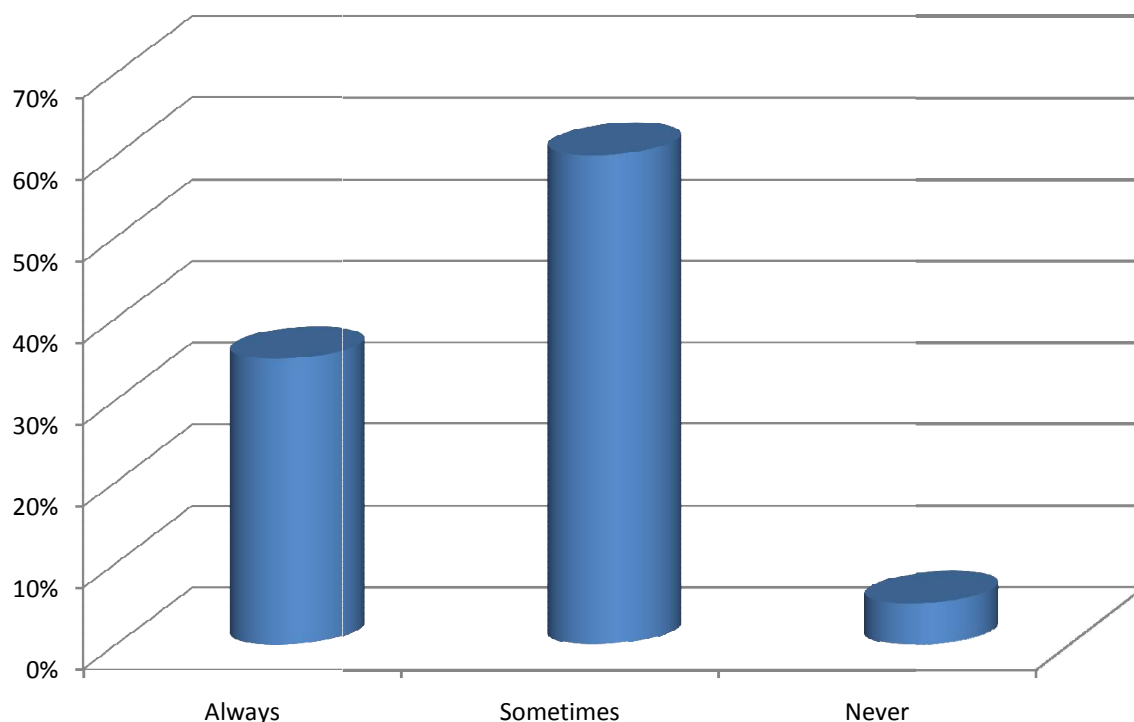
Graph n°9

The four skills which should be developed when teaching English are reading, speaking, writing and listening. Concerning the listening skills, we can say that Malagasy teachers are not neglecting this skill; they surely know the importance of putting the students in context through listening when studying. If teachers know that having a listening session is important, they will also accept to use taped dialogues when teaching.

11- If "Always" or "Sometimes", what do you make them listen to?
-     Dialogues
-     Short stories
-     Poems
-     Songs

Our objective in asking this question is to know if students are familiar with listening to English dialogues. According to the investigation, 60% of teachers who has a listening session make their students listen to dialogues, 10% to short stories, 5% to poems and 15% to songs. Some teachers make their students listen to radio news or recorded texts.
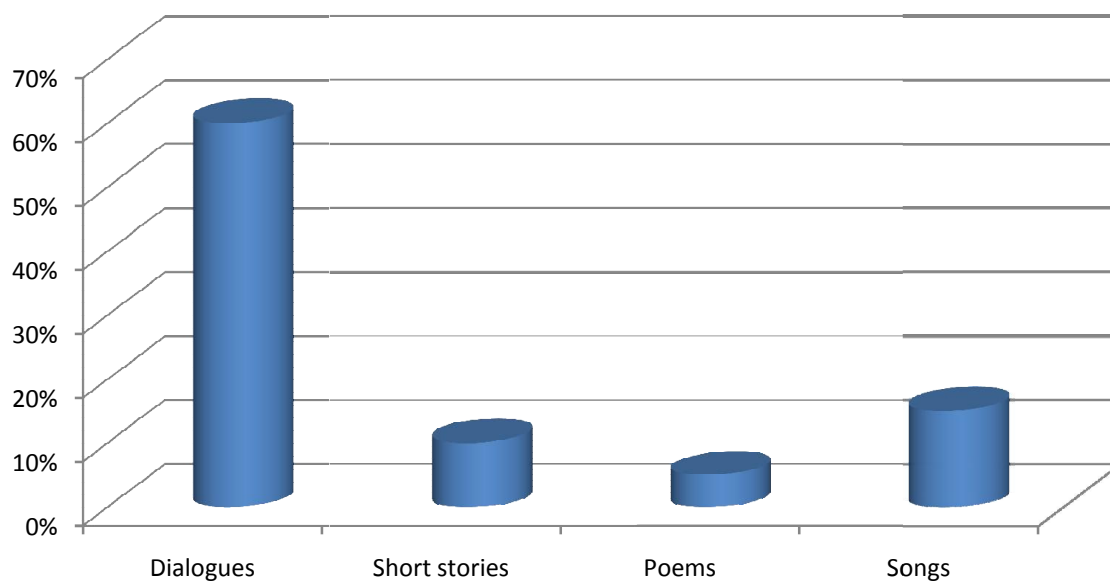
Graph n°10

The majority of teachers make their students listen to dialogues during a listening session. It is may be for the students to perform it later; or because teachers think that dialogues include many of the speaking skills that they want their students to develop. The result shows that Malagasy teachers are familiar with making their students listen to dialogues so the use of taped dialogues when teaching English intonation will not be a new method for them. What may stuck them is that they do not have a notion about English intonation.

12- If "Never", why?
- You do not feel the need to do it
- There is a lack of teaching aids
- It takes time

Our objective in asking this question is to know why teachers do not have a listening session. They do not devote a listening session in their course because they think that it takes time which can be an obstacle for them to prepare the students for the exam. The priority for those teachers is then to make their students pass the exam not to expose the students with the real English.

13- After the listening, what are the follow-up activities?

-         Answering questions
-         Repeating words or sentences orally
-         Role play

Our objective in asking this question is to know the production stage of the listening. 25% of teachers make their students answer to a question as follow up, 65% adopt the repetition, and 10% chose the role play and 5% practice the 3 of them. Many teachers focus their follow-up on drill.
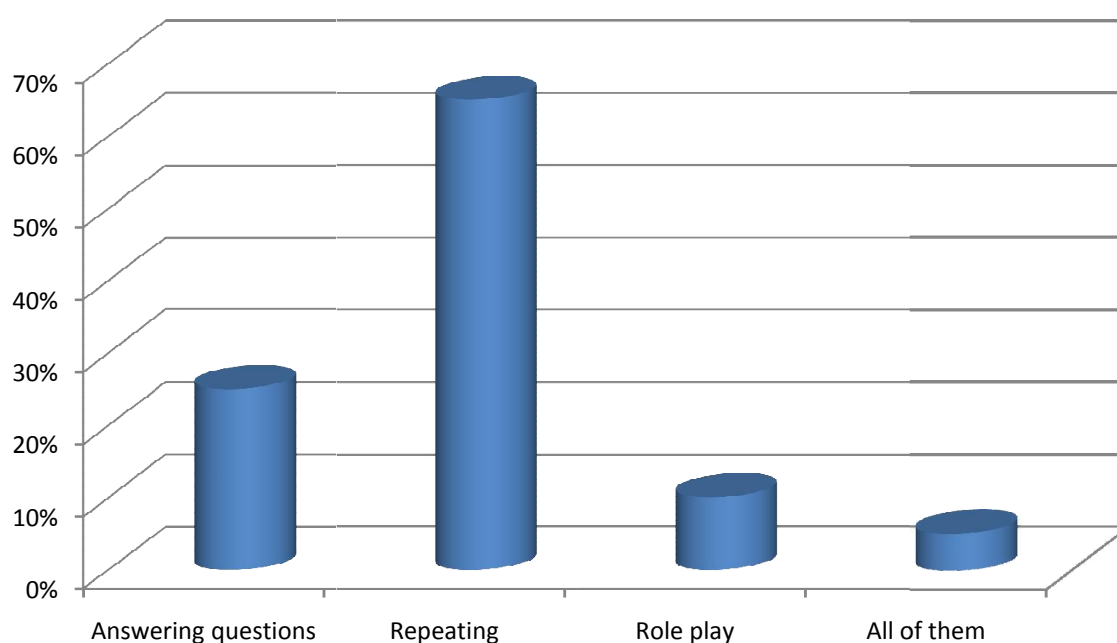
Graph n°11

The result shows that the majority of Malagasy teachers focus their post-listening on making their students repeat the sentences or words that they are listening to. It means that, teachers do not want their pronunciation and intonation to be the only model of students; they want their students to acquire a native like intonation and pronunciation. And the method that they found to reach that goal is the drill. Repetition is included in our suggested teaching process so we think that applying that method will not be new for teachers.

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14- According to you, which is more important for the students:

- Producing the correct intonation as natives

- Recognizing the intonation patterns

Our objective in asking this question is to know teachers personal opinion on the most important or priority for students on intonation matters. 70% of the teachers think that the most important is that students speak and produce the correct intonation as natives. And just 30% of them think that the priority is that they recognize the intonation patterns
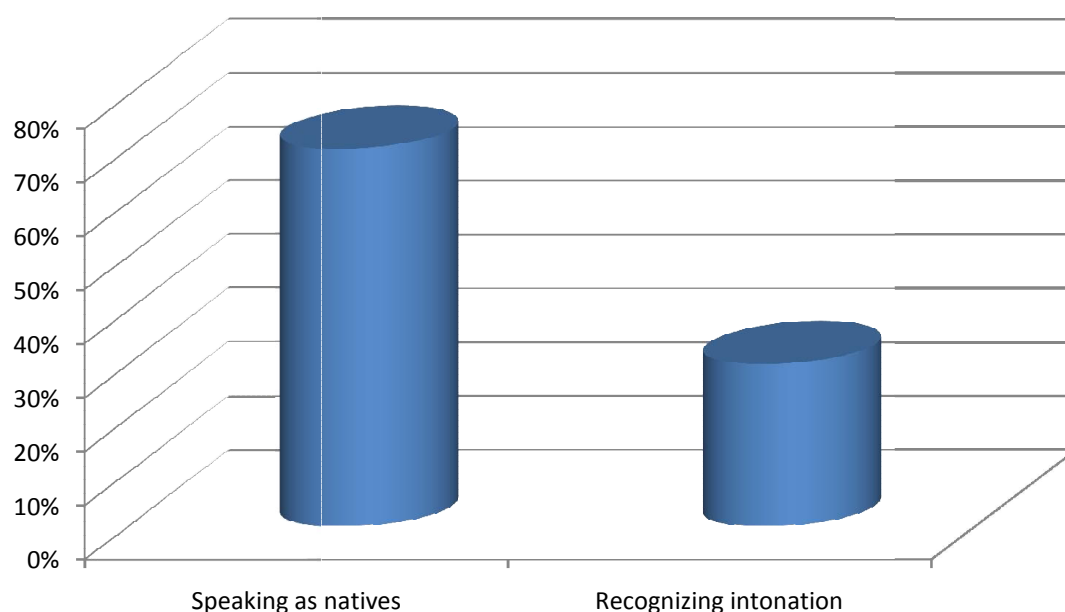
Graph n°12

Many teachers think that the most important for students is to speak like natives. However, we have observed previously that the majority of the students still make mistakes on sounds and intonation. So the priority should be for them to recognize a sound or an intonation before any production. It does not mean, an immediate production but it depends on each student's capacity and motivation.

2-1-3 Questionnaires meant for students

Refer to page IV (appendix 2) for all the questionnaires for students.

1- Tianao ve ny taranja Anglisy?
-      Eny
-      Tsia

    Our objective in asking this question is to know if students like English because it can take a great part in their motivation on learning it. 92% of students like English and only 8% don't like it.
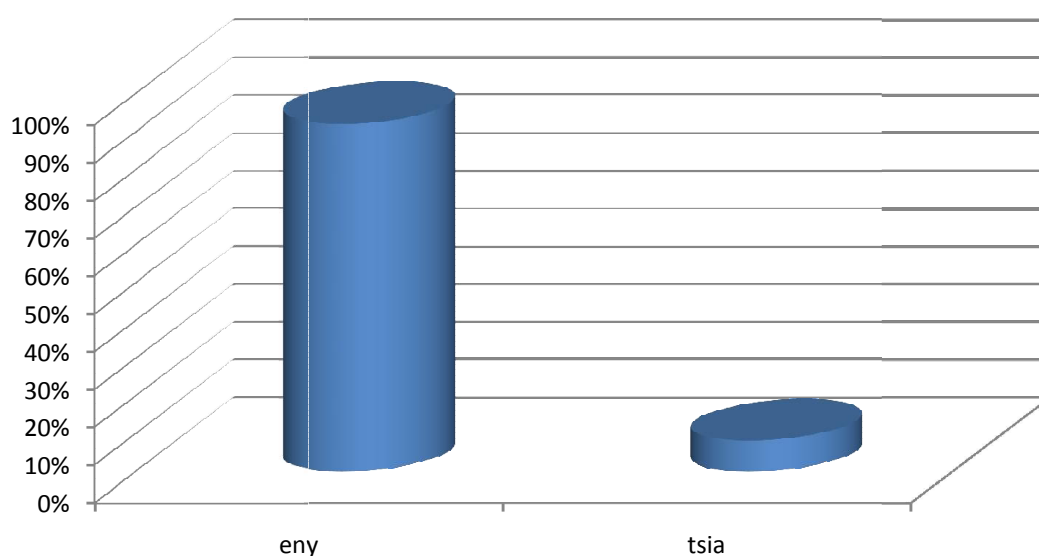
Graph n°13

    The majority of Malagasy students love the English subject but some do not. The fact that there are some students who do not like English should not discourage teachers; explaining to students why they should not under estimate the English subject and using taped dialogues may motivate them to learn and love English.

2- Raha eny, nahoana?
-      Tia miteny anglisy
-      Ilaina amin'ny fiainana

Our objective in asking this question is to know the reason why they like English. 26% of them like it because they enjoy speaking English and 74% of them think that they need English in life.
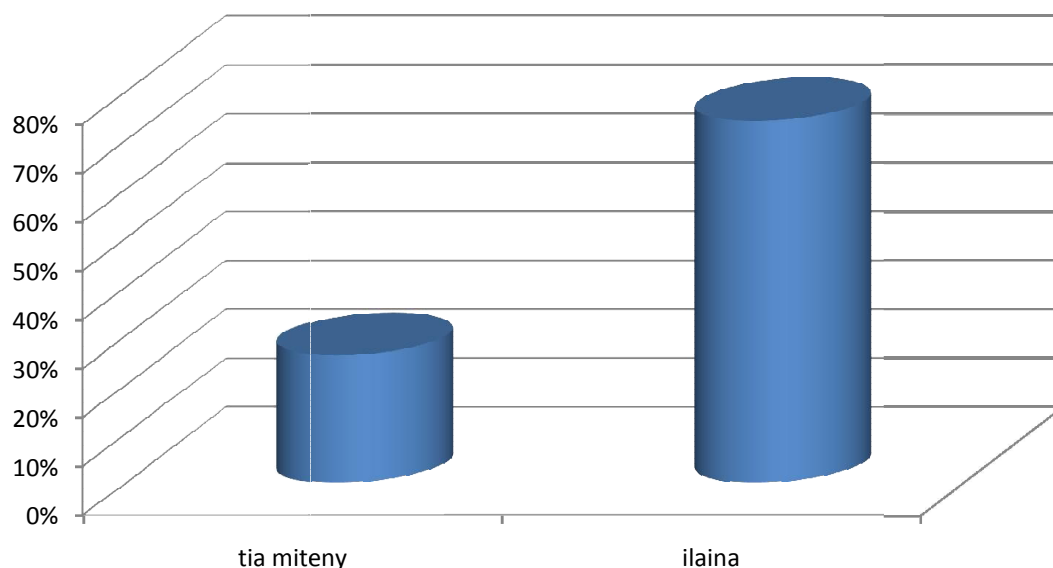
Graph n°14

The result shows that Malagasy students already know the importance of learning English; some of them realize they do not only have to learn it to pass the exam. Students know that they will need English even after their study at Lycées. That's why we suggested the use of taped dialogues to expose them from their level to become used to hearing a native speakers' English as it is going to help them after their Baccalaureate.

3- Raha tsia, nahoana?
- Sarotra loatra
- Tsy dia ilaina firy

Our objective in asking this question is to know why students do not like English. For the 8% of students who do not like English, 5% of them think that it is too difficult and 3% of them think that they would not need the English language, so why should they learn it.
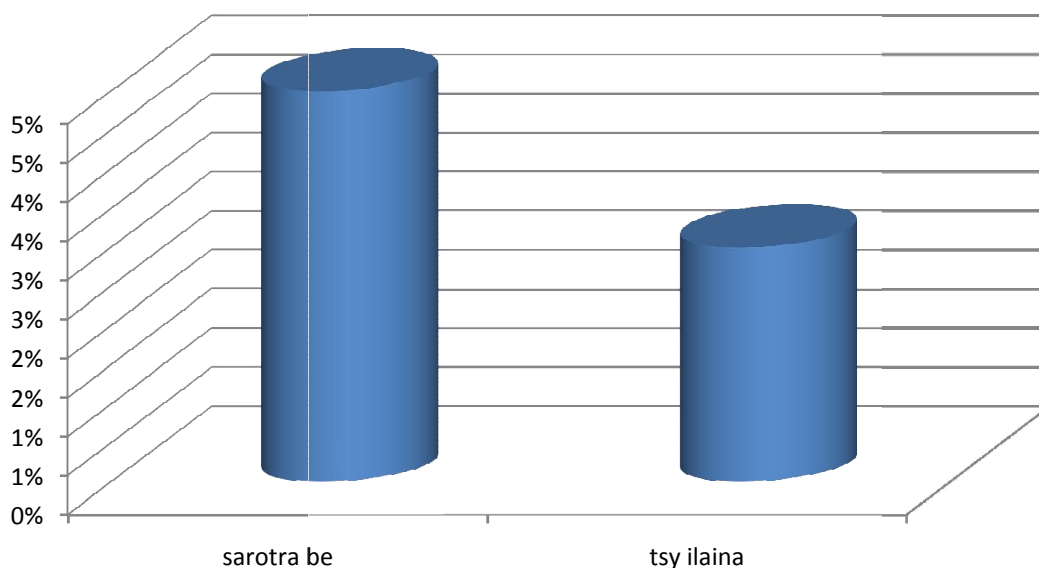
Graph n°15

Teachers' way of teaching may be the reason why students are not very interested in learning English. Teacher's traditional way of always giving rules and imposing to students that they are the students' model whether on speaking or writing discourage the students so that they do not see the usefulness of learning English apart from passing the exam. Making the students listen to a native speakers' English through taped dialogues may be one way to motivate them to love English.

4- Teny inona no tena fampiasan'ny mpampianatra taranja anglisy rehefa ao an-dakilasy?

- Anglisy
- Frantsay
- Malagasy

Our objective in asking this question is to know what language does the majority of English teachers use when teaching and if the students are used to hearing the English language. 37% of the teachers speak English when teaching, 10% speaks French, 7% speaks Malagasy, 27% mix English and French, 12% mix English and Malagasy and 7% mix the 3 languages.

49
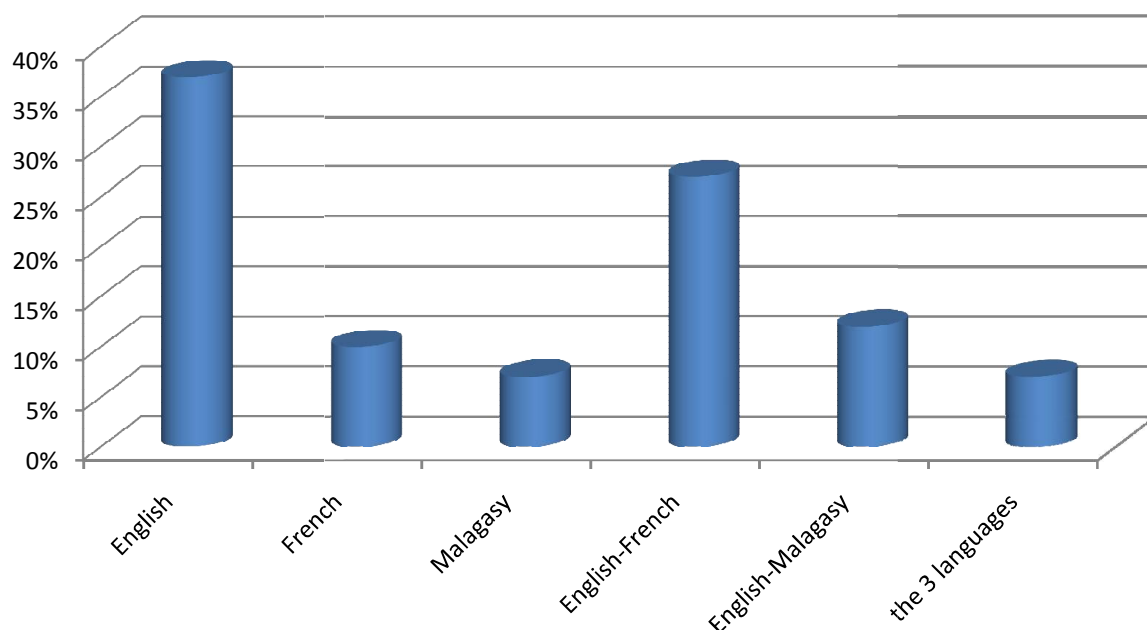
Graph n°16

This question was not aimed to judge on which or which language is better to use when teaching English. We did not ask the question to teachers because they might be ashamed and tend to lie. Some teachers use only English when teaching and some translate from time to time. Concerning the teaching of intonation through taped dialogues, the use of English language is important because if students are used to discuss in English, they will grasp easily the native speakers' pronunciation in the taped dialogue.

5- Efa nahare mikasika ny "English intonation" ve ianao?
- Eny
- Tsia

Our objective in asking this question is to know if Malagasy learners already have a notion about the English intonation. 82% of the students have already heard about intonation and 18% of them have never heard about it.

90%
80%
70%
60%
50%
40%
30%
20%
10%
0%

eny   tsia
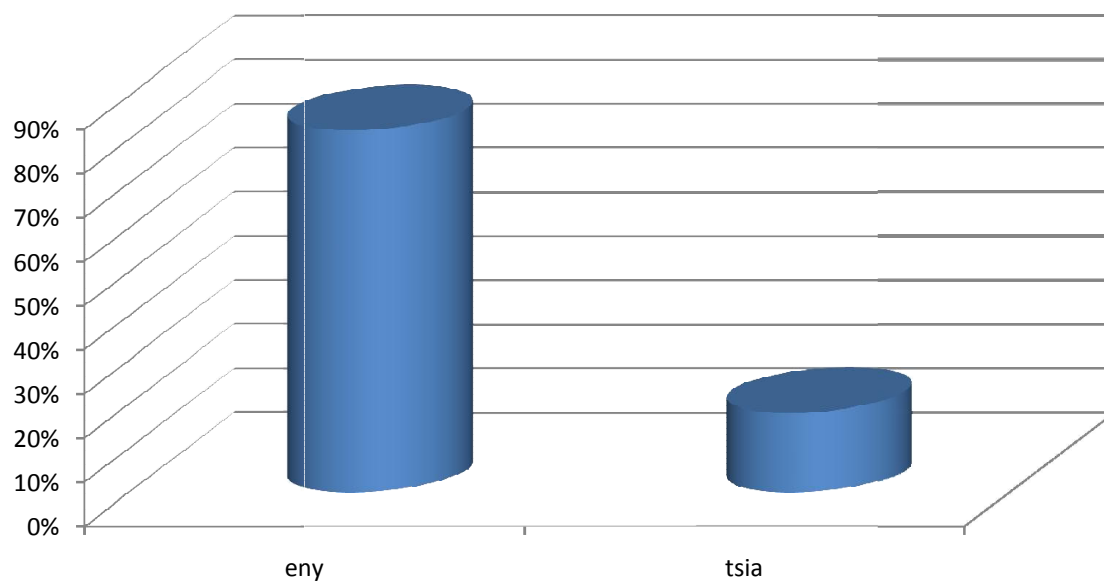
Graph n°17

The result shows that the majority of Malagasy students have already heard about the English intonation, which means that they already have a notion about the word "intonation". This means that if teachers teach them English intonation through taped dialogues, they know what they are hearing. Their notion about intonation is quite satisfactory because it can make the improvement of their English intonation easier.

6- **Inona no fanaon'ny mpampianatra taranja anglisy ao am-pianarana?**
   - Mampihaino zavatra
   - Manoratra amin'ny tabilao matetika
   - Mamporisika ny mpianatra hiteny anglisy

Our objective in asking this question is to know if students are used to listening to other English pronunciation and intonation apart from their teacher's. 6% of teachers make them listen to a tape recorder, 44% of teachers always copy lessons on the blackboard, 30% of them give their students time to speak English and 12% of the teachers involve the 3 techniques.
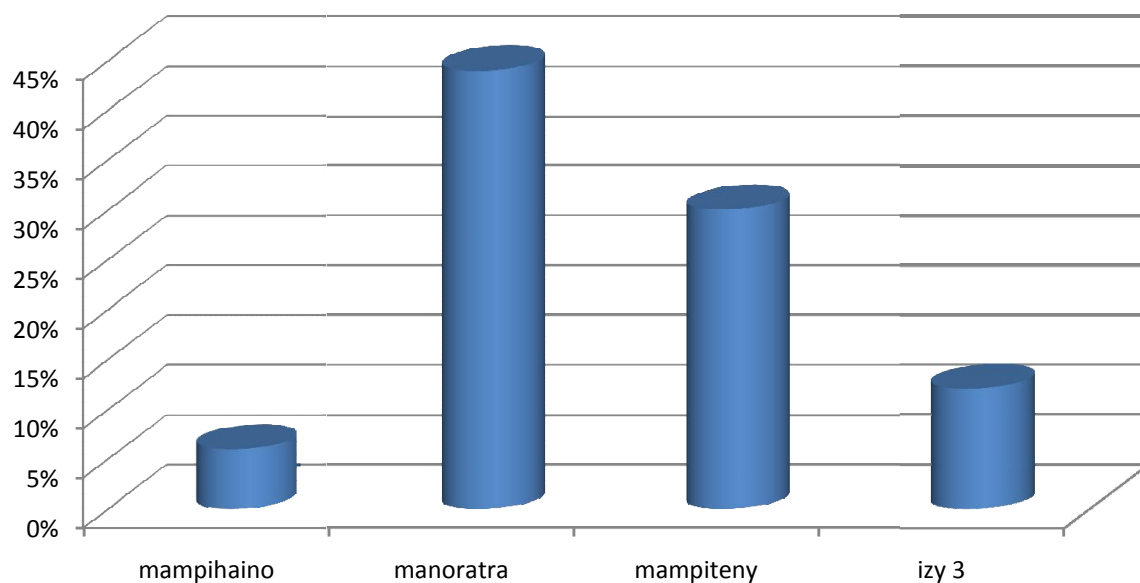
Graph n°18

This result is contradictory to the result about listening that we have asked to English teachers previously. When we asked teachers, the majority of them answered that they always involve listening in their course. However, the present result from students shows they don't really have an opportunity to hear to a native speaker's English because a very few of Malagasy students have a listening session. This may be because teachers are ashamed to answer that they do not have a listening session as they know that our topic research is about taped dialogues.

7- Tianao ve ny mihaino dialogues amin'ny teny anglisy?
- Eny
- Tsia

Our objective in asking this question is to know if students like listening to an English dialogue as the didactic material that we use to improve students' English intonation is a taped dialogue. 92% of them like and 8% do not like it.
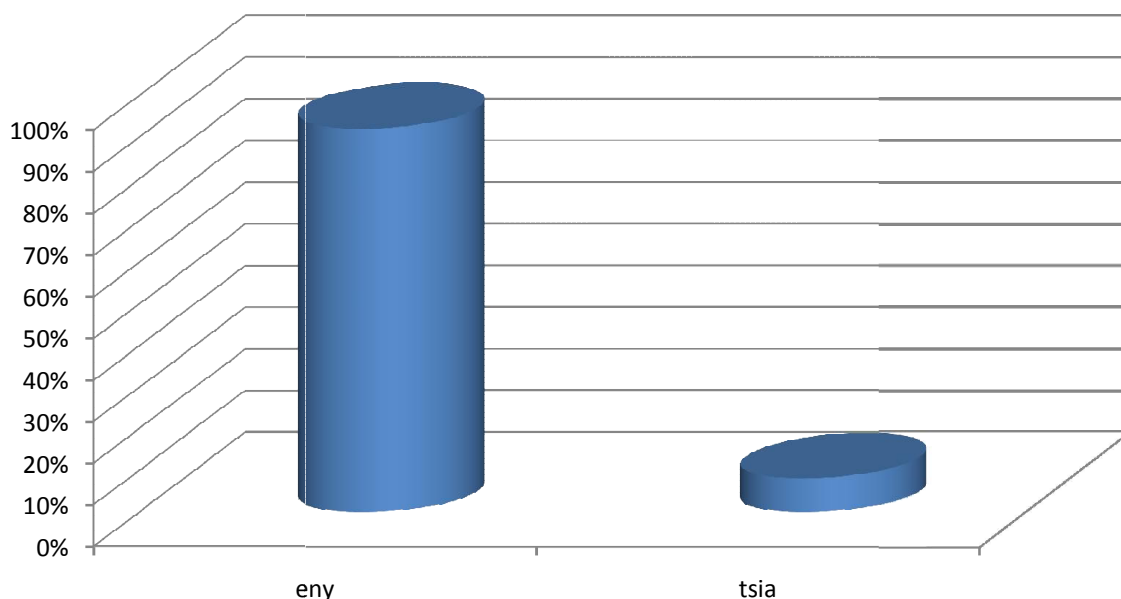
Graph n°19

The result shows that the majority of Malagasy students like listening to English dialogues. As the audio material that we have chosen to teach English intonation is taped dialogues, we think that students will appreciate the introduction of that material when teaching. Some students do not like listening to English dialogues because of any reason but they will be motivated if they are exposed to it frequently.

8- **Nahoana?**

Our objective in asking this question is to know why students like listening to an English dialogue and some not. Some students like it because they think that it is one way for them to hear the real English pronunciation and intonation to imitate them. They also think that they can learn many vocabulary items through that listening. These answers means that Malagasy students want to learn many things through taped dialogues.

Some students do not like listening to native speakers because they said that they do not understand what they are saying as they speak very fast, as a result they do not like the English subject. A taped dialogue does not really mean people speaking very fast but we can select some dialogues with people speaking at a pace that students can follow to begin with.

To complete our investigation, we dealt with a class observation to find more information.

2-3 Investigations through class observations

The class observations were necessary to have a clear description on what really happens in some Lycées as far as the teaching of English intonation is concerned.

2-3-1 Objectives

On the one hand, the main purpose of conducting a class observation is to highlight the significant aspects of the current teaching of English intonation. These aspects concern mainly the lesson presentation (warm-up, pre-, while-, and post), class management (pair/group work, use of teaching materials), class atmosphere (motivation, interest, interaction) but as many teachers don't teach the English intonation so we observed the way students speak in class and the reason why they do not use the English intonation while speaking. On the other hand, it aims at finding out the main problem when teaching the English intonation in Lycée in order not to assess Lycée students' knowledge or ability but rather to propose some solutions.

In all, 4 classes taught by 4 different English teachers in 2 private schools (Lycée Privé "La Printanière" Antanandrano, Lycée Privé "Trophée" Ilafy), and 2 public schools (Lycée Jules Ferry Faravohitra and Lycée Moderne Ankadikely) have been observed.

2-3-2 Reports and comments of the class observation

a- Observation n°1

Refer to page V (appendix 3)

This observation of a classe Première at the Lycée "La Printanière" Antanandrano was made on 19th September 2016, and it lasted 2hours. There were 30 students. During the observation, the teacher taught "verb tenses and pronunciation".

As a warm-up, the teacher asked the students about the last lesson (a dialogue entitled "The bell is ringing"). None answered his question so he replied to his own question that the last lesson was about a dialogue. Then the teacher has read the dialogue and while reading, he asked the students to translate each sentence in Malagasy or in French. The students did not give the correct translation so the teacher translated the dialogue into the Malagasy for them. The teacher's usual question was "What does … mean in Malagasy? It is a habit which prevents students from speaking English. In addition to the fact that the students didn't have

the opportunity to speak English, the only English that they hear is their teacher's. For the practice stage, the teacher asked the students to build 2 sentences with "always". While doing the exercise, the students didn't dare to talk aloud when they asked vocabulary between them; they looked on the dictionary and read the English word by whispering. Unfortunately, they did not read them correctly. As an example for "clever" they say /   /

Concerning the English intonation, we noticed that the teacher didn't teach intonation as the students didn't speak English as they were always asked to translate; which explains the mother tongue' intonation when reading something in English. Then, the teacher's intonation didn't respect the fact that with Wh- question we have a falling tune and with a Yes/No question we have a rising tune. The teacher couldn't use a tape recorder because the school didn't have one.

b- Observation n°2

Refer to page VII (appendix 3)

This second observation of a classe Première at the Lycée "Trophée" Ankadikely was made on 11th October 2016, and it lasted 2hours. There were 38 students. During the observation, the teacher taught about "giving opinion".

Before everything, they prayed in English in chorus. As a warm-up, the teacher asked the students the date. Nobody dared to say it, and then someone a girl said "Aleo soratanay eny amin'ny tabilao fa tsy hainay ny miteny azy" and the teacher gave her the chalk. After that, the teacher asked them the last lesson that they have done; there again nobody dared to speak. The teacher copied a lesson about "opinion" on the blackboard as nobody dared to say anything. It may be because of shyness or threat of the new person in the class (me). After copying the lesson, the teacher explained the lesson in English. During the whole session, the teacher always spoke English and each time the teacher speaks, the students repeat the word by whispering. They were imitating the teacher's pronunciation, which may mean that they want to speak and to learn some pronunciation but they are ashamed or just shy. The teacher didn't use a tape for listening so the only model for them was the teacher.

As a practice, the teacher gave a topic about "women". The question was "should women stay home or work? He guided the exercise by giving ideas and then let the students arrange their sentences. Each time he asked a question, the students answered in Malagasy and when

he required them to answer in English, everyone remained silent. We have noticed that though the teacher made an effort on making the students speak English, they didn't speak because of shyness and the worry to be laughed at when making a mistake.

c- Observation n°3
   Refer to page VIII (appendix 3)

This third observation which involved 41 Première students was realized on 17th October, 2016 at Lycée Jules Ferry Faravohitra. During two hours, the teacher taught question tags. In general, the teacher spoke in English, and so did the students. However, French translation was sometimes used in class.

As a warm-up, the teacher asked a student to write the date on the blackboard, and after that she told her students a joke. It made a good start as there was much laughter in class. Then, the teacher introduced the lesson about question tags by a brief review on question types. The lesson was intended to review and reinforce what the students already knew about the grammatical point in question but the teacher incorporated the question tag intonation also. It might be because she knew that our research topic was about intonation.

As the lesson was just a review, the teacher immediately enquired about definition and the rules for forming a question tag. The lesson included an oral drill that was meant to check understanding and to embrace intonation.

With regard to the practice stage, the teacher chose to submit a written exercise to the students. Admittedly, this consisted in completing statements with tag endings. Subsequently, the students were asked to go to the blackboard for the correction. Unfortunately, the teacher failed to take advantage of this correction to practise intonation. As for the production stage, the teacher asked to translate the question tag "n'est-ce pas" in English then she asked the students to build their own sentence with a question tag.

Actually, the students only had time to practice intonation during the drill session though the teacher didn't explain on when to use a rising tune and when to use a falling one. Despite that situation, we were grateful to the teacher to have included the teaching of intonation in her teaching.

d- Observation n°4

Refer to page IX (appendix 3)

This fourth observation of a classe Première at the Lycée Moderne Ankadikely was made on 7th November, 2016, and it lasted 1hour. There were 47 students. We were lucky during that observation because the teacher dealt with a listening of a dialogue but for teaching pronunciation.

There was no warm up but the teacher immediately asked the students to close their copybook before he play the recorder. The students, then, were not really motivated to learn English. They copied the script of the listening   the day before our observation. Then, the teacher played the recorder and pointed immediately two students to repeat each sentence in the conversation. We could not really follow the different stages of the teaching because the one hour session was devoted to repetition. The teacher gave a short feedback to correct some pronunciation mistakes.

Concerning the instruction, some of the teachers' instructions were not very clear so the students took sometimes to think on what to do. There was no pre-listening activity before playing the tape; therefore most of the students were not really interested. They just repeated the sounds they heard without understanding the meaning. The teacher told us that this repetition was meant to teach them pronunciation but it was not obvious what sounds and what intonation he wanted to teach. Thus, there was just mechanical repetition and the goal of the teacher was not clear.

Conclusion of the classroom observations

During these four class observations, we noticed that Lycée teachers do not teach English intonation though the majority of them affirm to teach it in the questionnaire. As many teachers do not teach the English intonation, we observed the way students speak English in class and the reason why they do not use the English intonation while speaking.

Teachers do not also have a special speaking session but let the students speak English when there is an opportunity; which may be because of the lack of time. Concerning the teaching of English intonation, students need to be exposed to a native speakers' way of speaking for them not to always think that their teacher's is the perfect one. Unfortunately, teachers are used to having written materials when teaching, for example, a text or a written dialogue; so teaching becomes a routine for the teachers as well as for the students; they always use the same material. Seeing that routine and problem experienced by English teachers, we may help them break that by introducing a taped dialogue to teach English intonation; a material that we will experiment in the next part of the study.

Conclusion to Part Two

In this part, we had a series of questionnaires for English teachers and for students as well and some classroom observations to get more information on the current teaching of English intonation at Malagasy Lycées.

The survey through questionnaires that we gave out for teachers shows that the majority of English teachers teach English intonation; a result which is quite surprising because when we dealt with a classroom observation to have an overview of the current teaching, none of teachers taught English intonation. That might be because they were afraid of being judged or we did not observe so many classrooms so we are not allowed to draw such a conclusion. Students' answers of the questionnaires has informed us the students 'eagerness to hear to taped dialogues when learning English. It may increase the students' motivation because it is a new method and an opportunity for them to hear another intonation different from their teacher's. The class observations gave us an idea about the different aspects of the current teaching of English intonation. Thanks to those observations, we have also witnessed the possible problems linked to the teaching of English intonation though just a very few teachers included the teaching of intonation in their courses.

We have also noticed that most teachers do not focus their teaching on speaking but rather on mere grammatical rules which must be due to the fact that the official examination is only written so teachers do not feel the need to teach meaningful intonation. Besides, we have detected some challenges faced by the teachers which are the lack of time for practice, lack of background knowledge about intonation, and the lack of appropriate and efficient didactic materials.

These problems are going to be addressed in detail in the next part on which we are going to give some solutions by suggesting the use of taped dialogues to teach English intonation; the efficiency of this material will be experimented in the Part Three.

PART THREE

3- EXPERIMENTATION AND SUGGESTIONS RELATED TO THE TEACHING OF ENGLISH INTONATION

Considering the theoretical background we had in part one and the findings and comments we drew in part two, it is essential that in this third part of our dissertation we suggest general solutions to the main problems encountered in the Lycées and to the specific problems stated by the teachers as far as the teaching of English intonation through taped dialogues is concerned.

We have chosen audio tapes that suit the syllabus, the students' interests and English level. The suggested lesson plans are meant for T11 students.

3-1 Suggestions for the teaching of English intonation

Apart from the problems that the teachers mentioned in the questionnaires, we could notice during the classroom observations that teachers encounter various difficulties when teaching, especially when engaging students in a communicative activity. Thus, we are not able to give solution for all of these problems, but we have decided to give some solution and propose some suggestions that we think might be useful for teachers of English in Malagasy Lycées.

3-1-1 Objectives

This research work is based on the introduction of a new teaching aid which is the use of taped dialogues to teach English intonation. Therefore this adoption of a new approach requires experimentation. This experimentation aims at testing the efficiency and the reliability of the use of that taped dialogues. We will see how efficient they are and whether it works or not. Our purpose is therefore to try to improve the Malagasy learners' English intonation through the use of taped dialogues which may bring innovation to the teaching in general.

3-1-2 <u>Suggested lesson plans</u>

Usually, lesson plans are written just for the teacher's own eyes and tend to be rather informal because of lack of time, laziness and lack of resources though they are an extremely useful tool that serves as a guide, resource, and historical documents reflecting our teaching philosophy and most importantly, the teaching objectives. For those reasons, a lesson plan has to be a more formal and detailed document for both teachers and students to be satisfied.

Teachers expect their students to come to class prepared to learn, and students come to class expecting their teachers to be prepared to teach. A lesson plan is part of that preparation.

Concerning the teaching of English intonation, we have suggested six lesson plans to help teachers' preparation by using a taped dialogue as an audio material following the 3P's stages to reach the objective as intonation is part of language elements. We suggested six lesson plans , three of them have been experimented.

a- <u>*Lesson plan n°1*</u>
Refer to Appendix 4 (page XI)

The first experimentation was done at the Lycée "La Printanière" Antanandrano on 20th September, 2016. It is a class is of 30 students in "Classe de Première". The topic was about "Sport".

The objective of this experimentation is that at the end of the session, students will be able to talk about sport by respecting the English intonation. As a warm up we had a tongue twister. We asked the students if they have ever heard about "tongue twister" but they answered that they had never heard about that. The goal of the tongue twister was to give make them repeat one sound but which is put in a context. The students repeated the tongue twister, which seemed fun for them as they made some exaggeration. Their exaggeration on the pronunciation was a good start because it could lead to the improvement of their English intonation. They did not realize that they were already acquiring something through the tongue twister and their exaggeration.

As a presentation stage, we asked them some leading questions about sport. Some students did not dare to answer as they were shy. In fact, the students did not participate very much because they were not used to being asked questions in English. They wanted to show that they did not understand what we were saying by staying silent. We continued to ask them

if they have already heard about intonation. They answered by moving their hands up and down. Their answers were good news for us because it made us sure that we were not going to talk about something totally new for them. As an example of English intonation, we made them listen to a taped dialogue. During the first listening, they were amazed and surprised because they could not understand and follow the dialogue as it was performed by natives. This means that they were not used to hearing a native speakers' English, they were surprised with the intonation of the people who were discussing in the taped dialogue. They were astonished as well because, may be, they were comparing the native speakers' English with their teachers'. We repeated the listening and after the third listening we continued and asked them to complete the script on the handout that we shared after the second listening (listening with pauses). Then, we asked some students to go to the blackboard for the correction. The students did not have time to think about the answers because their teacher was always telling them the answer, which was a pity because it disturbed our experimentation. Making them complete the blank is a way to improve their recognition of word pronunciation and spelling which was one way to introduce to them some passive vocabulary that they may need in the production stage.

Then, we asked the students to draw the intonation of each sentence of the dialogue as they already have a complete script on in their handouts. The students did not know what to do at the beginning because our instructions were not very clear, in addition, we did not explain what an "intonation" is at the beginning but we were just satisfied with their answer on which they said that it is about falling and rising of the voice. After listening to the taped dialogues four times, we looked at what they had done, fortunately the majority of them managed to finding the right intonation of each sentence despite our unclear instruction.

We asked the students if they had noticed something with the intonation but they did not notice anything. So, it is only then that we explained that with Wh- questions the intonation falls at the end and with Yes/No question, intonation rises. They were astonished and surprised as well because they thought that it was like in Malagasy: a question always has a rising intonation. Then they repeated each sentence in a low voice with the intonation of the last word though we did not ask them to do so. It means that they were interested in the way we introduced the lesson and that they were interested in learning the English intonation as well.

Then we dealt with the repetition of the dialogue as they already repeated the dialogue in a low voice, which meant that they were eager to speak. We organized it as follows; the whole class, then per row, then four by four and finally pair repetition as a practice. They repeated each sentence after we stop the taped dialogue. We could notice that they were bored and their voice lowered during the repetition. We could understand there that too long mechanical drill cannot be efficient. Perhaps, they thought that we were treating them as children by making them repeat again and again that it did not interest them anymore. Unfortunately, because of time constraint we could not continue to the production stage.

During that first experimentation, we realized that too long mechanical drill was not efficient because even if almost every student had the opportunity to speak, they would not produce the right intonation if we ask them to perform the dialogue because they were not interested in the repetition. We should not have stopped at making them repeat the dialogue because our objective was for the students to produce the right intonation. The use of taped dialogue to improve Malagasy learners' English intonation there was not a real success, so that first experimentation was quite a failure because our objective was not reached so we improved our method in the lesson plan for the next experimentation.

b- *Lesson plan n°2*
Refer to Appendix 4 (page XIII)

The second experimentation has been done at the Lycée "Trophée" Ankadikely on 14th October, 2016. The class is constituted by 38 students in Classe de Première. The topic was about "Opinion".

The objective of this experimentation is that at the end of the session, students will be able to give opinion by respecting the English intonation. We started the class with a prayer, in English, as the students were already used to doing that before the course. We were listening to their English intonation carefully while they were praying. There we could notice that they were speaking English with a Malagasy intonation. To warm the students up, we dealt with a jazz chant entitled "I got engaged in June". Unfortunately, they have never heard about a jazz chant. Despite that, the students really appreciated the jazz chant that even when we stopped the warm up and move to the presentation stage, they were always repeated the

song by whispering. The jazz chant was already a way to make the say a sentence with the right intonation.

As a presentation stage, we asked the students if they have already heard about English intonation. They accepted with a very low voice, it is because they knew that we are going to ask them what an intonation is. They were afraid to speak English as they are not used to doing so. Just as what they have expected, we asked them what an intonation is and the students laughed. They talked between them by making a gesture of rise and fall with their hands secretly but we have noticed. The students, then, already have a notion about English intonation. During our first experimentation, we did not explain to the students what an intonation is so here we wrote three questions which were constituted by a Wh-question, a Yes/No question and a question tag on the blackboard and asked one student to draw the intonation of these questions. We asked them to draw the intonation of each question. We did not correct them immediately; we only corrected them after a listening of a taped dialogue. It is better that they hear themselves the English intonation of a native speaker so that they can hear themselves the fault on the intonation of the questions that they drew on the blackboard.

As what was already said previously, we made them listen to a taped dialogue before correcting the intonation that they have drawn. The students seemed surprised to hear the dialogue; they only smiled and stared at us as if they wanted to say "How can we understand that, teacher!" Then, we shared a handout with the script for them to follow the dialogue. We asked them to underline the Wh- questions, the Yes/No questions and the question tags that they find in the written dialogue. Then, we have listened to the taped dialogue three times and we asked them to draw the intonation of the Wh-question and the question tag in the dialogue which took about five minutes. This stage was for them to recognize the English intonation of the questions. During the first experimentation, our instruction was not very clear so here we tried to make it clearer. We corrected the intonation of the Wh- question and question tags together and then we explained the English intonation of a plain statement, Wh- question and the Yes/No question as there were plain statements, Wh- question and question tag in the taped dialogue. We explained that with Wh- question, we have a falling intonation, with Yes/No question we have a rising intonation and the intonation of a question tag depends on the situation because a falling intonation means certainty or a wish that the person we are talking with agree with us; and that a rising intonation of a question tag means uncertainty or a doubt. What interested the students the most was the different intonation of the question tag;

because they listened carefully and repeated the two different intonations of the question tag in a low voice.

After listening to the taped dialogue three times, we left them few minutes to read the dialogue silently then we continued by making them repeat each sentence only twice for them not to become bored. It was to avoid what happened during our first experimentation where students were not interested in the course at the end. Then we continued with the practice by giving them Wh- questions, a Yes/No questions and question tags that we asked them to read by giving the intonation of each sentence. It was aimed at making them repeat the intonation on a sentence without bringing them to boredom.

As a production stage, we asked them to perform a new dialogue in front; they were allowed to bring the script so they did their best to produce the right intonation. We got a good result but still, we noticed that we failed to teach them some vocabulary items in advance for them to be able to produce the right intonation and understand the dialogue that they were performing. It is necessary because the students need to understand the meaning of the dialogue for them to produce the intonation. . The teaching of English intonation should aim at communication, so we always improved our teaching during the next experimentation because we half reached our objective.

c- *Lesson plan n°3*
Refer to Appendix 4 (page XVI)

The third experimentation was done at the Lycée Jules Ferry Faravohitra on 8th November, 2016. The class is constituted by 41 students in Classe de Première. The topic was about "Giving help" which was more about language function.

The objective of this experimentation is that at the end of the session, students will be able to offer help by respecting the English intonation. As a warm up, we used a tongue twister to improve students' English sounds by repetition without them realizing that they are repeating an English sound. The students repeated it three times. As a presentation stage, we dealt with vocabulary exercises. We chose matching as a technique to teach vocabulary. We explained that those vocabulary items will be in the listening that they are going to have later. We dealt with the teaching of those vocabulary items because even if our focus was on English intonation, intonation cannot go alone as language elements are interdependent. After the correction of the vocabulary exercises, we asked them if they had already heard about

English intonation. Some said yes and some said no and as usual, when we asked them to explain, they only made gestures of up and down with their hands. Knowing that students have a notion about the English intonation is always good news but that did not prevent us from giving more explanation, so we gave a brief definition and some examples.

Consequently, we gave a definition of an English intonation and wrote it on the blackboard. Then we invited the students to listen to a taped dialogue for them to understand more what we meant by the definition. In fact they were eager to listen to the taped dialogue from the beginning of the course as we have installed the computer and the speaker in advance. We noticed that using such materials was new for them so they were wondering on what these materials are for. After listening to the taped dialogue twice, we gave out handouts containing the script of the taped dialogue. The dialogue contained a Wh- question and an expression of hesitation, so we explained to them that with a Wh-question, we have a falling intonation and to express hesitation, we have a fall-rising intonation. It was quite difficult for them to grasp the explanation at the beginning as we did it in English. So, we asked them to underline the Wh- question and the phrase where they thought that the speaker seemed hesitating. Then we played the taped dialogue to let them hear themselves the intonation of the sentences that we asked them to underline. This stage was to make the students hear how that falling and fall-rising intonation is like. We tried not to explain in their mother tongue nor to repeat the sentence ourselves but let them hear themselves the different intonation of the underlined sentence through the taped dialogue.

To practise those theories, we dealt with a repetition; at the beginning it was a mechanical drill. We continued by giving them a dialogue with two kinds of intonation next to each sentence, so the students have to circle the right intonation of each sentence. Then, we devoted five minutes for a pair work practice on their seats. Though, repetition is not the goal of our teaching; it was necessary to make them speak because during our explanation, they were always repeating the sentence by whispering because they were afraid of speaking aloud. So, here they are given the opportunity to say aloud what they have learnt.

As a production stage, we gave them another dialogue with Wh- questions, Yes/No questions and some expressions of hesitations for them to read and perform if time is enough. They could recognize the intonation of each words and sentences. We can say that our objective was reached during this third experimentation as we said at the first part of our study that recognition and production were our goal in this study. We could not expect

perfection or fluency because Malagasy students cannot yet speak English fluently at their level as they are still struggling to memorize vocabulary and some grammatical points.

Conclusion of the experimentation

These three experimentations helped us in determining not only the reliability, but also the efficiency of the use of taped dialogues when teaching English intonation. Though we encountered a few problems, more precisely, a few imperfections related to the use of tape dialogues, we could improve our way of teaching the English intonation. Indeed, when the taped dialogue is used to support the teaching of English intonation; it can offer a step-by-step course to the students. In the same way, it enhances students' motivation, their language competence and their proficient use of English. Though, English intonation involves speaking, we took into account the teaching of some vocabulary items and grammatical points in the session as they contribute to the accuracy of students.

We always tried to improve our lesson plan as we encountered imperfections during our experimentations. Therefore, here are some suggested lesson plans which were improved but that does not mean that they are perfect. These lesson plans may help teachers for the teaching of English intonation through taped dialogues.

d- *Lesson plan n°4*
Refer to Appendix 4 (page XVIII)

This lesson is planned for one hour and a half. It is about asking and giving advice so the objective is that students will recognize and produce some features of the English intonation when asking or giving advice. As material, we use a taped dialogue and handouts.

As a warm up, we suggest a jazz chant to expose students to English intonation. Here, students are expected to listen and sing at the same time as the taped chant for them to acquire the English intonation in advance.

As a presentation stage, students will activate their passive vocabulary through a matching activity about some vocabulary items that they may hear in the taped dialogue. Then, the teacher asks them what they know about the English intonation. Answering that question or explaining the English intonation in English might be difficult for students so we can help them through some leading questions or exercises. As usual, students are expected to

explain or do a gesture of rise and fall if they do not know how to explain it orally. If students fail at answering the question, which means, if nobody knows what an English intonation is; the teacher can explain it briefly with some examples to make it clearer. After that, they listen to the taped dialogue about asking and giving advice. The teacher asks the students the gist of the listening. Here again, the students are expected to give the gist of the dialogue in English as they are meant to understand the dialogue because they have already dealt with an activation of some passive vocabulary at the beginning of the session. A short listening comprehension can help them understand more the dialogue as well. After the correction the listening comprehension, the teacher explains that with a Wh- question and a plain statement we use a falling tune. After that explanation, the teacher can give some sentences containing a Wh-question and plain statements with a falling tune and make students read them. Then, we can make the students listen to the taped dialogue again because they may understand it more as they know all the vocabulary items in it. And they have acquired the intonation of tha Wh-questions and plain statements so that they could be more interested in it. Then, the teacher gives out handouts of the script of the taped dialogue for the students to underline some words and while listening to the taped dialogue again, the students have to draw the intonation of the underlined words. At this stage, the objective is that students will know more about English intonation and recognize some of its patterns.

As a practice stage, we ask students for a chorus, group and pair repetition of the dialogue after some pauses while listening to the taped dialogue. It is an opportunity to make everyone speak, even the shy students. That repetition can be a competition for them because each student may want to do better than their classmates. After that, students are given sentences and are asked to read the sentences but the tune of each sentence is provided by the teacher. The objective here is that students will acquire some speaking habits with the appropriate English intonation.

As a production stage, students can be given another dialogue for them to draw the intonation of each sentence in the dialogue and give the reason of each intonation. Here, the students are expected to show that they have acquired something during the session and that going to prove it. Then, they may read the dialogue or perform it if time is enough. The objective here is that the students will produce the intonation that they have learnt.

e- Lesson plan n°5

Refer to Appendix 4 (page XXII)

This lesson is planned for one hour and a half. It is about asking and showing the way so the objective is that students will recognize and produce some features of the English intonation when asking or showing the way. As material, we use a taped dialogue, handouts and pictures.

As a warm up, we suggest a tongue twister for the students to pronounce words correctly through repetition. We used a tongue twister for the repetition to be put in context so that the students will not be bored by repeating one sound again and again. Here, students are expected to listen to the teacher reading the tongue twister and repeat it. The teacher has to be careful with his intonation from here, while reading the tongue twister, because the students are going to imitate the teacher's pronunciation.

As a presentation stage, we begin with the activation of some students' passive vocabulary through showing them pictures, for example, pictures of a map, arrows showing the right and left, a hospital, school and so on. Students are going to name the pictures. They will see the name of the pictures in the taped dialogue that they are going to listen to, later on, that's why it is better that they know in advance the meaning of these words through pictures. Then, the teacher asks them what they know about the intonation. If they say that they know nothing about that intonation, the teacher can ask students if they have already heard about English intonation or give a brief definition. As usual, students are expected to explain or do a gesture of rise and fall. After that, they listen to the taped dialogue about asking and showing the way. As they have already known the meaning of some difficult words from the beginning, the teacher can ask them the gist of the listening. Students are expected to answer that it is about asking and showing the way. After that, the teacher explain some intonation patterns in the dialogue such as with Yes/No question, when waiting for more information and when enumerating we use a rising tune. What teachers have to avoid is explaining in Malagasy. We can explain the English intonation of some sentences in the taped dialogue through gestures or examples or making the students read as many sentences as possible containing the English intonation that we want to teach. Then, the teacher gives the students the handouts of the script of the taped dialogue so they are asked to underline some words and draw the tone of the underlined word while listening to the taped dialogue again.

As a practice stage, we ask students for a chorus, group and pair repetition of the dialogue after some pauses while listening to the taped dialogue. Repetition is necessary because we cannot make sure that one hundred percent of the students will practise what they have learnt outside the classroom. So it is better to stick in their mind some notion about English intonation. After that, students are given sentences and are asked to read the sentences but the tune of each sentence is provided by the teacher. The objective here is that students will acquire some speaking habits.

As a production stage, students can be given another dialogue for them to draw the intonation of each sentence in the dialogue and give the reason of each intonation. Giving the reason why an intonation goes up or down is important for the students to prove that they understand what they are saying and that they can go beyond repetition. Students may read the dialogue or perform it if time is enough. The objective here is that the students will produce the intonation that they have learnt.

f- Lesson plan n°6

Refer to Appendix 4 (page XXV)

This lesson is planned for one hour and a half. It is about likes and dislikes so the objective is that students will recognize and produce some features of the English intonation to express likes and dislikes. This unit about likes and dislikes is quite common so we can hope that students will participate more in speaking during that session. As material, we use a taped dialogue, handouts and pictures.

As a warm up, we suggest a jazz chant for the students to be exposed to the English intonation in advance. Here, students are expected to listen and to sing at the same time as the taped chant. They can move around the class and make gestures. Students can start from there their imitation of the English intonation which would not be very difficult for them as they like exaggeration when imitating.

As a presentation stage, we begin with the activation of some students' passive vocabulary through showing them pictures. Here, the teacher shows pictures of fruits and vegetables. The students are going to name the pictures. Then, we ask the students whether they like or not the fruits and vegetables that we are showing. Through that exercise, they can learn the name of fruits and vegetables and give their opinion. This leads them to predict that the lesson is about likes and dislikes. Then, the teacher asks them what they know about the

intonation or if they have already heard about English intonation. As usual, students are expected to explain or do a gesture of rise and fall. After the students have given their answer about the English intonation, the teacher has to confirm if they have given the right answer and add if the students have given a wrong or incomplete answer. After that, they listen to the taped dialogue about likes and dislikes. Then, the teacher asks them the gist of the listening. Students are expected to answer that it is about likes and dislikes. After that, the teacher explains some intonation patterns in the dialogue such as with Wh- question we have a falling tune, with a Yes/No question we have a rising tune and with a special interest or surprise we have a rising falling tone. To illustrate the explanation, the teacher can give some sentences containing Wh-questions, Yes/No questions and sentences expressing surprise in a handout for the students to read. Then, the teacher gives the students the handouts of the script of the taped dialogue so they are asked to underline some words and draw the tone of the underlined word while listening to the taped dialogue again. This is not only to train them to speak but to recognize the English intonation when hearing someone speaking English as well.

As a practice stage, we ask students for a chorus, group and pair repetition of the dialogue after some pauses while listening to the taped dialogue. Repetition is one way to make the students remember, even a few, of what they have learnt so it is really necessary at this stage. After that, students are given sentences and are asked to read the sentences but the tune of each sentence is provided by the teacher. The objective here is that students will acquire some speaking habits.

As a production stage, as usual students can be given another dialogue for them to draw the intonation of each sentence in the dialogue and give the reason of each intonation. They can give that reason orally or written. The most important is that they know, when to use a falling, rising or combined tune or tone. Then, they may read the dialogue or perform it if time is enough. The objective here is that the students will produce the intonation that they have learnt. And for a freer production, we can ask them to give other examples of sentences about sport; on which they say whether they like or not with the appropriate tune of the sentence.

3-2-3 <u>Teaching suggestions</u>

As it has been stated previously, we are going to suggest solutions for the common difficulties encountered by English teachers. Then, we will continue with some recommendation in order to improve the teaching of English.

Taking into consideration all the existing problems that the teachers face, we could notice that the common problems of teachers are the lack of time, especially for speaking and listening; the existence of exam-constraints; lack of materials and teaching equipments such as tape recorders, handouts and so on.

a- *Lack of time*

Time has always been the same old problem either for teachers or for students, and it has been the same for everyone in this life. However, we should not worry much about it since time will never be sufficient for everything we want to fulfill. So, the best solution is to make timing and careful planning of what we will teach and trying to respect it. If these plan, for instance, failed due to lack of time, we should not be discouraged but try to improve it next time.

Now that new technologies are spreading very fast, the use of taped dialogues or any audio material can be used. To save time, teachers can stop writing everything on the blackboard; they can give out handouts for the students and only write the explanation or some important point on the board.

b- *Lack of materials*

Surely, teaching and learning under constraints such as lack of materials (books, handouts…) and teaching equipments (tape recorders, video, laboratory…) is frustrating for both teachers and students. Nevertheless, there are some solutions which can be adopted.

For the moment, teachers can collect money from students to make photocopies of some handouts. If some teachers have access to clubs or centres, they can also get some cassettes or books there. If these are not possible, teachers can suggest the need for tape recorders to the staff management of the school or to embassies to see if they can help. Apart from that, teachers should be reminded of the existence of some resource centres such as US Embassy, British Embassy or TRC where they can go and have access of various kinds of cassettes.

Today, the ever expanding horizons of technology present us with exciting new advantages and students tend to surround themselves with technology nowadays in their daily lives so they can bring or download some taped dialogues for the class.

c- *The official examination*

We all agree that there is no oral test at the examination. However, the aim of learning English is not just to pass the exam. So, it should not be an obstacle for teachers to make their students listen to taped dialogues. For not only do they constitute a great opportunity for them to get the right pronunciation and intonation easily but it also help them get used to hearing and listening to the language they are learning.

d- *Classroom organization*

The key participants in classroom organization are the teacher, the teacher aid or trainee, the individual student or the whole class, the language presentation material used. Combinations of these result in particular structures in class organization and effects on language learning processes. The dominant view of language teaching today should favor student-centered learning on which students have the benefits of greater individualization of learning. In addition, students' sense of achievement and relevance can increase. Students often will pay more attention and learn better from one another since their performances and processes of negotiation of meaning are more closely adapted to one another's level of ability. Teachers should thus be prepared to develop fewer teachers- dominated activities and tasks and remain available to give students appropriate feedback and supportive evaluation of their progress.

In general, the most appropriate and effective classroom organization is pair and group work. We have some advice concerning feedback.

e- *Correction and Feedback*

Learners need feedback in order to differentiate between acceptable and unacceptable language use. The provision of feedback is a major means by which to inform learners of the accuracy of both their formal target language production and their other classroom behavior and knowledge.

The provision of feedback or even "corrections" does not mean that the information provided must be stated in formalized grammatical or other descriptive terms. The teacher has many options available, from simply indicating lack of comprehension or otherwise signaling the occurrence of an error and getting the learner to self-correct, to the most elaborate grammatical explanation and drill of correct forms.

Feedback gives learners a sense of their progress and indicates where they need to focus their attention for improvement. With a growing awareness of progress, learners alos gain confidence.

f- *Relevance*

A listening content needs to be as relevant as possible to the learner. This is essential for getting and holding learners' attention and provides a genuine motivational incentive. Listening need to feature content that have "face validity" for students, which means that the more the listening focus on things with real-life relevance, the more they appeal to students, and the better the chance of having learners' wanting to listen.

g- *Transferability and Applicability*

Whatever is relevant is also likely to have potential of transferability, insofar as possible, the content level of a listening. This means that teachers have to use a listening which suit the students' level and which can be used in other classes in order to foster transfer of training, the best listening lessons present in class activities that mirror real life.

h- *Selecting a listening*

Lycée students need a well-organized program of selective listening to focus their attention on the systematic features of a language. Accuracy in discriminating grammatical features is very important at their level. If students cannot hear certain unstressed endings, articles and function words, they are less likely to incorporate them into grammatical competence. Lycée students should be trained with simplified codes and with clearly pronounced models at their level because they may not recognize the same words and phrases in normal fast speech.

Conclusion to Part Three

This third part is devoted to experimentations and teaching suggestions in order to improve the students English intonation and to improve the teaching of English in general as well.

People involved in education (the government, the ministry of education, parents…) have to contribute to the improvement of the situation in the field of language teaching and learning, especially the teachers who are the main imparters of knowledge. That is why we dealt with some experimentation and gave suggestions to help them get rid of the same routine and method, and develop the use of Communicative Approach when teaching English intonation.

Actually, that entails at improving Malagasy learners' English intonation through taped dialogues, emphasizing listening in their teaching, giving importance to the role of social context and communicative activities and stimulating students' interest. If we take into consideration our experimentations, we can say that teaching English intonation through taped dialogues is very advantageous for both teachers and students. Taped dialogues help teachers reduce their talking time and facilitate their work. Taped dialogues, for instance, make the teaching of English intonation more meaningful and significant to the students as well. Apart from that, they are a source of motivation and give the students an opportunity to hear and use the language in purposeful communication.

The suggested lesson plans designed above may still be improved. However, we hope that they can be of great help to teachers.

GENERAL CONCLUSION

Intonation is not a special musical talent but a skill most teachers can acquire very quickly because we do not have to speak like the Queen of England to teach but it is important for a teacher to be clear and articulate. In our environment, the only language input for students comes from teachers. Students need to get used to listening to authentic materials so that they will not have problems in understanding and speaking with native speakers in real situation. In a word, knowledge of grammar and vocabulary is necessary but not enough when we learn a language; it is also essential to know the right thing to say at the right time. In other words, the ultimate aim is to possess communicative competence.

In the first part, we have seen the generalities of English intonation in which we talks about tunes, tones, sentence stress and so on. To see the current teaching of English intonation and not to state facts theoretically, we devoted the second part for a survey through questionnaires and classroom observations where we noticed that teachers still put too much emphasis on written language and devote few hours or even no time for listening and speaking for many reasons. As we have noticed some problems during the survey in the field of teaching, we suggested the use of taped dialogues that we experimented in the third part. Not only do taped dialogues present the language item in a lively way and illustrate various contexts for using the intonation patterns and some expressions, but they also provide the students with a further listening on how the language they are learning is actually spoken by native speakers. The investigation and the class observation we have carried out made us aware that Malagasy teachers have difficulties in using tape recorders, it is because the school where they are teaching does not have and they are reluctant to bring theirs to class if they have any. However, they may get better result if they use tape recorders when teaching because the students would be more motivated and there will be better language model for them.

That situation allows us to suggest the use of taped dialogues for the teaching of English intonation. Though we encountered some difficulties during our experimentation, we could draw that adopting the use of taped dialogues can be interesting for the teachers as well as for students. As far as the teachers are concerned, they should do their best to encourage the students to learn to communicate effectively in English. For that reason, they must not stick to the traditional method but give more attention to the Communicative Approach, especially the functions of language without losing sight of its structures as well. In other words, they are required to give students a chance to develop and use communicative abilities which are rarely exploited in most classrooms.

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APPENDICES

APPENDIX 1

QUESTIONNAIRES MEANT FOR TEACHERS

I would be very grateful if you could answer the following questions in order to help me to write my dissertation for me to get my CAPEN degree at ENS. Any participation will be anonymous. (You can tick more than one square if needed)

1- Do you give your students time to speak the English language in class?

-Always

-Sometimes

-Never

2- What are the students' common mistakes when speaking?

-Word' pronunciation

-Intonation

-Stress

-Other: ………………………………………………………………………………………………

3- Do you correct students' intonation when they are speaking English?

-Always

-Sometimes

-Never

4- If "Always" or "Sometimes", it is because:

-English would be abnormal without intonation

-Intonation is a means of communication

-For pupils to know that intonation exists

-Other: ………………………………………………………………………………………………

5- If "Never", it is because:

-The students would not understand it

-It is a waste of time

-It's too difficult ☐

-Other: …………………………………………………………………………………………………

6- When teaching English intonation, how do you proceed?

-Through games

-Through giving rules ☐

-Through listening

-Other: …………………………………………………………………………………………………

7- Do you use audio material when teaching?

-Always

-Sometimes ☐

-Never

8- **"Always" or "Sometimes", because:**

·   It's more efficient

·   The school has ☐

·   It's useful

·   Other: ……………………………………………………………………………………

9- **"Never", because:**

·   It is an extra work

·   Students won't need it ☐

·   Hearing the teacher is enough

·   Other: ……………………………………………………………………………………

10-   Do you have a listening session in class?

-Always

-Sometimes ☐

-Never

11-   If "Always" or "Sometimes", what do you make them listen to?

-Dialogues

-Short stories ☐

-Poems

-Songs

-Other: …………………………………………………………………………………………

12- If "Never", why?

-You do not feel the need to do it

-There is a lack of teaching aids

-It takes time

-Other: ……………………………………………………………………………………

13- After the listening, what are the follow-up activities?

-Answering questions

-Repeating words or sentences orally

-Role play

-Other: ……………………………………………………………………………………

14- According to you, which is more important for the students:

-Producing the correct intonation as natives

-Recognizing the intonation patterns

-Other: …………………………………………………………………………

APPENDIX 2

QUESTIONNAIRES MEANT FOR STUDENTS

1- Tianao ve ny taranja Anglisy?

-Eny

-Tsia

2- Raha eny, nahoana?

-Tia miteny anglisy

-Ilaina amin'ny fiainana

-Antony hafa: …………………………………………………………..

3- Raha tsia, nahoana?

-Sarotra loatra

-Tsy dia ilaina firy

-Antony hafa: …………………………………………………………

4- Teny inona no tena fampiasan'ny mpampianatra taranja anglisy rehefa ao an-dakilasy?

-Anglisy

-Frantsay

-Malagasy

5- Efa nahare mikasika ny "English intonation" ve ianao?

-Eny

-Tsia

6- Inona no fanaon'ny mpampianatra taranja anglisy ao am-pianarana?

-Mampihaino zavatra

-Manoratra amin'ny tabilao matetika

-Mamporisika ny mpianatra hiteny anglisy

-Hafa: …………………………………………………………………

7- Tianao ve ny mihaino dialogues amin'ny teny anglisy?

-Eny

-Tsia

8- **Nahoana?**

……

……

APPENDIX 3

a- <u>Observation n°1</u>

    <u>School:</u> "La Printanière"

    <u>Date:</u> Monday 19th September, 2016

    <u>Level:</u> 1ère L

    <u>Duration:</u> 2hours

    <u>Students:</u> 30

    <u>Materials:</u> chalk

    <u>Skills:</u> speaking

<u>T:</u> teacher   <u>S:</u> students

<u>Procedure</u>

<u>Warm up</u>

T: What did we do last time?

The students stayed silent because they didn't remember.

T: Where did we stop? (waiting for the students to answer). I think we stopped with "the bell is ringing" (a dialogue about starting a conversation)

T: What is "a bell"?

S: cloche

The teacher read the dialogue:

A: Nice to meet you. Are you going to that high school?

B: Yes, aren't you Henry's friend?

A: Yes, do you know him?

B: Well, he's my classmate. It's a terrible day today.

Then the teacher asked one students to read the continuation of the dialogue.

A: Yes, ‖ I hate ‖ rain.

v

B: Excuse me; I have to go to the math class.

The students were not asked to repeat the dialogue, they were just asked to translate some sentences into French or Malagasy and the teacher translated them when the students didn't came to it.

T: Now you know how to start a conversation.

Presentation

The teacher copied a lesson about verb tenses (present simple and present continuous) on the board while the students were copying.

After a while, the teacher asked the students to put down their pen and to follow the explanation.

T: tokony efa tsy vaovao aminareo intsony itony verbe itony satria efa nanomboka tamin'ny 6ème, 5ème, 4ème, 3ème, 2nde; efa 5ans!!

S1: Dia mbola tsy hay ihany

S2: Vao 5 taona koa!

The teacher's usual question was "What does … mean? . He asked the students to speak but in Malagasy.

There was 4 letters on the board "s, h, o, x" .Students read "h" as in French and the teacher corrected them.

Practice

T: Give a sentence with "always" orally.

S: I am +always + eating + rice.

Some students don't dare to speak English aloud but just whisper between them in their seat so the teacher explained the instruction in Malagasy.

Production

T: Use both simple present and present continuous tenses in a sentence.

The students looked in the dictionary to find words and asking questions between them.

S1: Inona izany hoe: "mahay"?

S2: Clever /   / zany kia!

And another 2 students were looking for the meaning of the word "kamo" in the dictionary and when they found it they said : "Io, io /   /

Observation n°2

School: "Trophée"

Date: Tuesday 11th October, 2016

Level: 1ère

Duration: 2hours

Students: 38

Materials: chalk

Skills: writing

T: teacher   S: students

Procedure

Warm up

Before the roll call, students prayed in English chorally.

T: Where is your notebook for vocabulary?

T: What is the date today?

S: Aleo soratanay am tableau Ramose fa zay tsy mahay miteny.

Presentation

The teacher copies a lesson about "opinion" on the blackboard and asks questions at the same time: What are the modals that you know? What are the connectors of introduction because writing should have connectors?

The teacher explained how to write a paragraph on advising (in English). After the explanation, the students copied the lesson.

T: finished?

S: Not yet!

Each time the teacher speaks English, the students repeat the word by whispering.

The teacher gave a topic about "women" to practice the writing. He guided the exercise.

T: What are the tasks women do at home?

S: Mamafa trano, mipasoka

T: In English

S: aaa!

T: women should insure the indoor activities. C'est quoi "indoor activities"?

S: tsy hainay ny mamadika anle izy amin'ny Anglais.

Teacher's pronunciation:

Children /   /

Area /   /

Women /   /

No pratice

Observation n°3

School: "Jules Ferry"

Date: Tuesday 17th October, 2016

Level: 1ère

Duration: 2hours

Students: 41

Materials: chalk

Lesson: question tag

Warm up:

-     Greeting
-     Roll-call

T: Write the date of the Bb

T: Told a joke

Presentation:

T: "Why were you missing, yesterday?"

What kind of question is that?

S: Wh-question

T: what are the different kinds of question?

S: Wh-question

T: Yes, what else?

S: Yes/No question

T: others kind of question?

S: No reply

T: introducing and explaining the question tag and gave some examples

Practice:

T: give the question tag of the following sentences (orally)

1. It was a good film, …
   S: wasn't it?
2. They same by car, …
   S: don't they

T: correcting through leading questions

S: didn't they?

T: Yes

⇨ Written exercise on question tag

Production:

T: Now, I'm going to give you a sentence in French and you try to translate it in English.

All right?

T: Maria est une jolie fille, n'est ce pas?

S: Maria is a beautiful girl, isn't she?

T: Now who can give me a question tag?

S: No answer (the bell rang)

Observation n°4

School: "Lycée Moderne Ankadikely"

Date: Tuesday 7th October, 2016

Level: 1ère

Duration: 1hour

Students: 47

Materials: chalk

Skills: listening

No warm up

Greeting and roll call

T: close all the copybooks

T: we are going to listen to a dialogue so you should not look at the script in your copybook

S (closed their copybook)

T: played the tape recorder (a dialogue)s

S: Maninona hono? (Whisper)

T: repeat the dialogue (2 students)

End of the session

APPENDIX 4

a- Lesson plan n°1

Level: Premirère

Duration: 2hours

Lesson: Sport

Materials: taped dialogue, handouts.

Objective: Students will be able to talk about sport with the appropriate English intonation.

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
10 mn	Warm up	Students will be able to pronounce English sounds correctly	- As students if they have ever heard about "tongue twister" - Make the student repeat the tongue twister	- Never - Repeat with exaggeration
	Presentation	Students will know more about the English intonation.	- Ask some leading questions about sport. Do you practise sport? What kind of sport do you practise? - Ask students on what they know about English intonation. - Make them listen to a taped dialogue about sport.	- No answer - Make gestures of rise and fall with their hands.

60 mn			T: What is your favorite sport? (and the teacher writes the question on the board) S: My favorite sport is basket ball. T: Do you play tennis? S: No, I don't T: Do you know what an "intonation" is? S: Yes T: can you draw the intonation of these questions then? S1: What is your favorite sport? S2: Do you play tennis? T: we will correct them after the listening	- Listen carefully
40 mn	Practice	Students will recognize that with a Wh- question, we use a falling tune and a rising one with Yes/No question	- Ask students to fill in the incomplete script. - correct the exercise with students - Ask student students to draw the intonation of the dialogue. - Explain that with Wh- question: falling tune - Yes/No question: rising tune	- Completed while listening to the taped dialogue - draw the intonation of the dialogue.
20 mn	Production	Students could have used what they have leant	- Not enough time	

b- Lesson plan n°2

Level: Premirère

Duration: 2 h

Lesson: giving opinion.

Materials: taped dialogue, handouts, pictures.

Objective: Students will be able to give their opinion with the appropriate English intonation.

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
5 mn	Warm up	Students will be exposed to English intonation in advance.	- As students if they have ever heard about "jazz chant" - Played the taped jazz chant.	- Never - Sing at the same time as the jazz chant.
	Presentation		- Write on the board two questions: Have you already got any problem in your life? What kind of problem did you have? - Ask students to answer them orally - Ask students on what they know about English intonation. - Ask students to draw the intonation of the questions on the board - Make them listen to a taped dialogue about giving opinion	- No answer - Make gestures with their hands (rise and fall) - Draw the intonation

30 mn	Presentation	Students will recognize some of the English intonation pattern.	**LAYLA:** Thanks for meeting with me during your lunch hour. I appreciate it. **MONICA:** No problem. I'm happy to help. What's going on? **LAYLA:** Oh you know the usual. Should I take this new job? Or do I stick with my current one? **MONICA:** Well, I think it's time for a change, don't you? They pay you late and you are unhappy. **LAYLA:** Do you really think so? **MONICA:** I know so. And I've been listening to you complain for over a year now. Trust me. Take the job. What do you have to lose? - Give out handouts and ask the students to underline the Wh-questions, Yes/No questions and the question tags in the dialogue. - Ask them to draw the intonation of the underlined questions. - Correct it with the students - Explain that with Wh- question: falling tune, Yes/No question: rising tune: question tag: falling tune (certainty), rising tune (uncertainty)	- Listen carefully - Listen to the dialogue for a second time. - Draw the intonation of sentences.

25 mn	Practice	Students will get habit through repetition.	- Ask students for a chorus, group and pair repetition of the dialogue after a necessary pause. - Give the students other sentences to read with a rising intonation. Are you a singer? (rising tune) You buy tomatoes, onions and lettuce.(rising tone and falling tune at the end) You are Jane, aren't you? (certainty) Why didn't you marry him? (falling tune) He is not sick, is he? (uncertainty)	- Repeat - Read
20 mn	Production	Students will be able to produce what they have learnt.	- Ask students to perform the dialogue to the front.	- Perform the dialogue in front

c- Lesson plan n°3

Level: Premirère

Duration: 2 h

Lesson: Giving advice.

Materials: taped dialogue, handouts, pictures.

Objective: Students will be able to offer help and give advice by using an appropriate English intonation.

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
5 mn	Warm up	Students will be able to get English sounds through repetition	- As students if they have ever heard about "tongue twister" - Make the student repeat the tongue twister.	- Never - Repeat the tongue twister
		Students will activate passive vocabulary	- Ask students to match A with its definition in B A B - matter - to be anxious - to worry - problem - keep - maintain - Ask students if they have already heard about English intonation. - Give the students a definition of English intonation. - Make them listen to a taped dialogue about giving advice.	- Give the name of the pictures - Answer orally. - Answered yes by making gestures of rise and fall with their hands. - Listen carefully

30 mn	Presentation	Students will know more about English intonation	Mike: What is the matter? Sandy: Well... nothing! Mike: You look so sad. What are friends for if you keep your problems only for you? Sandy: Don't worry, I am fine. Mike: Let me know if you need a help then. Sandy: Okey - Explain to the students that with Wh- question: falling tune and to express hesitation: falling- rising tone. - Ask students to underline some sentences. (Wh- questions and expressions of hesitation) - Listen to the taped dialogue again.	- Underline.
25 mn	Practice	Students will be able to get habit through repetition.	- Ask students for a chorus, group and pair repetition of the dialogue after a necessary pause. - Ask them to circle the intonation of each word. A: Why? ↘ ↗ B: For you. ↘↘ ↗ A: Really? (hesitation) ↘ ↘↗ B: Yes ↘ ↗ - Correct it with the students	- Repeat - Do the exercise A ↘ B ↘ A ↘↗ B ↘

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
20 mn	Production	Students will be able to produce what they have learnt.	- Ask students to write another dialogue and perform it.	- write and perform

d- Lesson plan n°4

Level: Premirère

Duration: 1h 30

Lesson: Asking and giving advice

Materials: taped dialogue, handouts.

Objective: Students will recognize and produce some features of the English intonation when asking or giving advice.

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
5 mn	Warm up	Students will be exposed to English intonation	- As students if they have ever heard about "jazz chant" - Make the student listen to a jazz chant	- Yes or No - Listen and sing at the same time as the taped chant.

Presentation		Students will activate passive vocabulary items.	- Give out handouts containing an exercise about some vocabulary items.
			
			Matching
			
			A headache - - fail to be present
			An aspirin - - someone's opinion…
			An advice - - pain in head
			To miss - - medicine that reduces pain
			
			  - Ask students on what they know about English intonation.
			  - Make them listen to a taped dialogue.
			
			Mr. Carlan is not feeling well so Mrs. Benett is giving him a piece of advice.
			Mrs. Benett: Good morning Mr. Carlan! How are you?
			Mr. Carlan: I feel ill.
			Mrs. Benett: I'm sorry. What's the matter?
			Mr. Carlan: My eyes hurt and I've got a bad headache.
			Mrs. Benett: Oh, why don't you take an aspirin?
			Mr. Carlan: That's a good idea, thank' you.
				- Do the exercise.
				- Correct
				
				- Explain or make gestures of rise and fall.

30 mn		Students will know more about English intonation and recognize some of its patterns.	- Ask the students the gist of the dialogue. - Explain the English intonation contained in the dialogue. (Wh-question and plain statement). ⇒ A falling intonation - Give out handouts of the script of the dialogue and ask students to underline some words. (you?, ill, headache, aspirin?) - Make them listen to the dialogue and draw the intonation of the underlined words.	- Listen carefully - Asking and giving advice. - Listen carefully
25 mn	Practice	Students will acquire some speaking habits.	- Ask students for a chorus, group and pair repetition of the dialogue after a necessary pause. - Give other sentences and ask students to read them with a falling intonation. Where is it? What are you looking for? How much is it? How old are you? Who is your sister's name?	- Repeat

| 20 mn | Production | Students will produce the intonation that they have learnt. | - Give out handouts with another dialogue.
Dick is good at English so Julio is asking for some advice from Dick.
Julio: I'm bad at English. What should I do?
Dick: if I were you, I would not miss the class anymore.
Julio: Thank' you but I don't think I would. I do not like English.
Dick: I'm sorry but you have to like it if you want to be good at it!
Julio: what else can you suggest?

- Ask them to draw the intonation of the underlined words and to justify the reason of each intonation.
- Ask students to read the dialogue. | - Listen carefully

- Draw the intonation and justify.

- Read

- Perform to the front. |

e- <u>Lesson plan n°5</u>

<u>Level</u>: Premirère

<u>Duration</u>: 1h 30

<u>Lesson</u>: Asking and showing the way.

<u>Materials</u>: taped dialogue, handouts, pictures.

<u>Objective</u>: Students will recognize and produce some features of the English intonation when asking and showing the way

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
5 mn	Warm up	Students will e able to pronounce sounds correctly.	- As students if they have ever heard about "tongue twister" - Write a tongue twister on the blackboard and read it.	- Yes or No - Listen to the teacher and repeat the tongue twister.
	Presentation	Students will activate passive vocabulary items through pictures.	- Show pictures about some vocabulary items included in the listening and ask students to name them. - Ask students on what they know about English intonation. - Make them listen to a taped dialogue.	- Answer orally - Explain or make gestures of rise and fall. - Listen carefully

30 mn		Students will know more about some patterns of English intonation.	Joe and Monica were meeting on the street and Monica asks Joe where the hairdresser's house is. Monica: Excuse me. Where is the hairdresser's house, <u>please</u>? ↘ Joe: Can you see that blue house over <u>there</u>? ↗ Monica: <u>Yes</u> ↗ Joe: You go <u>there</u> ↗ and turn in the <u>left</u> ↗ and her house is right <u>there.</u> ↘ Monica: Thank' you very much. Joe: You are welcome. - Ask the students the gist of the dialogue. - Explain the English intonation contained in the dialogue. (Yes/No question, waiting for more information, enumeration). ⟹ rising and falling intonation. - Give out handouts of the script of the dialogue and ask students to underline some words. - Make them listen to the dialogue and draw the intonation of the underlined sentences.	- Asking and showing the way. - Listen carefully - Listen to the dialogue for a second time. - Draw the intonation of sentences.

25 mn	Practice	Students will get habit through repetition.	- Ask students for a chorus, group and pair repetition of the dialogue after a necessary pause. - Give the students other sentences to read with a rising intonation. Are you a singer? ↗ You buy tomatoes, onions ↗ and lettuce. ↗ Do you feel satisfied? ↗ Will you marry him? ↗	- Repeat - Read
20 mn	Production	Students will produce the intonation that they have learnt.	- Give out another dialogue. Bob is asking the barman, Larry, where the toilet is. Bob: Excuse me, where is the toilet please? ↘ Larry: You go upstairs ↗ Bob: Yes ↗ Larry: and you stop at the first floor ↗ Bob: And then? ↗ Larry: And it is the first door on the left. ↘ Bob: Are you sure? ↗ Larry: Are you kidding me? ↗ - Ask students to underline some words and draw the intonation of these words and to justify the reason of each intonation. - Ask them to read and perform if time is enough.	- Underline and read - Perform

f- Lesson plan n°6

<u>Level</u>: Premirère

<u>Duration</u>: 1h 30

<u>Lesson</u>: Likes and dislikes.

<u>Materials</u>: taped dialogue, handouts, pictures.

<u>Objective</u>: Students will recognize and produce some features of the English intonation to express likes and dislikes.

Timing	Stage	Intermediate objectives	Teachers	Expected answer (students)
5 mn	Warm up	Students will be exposed to English intonation	- As students if they have ever heard about "jazz chant" - Make the student listen to a jazz chant	- Yes or No - Listen and sing at the same time as the taped chant.
		Students will activate passive vocabulary items through pictures.	- Show pictures of vegetables and fruits. - Ask the students whether they like the fruits or vegetables or not. - Ask students on what they know about English intonation. - Make them listen to a taped dialogue	- Give the name of the pictures - Answer orally. - Explain or make gestures of rise and fall. - Listen carefully

30 mn	Presentation	Students will Recognize some patterns of English Intonation.	Mike is asking Sandy's favorite meal because he wants to invite her for a dinner. Mike: What is your favorite meal? Sandy: Pizza!! Mike: Don't you like Malagasy food? Sandy: I like it. Why are you asking those questions? Mike: I would like to invite you for a dinner at the restaurant. Sandy: Really? I would be very pleased to come. - Ask the students the gist of the dialogue. - Explain the English intonation contained in the dialogue. (Wh- question, Yes/No questions, special interest and surprise). ⟹Falling, rising and rising-falling intonation. - Give out handouts of the script of the dialogue and ask students to underline some words. - Make them listen to the dialogue and draw the intonation of the underlined words.	- Likes and dislikes - Listen carefully - Draw the intonation of sentences.

25 mn	Practice	Students will be able to get habit through repetition.	- Ask students for a chorus, group and pair repetition of the dialogue after a necessary pause. - Give other sentences on: wh-questions, special interests, Yes/No questions and surprise. - Ask students to read with a falling, rising or Rising-falling intonation. (guide them)	- Repeat - Read
20 mn	Production	Students will be able to produce what they have learnt.	- Ask students to underline some sentences. Ask them to draw the intonation of these sentences and to justify the reason of each intonation. - Ask them to read the underlined sentences in the dialogue. Susan is asking her husband, James, his favorite kind of film.	- Underline sentences - Draw the intonation and justify. - Read

| | | Students will activate passive vocabulary items. | Susan: <u>Why don't we go to the cinema, my dear! Do you like romantic films?</u>

James: No! I prefer detective stories.

Susan: <u>Really?</u> So let's stay home then!

James: <u>Why? Don't you like detective films?</u>

Ask them to give other examples of sentences about sports. | |

APPENDIX 5

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ABSTRACT

Content of the book

The first part is about the main elements of the English intonation which are tones and tunes and the teaching of English intonation by means of taped dialogues.

In the second part, we dealt with the investigation through questionnaire and class observation to identify the problems of teachers when teaching English intonation such as lack of time and materials.

The third part is devoted to some suggested lesson plans and teaching suggestions to improve the teaching of English intonation through the use of taped dialogues.

Objective of the work

The objective of this research study is to help teachers as well as students to become familiar with the use of audio materials and the study of English intonation.

Key words

Tone, tune, pitch, taped dialogue, communicative

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