

Sanobar T. Yusupova,
Senior lecturer;

Fayziddin R. Rahimov,
Assistant;

Dilfuza Kh. Nishanova,
Assistant,
Tashkent Institute of Textile and Light Industry

Teaching English Intonation and Its Usage

Key words: *intonation, words, linguistic, speech tone, voice, rhythm, pitch, context.*

Annotation: *this article is devoted to teaching English intonation and its productive usage in speech. Some aspects of intoning are concerned, as speech tone, voice, pitch, etc.*

English is a vehicle for international communication. In order to meet the demands of modern society, English teachers need to pay more attention to the development of learners' competence and focus on a more effective and successful method. However traditional approaches to English language teaching still dominate our classrooms. Language teachers should not focus on reciting but should teach from their own understanding of language learning and help learners gain more competence with confidence in communication.

Pronunciation stress rhythm and intonation are the main elements in the proper learning of a foreign language. These elements are necessary for the learners to be intelligible to others. Teaching of pronunciation is a serious and challenging task. The teacher has to take these aspects of language teaching very seriously.

Teaching of individual sounds is somewhat easy but teaching of intonation is difficult. The teacher has to make efforts to teach these elements. He should be very careful while teaching these elements. The present study emphasizes on the techniques of teaching intonation in detail.

Intonation can be taught through imitation drills. In these drills the stress and intonation patterns can be 'visualized' with the help of symbols. The rhythmic pattern of stressed and unstressed syllables can be shown by dots or squares of different sizes. Likewise, the intonation patterns can also be visually represented with arrow-heads indicating a rise or a fall (4).

According to Adrian Doff (2) "Intonation is the 'music' of a language - the way the voice goes up and down as we speak. Intonation is very important in expressing meaning, and especially in showing our feelings (eg, surprise, anger, disbelief, gratitude). However, intonation patterns are quite complex, and it is better for students to acquire them naturally rather than try to learn them consciously".

Repetition is the easiest way of practicing intonation. Students should be provided sufficient practice in repetition of words, sentences or phrases. Intonation and pitch of the voice can be shown in the same way as the stress is shown earlier. Teachers should read simple, interesting

and short passages from plays, novels, etc and ask learners to locate the correct places of tonic syllables. Following techniques can be used for an effective teaching of intonation patterns:

(1) Exaggerations:

When teachers exaggerate the main features (e.g. a falling tone in some questions) the pattern is more fascinating and memorable for learners when they try and imitate it.

(2) Gestures:

Intonation can be shown by making certain gestures e.g. clear sweep of the hand either up or down can indicate the general direction of the voice. Teachers can use their hand movement to show whether the voice starts on a high or low level pitch. Hence a falling tone or a rising tone can be clearly indicated through gestures. Gestures can be used effectively while conducting a choral structure drill for teaching rising, falling and falling-rising tones.

(3) The Blackboard:

(a) Intonation can be taught by drawing arrows on the blackboard, Examples:

A. He is my brother. \ (Low fall)

B. Is he ? / (High rise)

A. She is my teacher. \ (Lowfall)

(b) using italic letters or, capital letters, for stressed syllables. Examples:

Good EVENing

Good MORning.

(4) Back-Chaining Technique:

In most English sentences, the pitch movement at the end of the sentence is important for the meaning. Students frequently find it difficult to repeat long sentences after the teacher. In this case the teacher should break the sentence down into bits and build up towards the complete sentence. Because of the importance of the intonation of the end of the sentence in English, it is usually better to begin to break the sentence down from the end, rather than the beginning.

This may be checked quickly by counting aloud from 1 to 6. It will be noted that the voice falls significantly on 6. If the following sequence, is repeated not as independent units, but as part of the full sequence: one, two, three, four, five, six,

One, two

One, two, three

One, two, three, four

One, two, three, four, five

One, two, three, four, five, six;

it will be noted that it is extremely difficult. Beginning at the end, however because the end remains consistent, the intermediate stages are relatively easy, and contribute towards the ability to produce a complete sequence.

Imitating: for this kind of teaching way we choose a “video demonstration” technique as while watching some video learners can watch, listen and imitate to the intonation of the characters (3). And you can consider employing a variety of video resources (media) as teaching aids for developing language comprehension is more interesting than many educational situations at present. There are many characteristics of videos to be used not only in class, but also at their home to develop their communicative pronunciation skills (especially speaking) through listening to the native speakers.

Grammatical functions of intonation in teaching.

Sentences of different grammatical types are often used with their own typical intonation patterns. Of course, these are not firm rules that are followed 100% of the time—there's a lot of variation in the intonation patterns that speakers use in real life—but they are useful generalizations that help students speak with acceptable intonation patterns.

Many attempts have been made to show connections between intonation patterns and particular types of grammatical structure, and it is differed according type of sentences as:

Information questions with *Who, what, where*, etc: Falling intonation (if being asked for the first time), e.g. What's your name? What's the time? Where do you live?

Questions expecting a 'yes!'/no answer: Rising (Is it the blue one? Have you got a pen?)

Statements: Falling (He lives in the house on the corner. It's over there.)

Imperatives: Falling (Sit down. Put it on the table.)

Question tags expecting confirmation: Falling (You're French, aren't you? He's 'very tall, isn't he?)

Lists of items: Rising, rising and finally falling (You need a pen, a pencil and some paper. The stall sells ribbon, beads, elastic and buttons.)

The rules may not cover the full range of possibilities, but neither do they create problems:

Attitude and intonation.

Another way of looking at intonation is to consider how it varies according to the speaker's attitude towards a situation. For example, the simple sentence, *That would be nice* (in response to an invitation, let's say) might show enormous enthusiasm, mild pleasure, surprise, relief, sarcasm and boredom, amongst other possibilities. In real face-to-face communication many things contribute to how the message is delivered and understood including, for example, our observation of the speaker's body language, and our knowledge of his personality and likes and dislikes. Intonation gives important indications, but it is also important to appreciate that our choice of grammar and vocabulary can also be a very obvious indicator of our attitude towards a situation!

The main difficulty in trying to make a link between intonation and attitude in the classroom is that the same intonation pattern can be used to express wildly differing attitudes. When we are speaking in a matter-of-fact way we usually use a succession of falling tones (for example, // its over THERE ↘ on the TABLE // ↘ next to the NEWS paper // ↓). However, we could describe the intonation of someone who is expressing a sense of relief in the same way. There are other differences here, such as the starting and finishing pitch of the speaker's voice and the length of the vowel sounds, but the basic intonation pattern is the same.

However, teachers can do some useful work with relating intonation to attitude in the classroom in the same way as we did with grammar and intonation. In dealing with the links between intonation and attitude, the classroom setting allows us the opportunity to work on the confident use of intonation. We can tie intonation work in with teaching and practicing particular set

phrases, and also work on the range of intonation (how high or low the voice goes) which students feel comfortable using when speaking English.

References:

1. *Burridge K, Mulder J. General background on phonetics and phonology. Oxford, 2000.*
2. *Doff Adrian. Teach English A Training Course for Teachers: Teacher's Handbook. Cambridge, 2005.*
3. *Canning C. Practical Aspects of Using Video in the Foreign Language Classroom: Internet TESL Journal, Vol. VI, No. 11. [Internet] Available from: <http://iteslj.org/Articles/Canning-Video.html>*
4. *Harmer J. How to teach English. London, 2001.*
5. *Harmer J. The practice of English language teaching. London, 2001.*