

**Міністерство освіти та науки України
Закарпатський угорський інститут імені Ференца Ракоці II.
Кафедра філології**

**Навчання інтонації на уроках іноземної мови у старшій школі
(бакалаврська робота)**

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“Мова і література (англійська) та історія”

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Берегово – 2010

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MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
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Teaching intonational aspect of English in the senior forms

(Bachelor's thesis)

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Beregszász, 2010

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Introduction

In learning a foreign language, pronunciation and intonation play an important role. In order to communicate well in a foreign language, students should acquire an adequate number of words and should know how to pronounce them accurately. Even though students realise the importance of pronunciation when learning a foreign language, most of them have certain difficulties. The practical part of this thesis will focus on the difficulties occurring in learning English pronunciation and intonation.

A learner who consistently mispronounces a range of phonemes can be extremely difficult for a speaker from another language community to understand. This can be frustrating for the learner who may have a good command of grammar and lexis but have difficulty in understanding and being understood by a native speaker. The inaccurate use of stress and intonation can give offence.

Learners' intonation and pronunciation can be effected by the teachers' pronunciation and the methods used to teach this part of the language. The age, ability and mother tongue of the learners' can be also of capital importance. Therefore it is of utmost importance to find out the most effective ways to teaching pronunciation and intonation and to take into consideration a range of factors that can influence the learners' pronunciation because without accurate pronunciation and intonation one cannot be understood and can have difficulties with understanding native speakers which can be considered as a failure in language learning which is not always the learners' fault. Since proper pronunciation and intonation are considered so important nowadays numerous studies have attempted to explain the nature of English pronunciation and also those factors that make acquiring English pronunciation and intonation easily. The most renowned researchers are: H. J. Giegerich, A. C. Gimson, G. Kelly, J.D. O'Connor, L. Taylor, J. Scrivener and many others.

The bachelor thesis deals with teaching intonational aspect of English in the senior forms of secondary schools. The object of this bachelor thesis is the process of teaching and improving intermediate level learners' pronunciation and intonation in secondary schools in Transcarpathia. The subject of the thesis is analysis and compilation of both theoretical materials and techniques used for teaching and improving intermediate level learners' pronunciation.

The aim of the research is to shed light on the methods of English pronunciation teaching and on the place of the pronunciation teaching in the English lesson itself from

the point of view of experienced teachers.

It is important to choose the right method, but it is not easy. According to the researchers there are certain criteria which should be taken into consideration when choosing the right method: learners' age and ability, the topic of the lesson, the mother tongue of the learners and also motivation. Consequently, we cannot say that everything depends on the teachers' qualification and the learners' diligence.

The principle tasks are to identify essential skills and habits necessary to teach English pronunciation and intonation, select relevant authentic material and design pronunciation exercises in order to give opportunity to practice English pronunciation.

The theoretical method of the research is an analysis of literary sources and the empirical method is a questionnaire applied in the given study.

The paper gives an extended analysis of literary sources concerning teaching pronunciation and intonation to intermediate level learners. The theoretical value of the paper lies in outlining what pronunciation teaching contains and why it is necessary to teach pronunciation and also to expand on the linguo-psychological aspects of teaching English pronunciation. The practical value of the research lies in summarising the main factors that should be taken into consideration when choosing a method in teaching pronunciation and intonation.

The bachelor thesis consists of two chapters. The first chapter overviews the didactic and linguo - psychological aspects of teaching English pronunciation to intermediate level learners and some teaching techniques whereas the second is the practical part containing the research.

Chapter 1.

1. Didactic and Linguo - psychological aspects of teaching pronunciation of English as a foreign language

1.1. Linguistic aspect of teaching English pronunciation to intermediate level learners

The teaching of phonology plays a crucial role in teaching pronunciation. The teaching of pronunciation consists of ear training and speech training. The aim is to lead the learner from understanding and intelligibility to a pronunciation as close as possible to the pronunciation of an educated native speaker. The sounds of English being different from Hungarian sounds the student, in learning to speak English has to "forget" the Hungarian sounds and develop new "sound boxes". He has to train his articulatory organs to be able to form the new sounds. The new sounds can be acquired by imitation but imitation is disturbed by the written symbols which stand for other sounds in Hungarian.

Phonetic transcription trains the ear and helps the learner to remember the pronunciation of the words he has already heard, and learn the pronunciation of those words which he has only seen when reading English texts. Each word has to be learnt together with its pronunciation either by imitation or by phonetic script. Therefore phonetic transcription should be taught to all learners of English, except very young children and introduced alongside with the current orthography. Learning the phonetic symbols is no hard work since most of them correspond to the Roman alphabet. By teaching the correct systematic representation of pronunciation the teacher can prevent the pupils from using a "self-devised" transcription / where , for instance "teibl" appears as "téböl"/ and the learner not seeing the difference , will fail to hear the difference between English and Hungarian sounds.

In teaching English the broad transcription of IPA can be used. At the beginning the learners need not be required to make finer distinctions between sounds: if they can make the right phonemic distinctions their English will be intelligible. At a more advanced level it is not necessary to transcribe the whole word, it is sufficient to mark the crucial sounds / usually vowels and diphthongs / in each new word, and stress; the rest of the sounds will take care of themselves. Not only words but whole utterances can sometimes be transcribed to demonstrate the influence of sounds on each other in

connected speech. This will also help to convince the student that he must not make a pause between each word. [35]

There are advantages and disadvantages of teaching intermediate level learners. Intermediate learners are those with higher overall language skills, in grammar, vocabulary and literacy. These learners can still have very considerable difficulties with pronunciation, and it is important to address their needs at the appropriate level. Since class levels are determined by a general assessment score, rather than by pronunciation as such, it is quite likely a teacher will have a range of pronunciation needs within one intermediate class.

There are advantages and disadvantages of in giving pronunciation assistance to students at more advanced levels. An advantage is that their overall language skills are sufficient to allow general discussion of issues in oral communication, and explanations of useful information about pronunciation. The very same factor however also constitutes a major disadvantage, or at least pitfall. It is essential that these students do not simply learn to parrot back facts about English phonology, but really practise their pronunciation skills. In some cases students initially resist this, and the teacher must find ways to move them out of their comfort zone. In virtually all cases however, students are ultimately grateful for this. Another disadvantage to teaching more advanced learners is that their pronunciation has sometimes become "fossilised" - i.e. they have become used to speaking in a particular way - and changing their habits can initially involve a certain amount of "unlearning". Unlearning is also sometimes necessary in relation to learners' conception of what it is they need to do in order to improve their English pronunciation. Some have experienced lessons which involve rote-learning or information learning, and may need help to understand that learning pronunciation involves mainly practical work. An advantage is the high motivation many learners have due to having experienced the difficulties caused by poor pronunciation. Once they get basic concepts they often move very quickly. A disadvantage is that classes can often include learners with a wide range of pronunciation needs, making it difficult to find work that is appropriate to the whole class. On the other hand, in an advanced class it can be relatively easy to give one group some quiet work while the teacher spends ten minutes on pronunciation with another group. Overall, the rewards for working with intermediate learners are high. Because they have the general language skills, any improvement in pronunciation can

immediately be put to good use, and students can become quite elated as their newfound ability to communicate effectively. Static forms consist of elements which have to be practised individually to ensure intelligibility. Fortunately, the primary stress in most English words is on the first syllable:

Window, market, London, beautiful, manage, hospital, country.

This also applies to genuine compounds:

Bookshop, post-office, sitting-room.

Prefixes are not usually stressed:

Reply, prepare, begin, understand.

With words of more than three syllables, the stress is often on the spoken syllable that is third from the end:

Philosophy, laboratory, kilometre, psychological.

A few types of words, like those ending in *-tion* and many ending in *-ic* are stressed on the second from the end, while words borrowed recently from other languages often have the stress on the last syllable.

Guarantee, cigarette, magazine, hotel, address, shampoo.

If other aspects of pronunciation are dealt with efficiently, sounds do not present such a problem. Again, much of the difficulty which students have when pronouncing English sounds comes, not from a physical inability to form them, but from language interference. This occurs when the student knows how an English word is spelt and pronounces it as if it were written in his own language. It is important for a teacher to know how sounds are formed so that he understands what his students are doing wrong.

The following classification of consonants follows from a description of what the mouth is doing when they are produced.

Bi-labial: When the airstream pushes open the closed lips to form a consonant like *p* in “pet”.

Dental: When the airstream pushes past tongue tip, placed against or between the teeth to form a consonant like *th* in “three”.

Alveolar: When the airstream pushes open a closure between the tongue tip and the teeth ridge to form consonants like *t* in “time”.

Palatal: When the airstream filters through between the raised centre of the tongue and the palate as with *y* in “yet”.

Velar: When the airstream pushes open a closure between the back of the tongue and the soft palate (or velum) as with *k* in “kick”.

Consonants vary depending on where and how the airstream gets through, the place and movement of the tongue, and also whether the voice is used or not. With some consonants, like *w*, *r* and *sh*, the positioning of the lips is involved too. From this come various terms:

Voiced

Voiceless: These describe whether the voice is used, (i.e. whether the vocal cords vibrate) as it is in *v* in “vine”, or whether it is not, as in *f* in “fine”.(Try saying *f* then *v* with your finger over your vocal cords. You can feel the difference.)

Plosive: Certain consonants are formed by blocking the air stream and then releasing it suddenly. e.g. with the back of the tongue as in /k/, /g/, with the tongue tip as in /t/, /d/ or with the lips as in /p/ and /b/.

Affricate: Here, the airstream is blocked and then released slowly, as in /tʃ/ and voiced partner /dʒ/ “chain”, “Jane”.

Fricative: This describes a sound produced through the friction of the air stream against partial obstructions in various parts of the mouth, as in *s* in “slim” or *th* in “three”.

Nasal: This applies to consonants which are formed with the soft palate lowered so that the air stream passes through the nose: *m* as in “mat”, *n* as in “not”, and /ŋ/ as in “song”.

Lateral: The only lateral consonant is *l*, as in “long”, so-called because the airstream passes a the side of the tongue.

The interrelation between voice, or absence of voice, and the way the mouth is formed and moves, can be seen in the following examples:

<i>Consonant</i>	<i>Place</i>	<i>Manner</i>
<i>Voiced</i>		
<i>f</i> far	labio dental	fricative
voiceless		
<i>k</i> kick	velar	plosive
voiceless		
<i>d</i> do	alveolar	plosive

voiced

ng song

velar

nasal

voiced

y yet

palatal

semi vowel

voiced

Try pronouncing these consonants, noticing how they are formed. Then do the same with other consonants and see if you can determine what you are doing to produce them. Awareness of this is useful as many mistakes made by learners are due to slight differences in sound production.

Vowels are always voiced. They are formed in a less noticeable way than consonants, mainly by the position of the tongue and, secondarily, by the shape of the lips and movement of the jaw. Different vowels are determined by how high the tongue is raised in the mouth and by whether it is the front, middle or back part of the tongue which is being used.

Making the sound *ee* as in “leek” we are raising the front part of the tongue fairly near the palate. When making the sound *ar* as in “lark” we are raising the back part of the tongue only very slightly.

English vowels are short or long, e.g.” ship” and” sheep”. The shape of the lips is also a determinant. Watching our mouth in a mirror and saying *ee* , then changing to *o* as in “robe”, and *oo* as in “boot” we can notice how our lips become more rounded.

<i>Vowel</i>	<i>Tongue-level</i>	<i>Part of tongue</i>	<i>Length</i>
<i>Lips</i>			
“back” spread	low	front	shortish
“birk” unrounded	half-raised	central	long
“beck” unrounded	half-raised	front	short
“boot” rounded	high	back	long
“book” slightly rounded	less high	central-back	short

Students of English tend to elongate or shorten diphtongs. In fact, diphtongs should

take same time to pronounce as long vowels, e.g. "cow" and "car" should take equally long to say. Some nationalities have no diphthongs at all with the result that they will shorten a diphthong and say "wet" instead of "wait"

It is useful to teach advanced students to transcribe passages to the phonemic forms. The phonemic alphabet does simplify the relation between spoken and written English. One of the problems of pronunciation is that the learner is reluctant to let words run into one another. Without good word-linking and good stress, words become unmanageable chunks, and fluency is obstructed.

Expressive forms consist of elements whose fluctuation have to be shown if the speaker wants to make his intention and feelings clear.

Sentence stress distinguishes words which the speaker regards as most important in a sentence.

A: Do you speak *French*?

B: Yes. Do *you*?

A: I can't *spea*k it but I can *rea*d it.

In A's question, *French* is the most important part of the sentence because this is the basic issue that is being discussed. In B's question, however, it is already known which subject is being referred to, and the important question is whether YOU speak it too. In A's answer, the important thing is to distinguish between what A can do and what he can't do, so *spea*k and *rea*d are stressed.

Stress varies according to what the speaker wants to say.

This is a German *book* – emphasising that it is a book rather than anything else.

This is a *German* book – emphasising that it is German rather than French or any other nationality.

This is a German book – emphasising that this object, rather than another one, is a German book.

This *is* a German book – it really is a German book – not something else.

Main stress, therefore, changes as the speaker's intention or the context itself changes, emphasising, for instance, new information:

"Look at that *hotel*."

"It's a *big* hotel."

"It's an *expensive* hotel."

These are very simple examples but once we have become aware of stress, the logic holds even in complicated sentences with more than one stress.

When we say vowels aloud in isolation, we stress each of them: *a, e, i, o, u*. However, as only certain parts of a word or sentence are stressed the remainder are often pronounced in a different way. Thus, these vowels would not be pronounced as they are above if they were part of a word or sentence which was not stressed. Try reading these aloud: “*drama/dramatic*”; “*history/historical*”. Then these sentences:

“I *was* here yesterday.”

“I was *here* yesterday.”

Here, “was” in the first sentence is pronounced differently from “was” in the second sentence.

Stress, then, produces natural differences in pronunciation. If we teach stress, the weak forms will fail not only to convey what they mean, but also to use weak forms.

Voice range is the way the voice moves from a high to low pitch or vice versa. Excitement uses a wider voice range, while any feeling that is subdued, sad, indifferent or bored is shown by an absence of variations.

In longer sentences with several stresses, students have difficulty keeping up the steady rhythm and intonation needed for factual and descriptive utterances. In most of these, the voice tends to move up a greater or lesser extent on the first stressed syllable, descend a little on each stress and fall on the last stress.

Intonation patterns are mainly concerned with the ways in which the voice rises or falls throughout in a sentence. They are more complex because they not only reflect the speaker’s mood but also depend on who he is talking to, and the situation in which he finds himself. However, amidst all these variations it is also possible to determine general rules. Thus, if the speaker is definite and confident, his sentence falls in statements. 1. That's mine!

That's

m

i

n

e !

2. Eat it!

E

a

t

it!

3. It's yellow.

y
e
l
It's *low* .

This confidence, or definiteness, may be tempered by certain considerations related to the situation, or the person spoken to, and the sentence rises. Examples of these considerations are uncertainty, politeness, concern, and pausing.

That's mine!

That's *ne*
i
m

2. Eat it!

it
t
Ea

3. It's yellow.

It's
low
yel

Questions with yes-no answers often rise or fall-rise at the end. They tend to start fairly high in polite and interested questions.

1. Are you coming?

Are you
ing?
m
o
c

A question beginning with " Who", "What", "Where", "Why" or "How many?", however, is often heard to fall at the end:

Who's that lady on the left?

Who's that
lady on the
l

e
f
t?

If we want to sound more gentle, we may temper these questions with a rise or fall-rise at the end.

Who's that

lady on the t?

f

e

l

Mood and attitude are also expressed by saying things lightly or gruffly and by whether they are said fast or slowly. This is similar in most languages. The "static" elements in pronunciation: sounds, word-stress, and word-linking have to be polished and developed individually. The "expressive" elements, on the other hand, are used according to what the speaker feels or wants to say: he pulls out the different stops on the organ according to the music he is playing, using voice range, sentence stress, intonation patterns, tone, or all of these together, to attain fluency and precision of expression. [14].

1. 2. General Characteristics of Intonation

Variations made in the degree of force used on different syllables in speaking are referred to as stressing, while changes made in the pitch of the voice are known as intonation [18].

When a layman speaks of intonation he usually means one of two things: the total quality of the sound by which he can distinguish one dialect or language from another whether he understands what is being said or not, and the tone of voice to which he reacts more or less emotionally. The first includes much more than fundamental pitch, but this is easiest to sense and one often hears the comment that a speaker is talking in a sing-song. The second – the tone of voice – come closer to being purely a matter of fundamental pitch; we can consider the different sensations one feels on hearing the "same" sentence spoken in these three different ways:

Don't		Don't		
be		be		an
	ry		an	be
	g		g	Don't
an		r		g
		y		r
				y

The first is soothing or pleading; the second is assertive – it imposes the speaker’s will, and is the way commands are usually made; the third is most likely to be explanatory – it could be in answer to “How can I keep my blood pressure down?”. English is rich in the uses of fundamental pitch that are typified by these three examples.

Mehmet Celik from Hacettepe University, Turkey proposes that a framework of English intonation should include four major intonational features: intonation units, stress, tones, and pitch range. Consequently, the phenomena of intonation in English should have a piece of utterance, intonation unit, as its basis to study all kinds of voice movements and features. Every intonation unit has a type of tonic stress: (unmarked) utterance-final tonic stress, or emphatic, or contrastive, or new information stress, the last of which is more frequently used in utterances given to wh-questions. Further, intonation units have typically one of these tones; fall, low-rise, high-rise, and fall-rise. Tones are assigned to intonation units in relation to the type of voice movement on the tonic syllable. Finally, all intonation units have to be spoken in one of the three pitch levels (keys): high, mid, and low [40]

For Cruttenden, intonation has three important features: 1) division of a (dividing) a stream of speech into intonation units, 2) selection of a syllable (of a word), which is assigned the 'tonic' status, and 3) selection of a tone for the intonation unit. [9] To this list, another feature can be added: pitch range, or key [5].

Every sentence, every word, every syllable, is given some pitch when it is spoken. Even a sound in isolation is produced by vibrations whose frequencies constitute its pitch. There are no pitchless sentences. Fluctuation in pitch occurs in the sentences of all languages.

The changes of pitch which occur within a sentence are not haphazard variation. The patterns of variation, the rules of change, are highly organized. In each language the use of pitch fluctuation tends to become semi-standardized, or formalized, so that all

speakers of the language use basic pitch sequences in similar ways under similar circumstances. These abstracted characteristic sentence melodies may be called intonation contours

Intonation characteristics may be roughly divided into several types. Some contours may be completely colorless in meaning. Since sentences must be spoken with pitch these meaningless intonation contours represent the intonational minimum of speech.

Other intonation characteristics may be affected or caused by the individual's physiological state. These help one to identify people and to ascertain how they are feeling.

In English, many intonation contours are explicit in meaning. A single contour is not necessarily exactly as long as a sentence. One sentence may have several contours, and a single contour may have several meaningful parts.

Whenever an investigator finds a language in which a specific sentence can be pronounced in two, three, four, or more ways, he must investigate the reason for the different pronunciations. The different pitch sequences probably imply a changed relation of the speaker to the sentence, or of the sentence to its environment. It is improbable that much fluctuation will occur without an accompanying change of meaning.

English words have basic, intrinsic meanings; these lexical meanings are the ones found in the dictionary. Frequently, the lexical meanings are very objective and sometimes they are less objective. The intonation meaning is a temporary addition to their basic form and meaning. It is carried by a transitory extrinsic pitch contour. In English, then, an intonation meaning modifies the lexical meaning of a sentence by adding to it the speaker's attitude toward the contents of that sentence.

In order to study his own intonation, a speaker needs to be able to repeat a sentence a number of times using substantially the same pitches each time, so as to compare the utterances and later study the effect of deliberate changes or substitutions in various parts of the sentence. Such repetition is difficult; the pitches appear elusive and ephemeral, and considerable practice is necessary before it can be done easily.

We often react more violently to the intonational meanings than to the lexical ones; if a man's tone of voice belies his words, we immediately assume that the intonation more faithfully reflects his true linguistic intentions [3].

In a language such as English, the two functions of pitch, accent and intonation, are the ones that we are most aware of and make use of. But in many of the world's languages

there is a third way of using pitch that is just as important, though it serves a quite different purpose. These languages are known as tone languages, and they use changes in pitch to indicate differences in the meanings of the words. English as most people know it does not do that, but in areas where English has been influenced by tone languages it may pick up distinctions of this sort [4].

The two most deep-seated characteristics of intonation are the distribution of its contours over phrases, and the addition of shades of meaning to phrases rather than the giving of lexical meaning to words.

In a tone language the pitch of each syllable is basic to the word. Pitch contours are located on single syllables, not on groups of syllables. The tones of tone languages form the actual words themselves so that no word exists unless its phonemic tone exists along with its sounds. As part of the innate structure of the word, the tone contributes its share toward carrying the basic lexical meanings of words [3].

An 'intonation unit' is a piece of utterance, a continuous stream of sounds, bounded by a fairly perceptible pause. Pausing in some sense is a way of packaging the information such that the lexical items put together in an intonation unit form certain psychological and lexic~grammatical realities. Typical examples would be the inclusion of subordinate clauses and prepositional phrases in intonation units.

Any feature of intonation should be analyzed and discussed against a background of this phenomenon: tonic stress placement, choice of tones and keys are applicable to almost all intonation units. Closely related with the notion of pausing is that a change of meaning may be brought about; certain pauses in a stream of speech can have significant meaning variations in the message to be conveyed. In the example below slashes correspond to pauses [30]:

- Those who sold quickly / made a profit
(A profit is made by those who sold quickly.)
- Those who sold / quickly made a profit
(A profit was quickly made by those who sold.)

Stress is prominence given to certain syllables in an utterance by using greater force in pronouncing them. Syllables that are pronounced with the full degree of force customary in normal speech may be referred to as stressed syllables, and those that are pronounced with the minimum customary degree of force may be called unstressed syllables. In between these two classes are to be found syllables which, while not

having full force, are nevertheless more prominent than the unstressed syllables, these will be referred to as partially stressed syllables [18] . Stress is an essential feature of word identity in English [17]

According to Mehmet Celik four major types of stress are identified:

- unmarked tonic stress
- emphatic stress
- contrastive stress
- new information stress

An intonation unit almost always has one peak of stress, which is called 'tonic stress', or 'nucleus'. Because stress applies to syllables, the syllable that receives the tonic stress is called 'tonic syllable'. The term tonic stress is usually preferred to refer to this kind of stress in referring, proclaiming, and reporting utterances. Tonic stress is almost always found in a content word in utterance final position. In the following sentences the tonic syllable is underlined:

- I'm going.
- I'm going to London.
- I'm going to London for a holiday.

A question does arise as to what happens to the previously tonic assigned syllables. They still get stressed, however, not as much as the tonic syllable, producing a three level stress for utterances. Then, the following is arrived at., where the tonic syllable is further capitalized:

- I'm going to London for HOLIDAY.

Emphatic stress is used to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb, etc. Compare the following examples.

- i. It was very BORing. (unmarked)
- ii. It was VERY boring. (emphatic)

Some intensifying adverbs and modifiers (or their derivatives) that are emphatic by nature are

indeed, utterly, absolute, terrific, tremendous, awfully, terribly, great, grand, really, definitely, truly, literally, extremely, surely, completely, barely, entirely, very (adverb), very (adjective), quite, too, enough, pretty, far, especially, alone, only, own, -self.

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

- a) Do you like this one or THAT one?
b) I like THIS one.

Many other larger contrastive contexts (dialogues) can be found or worked out, or even selected from literary works for a study of contrastive stress. Consider the following:

- She played the piano yesterday. (It was her who...)
- She played the piano yesterday. (She only played (not. harmed) ...)
- She played the piano yesterday. (It was the piano that...)
- She played the piano yesterday. (It was yesterday...)

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

- a) What's your NAME
b) My name's GEORGE.
- a) Where are you FROM?
b) I'm from WALES.
- a) Where do you LIVE
b) I live in BONN
- a) When does the school term END
b) It ends in MAY.

- a) What do you DO
- b) I'm a STUdent.

The questions given above could also be answered in short form except for the last one, in which case the answers are:

- George,
- Wales,
- in Bonn
- in May

In other words, 'given' information is omitted, not repeated. In the exchange:

- a) What's your name?
- b) (My name's) George.

The 'new' information in this response is 'George.' The part referring to his name is given in the question, so it may be omitted [40].

Tone is a unit of speech bounded by pauses has movement, of music and rhythm, associated with the pitch of voice [30]. A tone is a *certain* pattern, not an arbitrary one, because it is meaningful in discourse. By means of tones, speakers signal whether to refer, proclaim, agree, disagree, question or hesitate, or indicate completion and continuation of turn-taking, in speech. Four types of tones can be efficiently taught to non-native speakers of English:

- fall
- low-rise
- high-rise
- fall-rise

What makes a tone a rising or falling or any other type of tone is the direction of the pitch movement on the last stressed (tonic) syllable [6]. If the tonic syllable is in non-final position, the glide continues over the rest of the syllables. A fall in pitch on the tonic syllable renders the tone as 'fall'. A 'rise' tone is one in which the tonic syllable is the start of an upward glide of pitch. This glide is of two kinds; if the upward movement is higher, then it is 'high rise'; if it is lower, then it is 'low rise'. 'Fall-rise' has first a pitch

fall and then a rise.

According to Roger Kingdon the tones are divided primarily into two classes, since they may be produced in the following quite distinct ways:

1. By keeping the vocal cords at a consonant tension, thus producing a tone of unvarying pitch. Such tones, known as static or level tones, are used to give emphasis or prominence to a given word or syllable without attaching any special feeling or meaning to it.

2. By varying the tension of the vocal cords, thus producing a tone of varying pitch. Such tones, known as kinetic or moving tones, express the speaker's feelings, or enhance his meaning, in addition to giving prominence to the syllable on which they are used [18].

A falling tone is by far the most common used tone of all. It signals a sense of finality, completion, belief in the content of the utterance, and so on. A speaker, by choosing a falling tone, also indicates to the addressee that that is all he has to say, and offers a chance (turn-taking) to the addressee to comment on, agree or disagree with, or add to his utterance. However, it is up to the addressee to do either of these. This tone does in no way solicit a response from the addressee. Nonetheless, it would be polite for the addressee to at least acknowledge in some manner or form that he is part of the discourse. Now, let us see the areas in which a falling tone is used. The following is a proclamation in which a teacher is informing a student of the consequences of his unacceptable behavior.

- I'll report you to the HEADmaster

A falling tone may be used in referring expressions as well.

- I've spoken with the CLEAner.

Questions that begin with wh-questions are generally pronounced with a falling tone:

- Where is the PENcil?

Imperative statements have a falling tone.

i) Go and see a DOctor.

ii) Take a SEAT.

Requests or orders have a falling tone too.

i) Please sit DOWN

ii) Call him IN.

Exclamations:

- Watch OUT!

Yes/No questions and tag questions seeking or expecting confirmation can be uttered with a falling tone. And the response to it may be lengthened. Consider the following example:

a) You like it, DON'T you?

b) YEES.

In a Yes/No question structure, if the speaker uses a falling tone, we assume that he already knows the answer, or at least he is sure that he knows, and the purpose of asking the question, as far as the speaker is concerned, is to put the answer on record. In the following exchange, the speaker is sure to get a 'Yes' answer from the addressee:

a) Have you MET him?

b) YES.

A low rise tone is used in genuine 'Yes/No' questions where the speaker is sure that he does not know the answer, and that the addressee knows the answer. Such Yes/No questions are uttered with a rising tone. For instance, consider the following question uttered with a rising tone, the answer of which could be either of the three options:

A) Isn't he NICE

B) i) Yes.

ii) No.

iii) I don't know.

Compare the above example with the following example, which is uttered with a falling tone, and which can only have one appropriate answer in the context:

a) Isn't he NICE

b) YES.

We deal with a high rise tone (a rising tone) if the tonic stress is uttered with extra pitch height, as in the following intonation units, we may think that the speaker is asking for a repetition or clarification, or indicating disbelief.

a) I'm taking up TAxidermy this autumn.

b) Taking up WHAT? (clarification)

a) She passed her DRIVing test.

b) She PASSED? (disbelief) [40].

While the three tones explicated so far can be used in independent, single intonation units, the fourth tone, fall-rise, appears to be generally used in what may be called 'dependent' intonation units such as those involving sentential adverbs, subordinate clauses, compound sentences, and so on. Fall-rise signals dependency, continuity, and non-finality [9]. It generally occurs in sentence non-final intonation units. In the following sentences the former of the intonation units are uttered with a fall-rise tone (the slash indicates a pause):

- Private enterPRISE / is always EFfficient.
- A quick tour of the CIty / would be NICE.
- PreSUmably / he thinks he CAN.
- Usually / he comes on SUNday.

Fall-rise + Low Rise tone pattern involves a dependent clause followed by a Yes/No question.

- If I HELPED you / would you try aGAIN?
- Despite its DRAWbacks / do you favor it or NOT?

A fall tone can be followed by another fall tone when the speaker expects or demands agreement as in tag questions.

- It's a bit TOO good to be true / ISN'T it?

Reinforcing adverbials can also have a fall when place utterance finally as an expression of after-thought.

- Ann said she'd help as much as she COULD / NATUrally.

If the two actions are part of a sequence of related events, it has (fall + fall) tone pattern, as in the following in which the information in the first intonation unit and the one in the second one do not have dependency:

- She's 28 years OLD / and lives in GIPPSland

[40].

Pitch is one of the acoustic correlates of stress [38, 57]. From a physiological point of view, pitch is primarily dependent on the rate of vibration of vocal cords [9]. When the vocal cords are stretched, the pitch of voice increases. Pitch variations in speech are realized by the alteration of the tension of vocal cords [21]. The rate of vibration in vocal cords is increased by more air pressure from the lungs. In an overwhelming

majority of syllables that are stressed, a higher pitch is observed. Therefore, loudness to a certain extent contributes to the make-up of pitch. That is, higher pitch is heard louder than lower pitch [40].

There are reasons for believing that pitch is the one most heavily relied on. When conditions are arranged artificially to pit one cue against another, pitch usually carries the day against length and loudness. It is probably the most efficient cue. Length and loudness can be varied in only one dimension, pitch can in addition adopt a variety of shapes. Loudness may be distorted by wind currents, interfering objects, distance, and direction of transmission, pitch patterns are almost immune to such distortion. Length is affected by breathing, fatigue, and the phonetic influence of individual speech sounds to a greater degree than pitch. The ear is more sensitive to minute changes in pitch than to minute changes in length or loudness [4].

The term 'key' can be described as utterance pitch; specific and/or meaningful sequences of pitches in an intonation unit. Keys that are linguistically meaningful and significant are worth being included in a syllabus. For a key to be significant, 1) it should be under speaker's control, 2) it should be perceptible to ordinary speakers, and 3) it should represent a contrast [30]. Usually, three keys are identified: high, mid, and low [21].

1.3. Psychological aspects of teaching pronunciation of English as a foreign language

Pronunciation is probably the most neglected aspect of English language teaching. Foreign teachers often lack confidence to teach it methodically and English teachers sometimes have a complex about it. As with English grammar, applied phonetics is rarely taught at school, and therefore seems to an alien, abstract subject to the teacher. Then there is a fact that many native English speakers, find it difficult to hear certain features such as the fall or rise of speech, particularly at the end of the sentence.

The teaching of pronunciation should, however, be an integral part of any course. For one thing, students are as concerned about it as they are with any aspect of learning English.

Skilled pronunciation teaching also gives life to a class because it reflects feeling and personal reactions to different situations. In classroom practice, it gives variety to repetition or dialogues which, otherwise, have only a neutral meaning. [14].

There are certain factors that make learners believe they will not be able to pronounce English well. People from some language backgrounds think it is unimaginable for people from their culture to pronounce English well, and this is often reinforced by prejudices and stereotypes. For example, Scandinavian and Dutch people are often presented as people who can achieve a good English accent, while speakers of Romance languages are supposed not to be able to. The differences that contrastive studies bring to light between the mother tongue and English will only reinforce this conviction, even in teachers. This can adversely affect the development of learners from these countries, even if they come across people who prove the contrary. Though there may be some apparently objective reasons for the learner's problems, they do not provide sufficient explanation for the lack of success. Near-similarity can be just as much a problem as great differences. In the end, a most important single factor is the learners themselves. Another common belief, which is sometimes presented as an axiom of psychology, is that after a certain age good pronunciation of a foreign language can no longer be achieved. This is sometimes called the "critical period", seen as either around the age of seven or eight, or puberty. Many adults are convinced that "at their age" the only thing they can hope for is to manage to survive in a foreign language. But it is also true that many people who start learning a foreign language after the "critical period" manage to achieve excellent pronunciation. The problems of those who appear to be incapable of doing so may simply be due to the self-consciousness that comes with age and not to age itself. Adolescents, for example, often feel ridiculous producing "strange" sounds, or they may feel they look awful. This inhibits them; they avoid speaking and cannot develop a frame of mind that allows them to use their full potential. As the years go by they become convinced that for them "English is simply impossible to pronounce". Adult students may notice younger students succeeding when they have not and feel that they are "losing face" in front of younger colleagues. Teachers are up against strong resistance, prejudice, myth, and a belief that all efforts will be hopeless. So problems like these - and there can be as many different and compounded problems as there are learners - need to be tackled in order to help learners with pronunciation. [22].

Proper methodology and teacher training are of capital importance in teaching pronunciation. The problems of teaching pronunciation are often confused with the problems of learning pronunciation. It is sometimes difficult to be certain how far the learning is the result of the teaching: in the realm of pronunciation the inter-relations

between learning and teaching are intricately entwined. Every word, every syllable, every phoneme uttered by the teacher may contribute to the learner's learning of pronunciation, not only when the teacher is deliberately and overtly concentrating on teaching pronunciation but equally when the teacher believes he is putting the weight of his teaching on to questions of grammar or vocabulary, or when he is simply easing the class along by an exchange of greetings, or telling a little story.

Pronunciation is the sector of language where the organization of syntax and semantics, having first been generated in the brain as a series of solely *mental* processes - silent instantaneous, electrical and chemical - is converted into *motor* activity, which in turn produces acoustic effect, i.e. audible sounds. The immensely delicate link between brain and muscles sets pronunciation apart from all other facets of language except writing, which in the case of alphabetic systems normally requires prior mastery of pronunciation before it can in turn be mastered. Any human actions that are *psycho-motor* in nature, rather than solely *mental*, are by definition subject to the limitations which apply to all muscular training. In a sense - though this is an oversimplification - teaching pronunciation is more like *gymnastics* than *linguistics*.

A rationale for the teaching of pronunciation consists of a reasoned, principled attempt to match the learner (as an individual, defined by his personal profile of learning abilities) with appropriate teaching (selected from the total range of possible teaching techniques). Different learners display variations in their language learning ability: in the particular instance of learning pronunciation, two of what were earlier called the learner's static qualities are of special importance. They are: age, and "a good ear".

Age and ability play a significant role in pronunciation learning. There are both advantages and disadvantages in growing older. The principal disadvantages seem to be these:

(a) *Reduced auditory discrimination.* With the acquisition of the sound patterns of our first language it may be that the need for close auditory discrimination is reduced and the ability itself declines. However, it can be revived, even in adults, by specialized training: the reduction in the ability to distinguish sounds, which generally takes place as the individual grows older, is not irreversible.

(b) *Inferior self-monitoring.* As we grow older we pay more attention to *what* we say, and less to the phonetic detail of *how* we actually say it, which we increasingly take for

granted. In learning a foreign language this becomes something of a disadvantage though once again, as with auditory discrimination, it can be compensated for, by training.

(c) *Reduced power of mimicry.* A few individuals retain into adulthood the ability to mimic any speech they hear, including subtle features of accent. But the majority lose this power, and require much practice in order to revive it sufficiently for the purposes language learning.

(d) *Increased shyness.* Most individuals become unwilling to make unfamiliar sounds, or to run the risk of committing errors of performance, in front of other people.

(e) *Greater reliance on writing.* The learner who is already literate in his mother tongue is likely to become increasingly dominated by the written form of language, rather than by speech.

Apart from changes that accompany ageing, individuals at a given age vary in their possession of a set of abilities, rarely analysed but often referred to as "a good ear for languages". A learner who possesses this advantage usually has a mixture of above - average hearing, auditory discrimination and powers of mimicry, with heightened interest in language and willingness to learn particular languages. Differences of this kind between individuals are more obvious among adults than among young children.

A rationale for pronunciation teaching consist of several aspects. The target or model of pronunciation to be learned must be consciously selected and terminal standards of achievement must be formulated, not only in general terms ("adequate intelligibility", "nativelike accent", etc.) but as precisely as possible. Exhortation, imitation and mimicry will take care of a large portion of the pronunciation learning task, and these techniques should normally be used first, regardless of the age of the learner. They have the advantage of requiring little or no specialized training on the part of the teacher.

Remaining problems in learning pronunciation should be tackled through the use of teaching techniques as far along the lines of sophistication (i.e. from exhortation at one end through speech training to the use of practical phonetics at the other) as the learner's own sophistication, and the specialized training of the teacher, permit. People who learn a second or foreign language can learn good pronunciation at any age. They will actually do so in a higher proportion of cases and with greater effectiveness, if the teaching to which they are exposed takes account both of the principle that most people

learn most of the elements of pronunciation easily, and of the other principle, that for residual problems it pays the teacher to be as sophisticated as the learners can take [36].

1.4. Teaching pronunciation and intonation in practice

When teaching English pronunciation and intonation characteristics of spoken English should be taken into account. Even in their citation form, words are not realised/perceived as clear-cut sequences of phonemes, since their phonetic properties interact as a result of coarticulation. The same phoneme will be realised differently according to its environment [6,19; 11, 280; 23, 295-298, 26, 256 and 260-261]. The same applies to connected speech, which is "not merely a sequence of citation forms" [12, 284]. Word boundaries tend to become muddled as a result of such phenomena as assimilation, elision, liaison and juncture [12, 297-306]. English can be regarded as having a stress-timed rhythm in the sense that the stressed parts of an utterance "occur at fairly equal intervals of time" [12, 263]. Speakers only stress those words in an utterance which are important for the meaning they wish to convey [6, 151]. As a result, a stressed vowel in the citation form of a word may be unstressed if this word is unstressed in connected speech [12, 185]. It is important to note that the same vowel is significantly shorter when unstressed [37, 236], and that it may be reduced to schwa.

The main methodological issues which concern the teaching of pronunciation (or the whole of language teaching for that matter) are the goal of instruction, the selection (and grading in terms of importance) of the features to be taught, the relative importance of production and perception, the materials and teaching techniques to be employed. The above will, in turn, be determined by the level and age of the students, their purpose in learning the language, their first language(s), the learning context, and the time available.

Language learners tend to perceive the sounds of a foreign language "in terms of categories in their native language" [6, 98], and to segment the stream of speech according to their L1 habits. Consequently, what the teaching of pronunciation entails is, first, helping the learner to perceive and decode the stream of speech the same way a native speaker of the language would [6, 59-60, 23, 296-298] and, second, guiding the learner to produce speech as close to the pronunciation "model" as is desirable (both model and target performance should be dictated by the context of the learning

situation). The methodology used should take into account the clues and strategies native listeners use when decoding rapid speech: they "watch for...stress placement...pauses...the tonic syllable...they try to identify the lexical items by grouping the unstressed syllables round the stressed syllables they consider the vowel qualities in the stressed syllables and what the movement of the edges of these vowels tells them about the consonants in the vicinity" [6, 161]. Teaching the pronunciation of isolated sounds or citation forms of words does not seem enough to ensure effective production and comprehension of natural speech.

New structures and certain word groups are exploited effectively to demonstrate and practice matters of stress/rhythm (and weak forms), linking and intonation.

When teaching English pronunciation teachers have to deal with separate elements of pronunciation as well. There is a balanced treatment of individual sounds and stress/rhythm. Regarding individual sounds, the majority of exercises are concerned with either the pronunciation of a particular phoneme or the different pronunciations of a particular letter with no attention paid to their phonological environment. It seems that the decision to tackle the different pronunciations of the same letter rises from the (legitimate) intention to provide learners with "clues" to the pronunciation of new words (or even as a memory aid during production). It is doubtful, though, whether such clues will facilitate the learners' comprehension of (natural) speech. Matters of contrast between phonemes that may be perceived as identical by some learners are minimally treated. Intonation and perception of rapid speech are paid the least of attention.

Taped material is one of the most widely used teaching aids. Most recordings for pronunciation exercises consist of words in isolation and phrases/sentences out of context. What is more, the few dialogues used are far from being examples of natural speech. Even in those which may not have been recorded by actors the speakers are definitely aware that they are recording for learners, a fact that seems to have affected the "naturalness" of their production [6, 159]. There are several types of exercises and techniques in English language teaching. All of the production exercises are drills. Understandably, imitation of a model is central to pronunciation teaching. On the other hand, a variety of techniques would be more effective (and would help maintain learners interest) The perception exercises are rather more varied (but only of three main types). Nevertheless, they tackle the elements most learners need to be familiarised with if they are to be able to understand natural speech [12, 288].

Individual sounds and clusters are also should be taken into consideration. The sounds and clusters Hungarian learners find difficult to perceive, and, therefore, to produce (something that can affect their intelligibility) are mainly (a) the ones they perceive as similar to Hungarian sounds, and (b) English minimal pairs which they perceive as the same Hungarian phoneme. Therefore these sounds and pairs need to be contrasted and not merely tackled on their own [15, 18-24; 17, 139-141].

A range of materials and techniques are used in English language teaching. To provide a model for production, words, phrases and short dialogues/texts in slow colloquial speech are to be used. Tapes in which English speakers speak Hungarian with distinct English pronunciation are also helpful. When perception is the aim, taped material of spoken language as used by native-speaker audience will be used. In both cases alternation of audio and video tapes will ensure familiarity of and practice in situations when visual clues are (not) present. Learners will be asked to identify the number of words they hear, certain (groups of) words, the actual utterance heard among written alternatives given to them before listening, mark stress on a transcript (before and after listening to the tape) or identify unstressed vowels and features of connected speech, infer the speakers intended meaning based on prosodic and paralinguistic features. A common principle underlying rapid speech exercises is that since we do not want to grade the input we should pitch the difficulty of the task at the learners level, and be ready to re-play the tape as many times as needed. The pronunciation of Hungarian words incorporated into the English lexicon can facilitate awareness regarding word stress and pronunciation.

Some use of drilling seems inevitable, but it does not have to be mechanical. Controlled pseudo-communicative situations (with no real focus on meaning) can be created in which the learners will have the opportunity to get their tongue around the element practised. Mimicry (speaking Hungarian with an English pronunciation) can be utilised to help learners get an overall feel for the pronunciation. Mimicry can also help lower learner inhibitions, particularly of those adult learners who would like to "drop" their Hungarian accent but feel embarrassed to do so. When an individual sound causes intelligibility problems, learners can be made aware of particular articulatory settings by watching the mouth movements of a speaker, and guided to reproduce (or approximate) the setting themselves.

Lessons presenting new structures or expressions (i.e. exponents of functions) through

taped material, as well as listening-skills lessons will provide a context (and a "model") for practice/awareness of relevant issues of pronunciation. Teaching is an art: language is a special case of the general category of teaching; pronunciation teaching is a yet further category of language teaching. Language teaching is one task: establishing linguistic theory is another. Linguistic theory is a source of reference and a fount of ideas and of illumination about language, it requires cerebral training which can benefit the understanding of every language teacher. There exists a phonetic theory, and at least one phonological theory, and several theoretical statements about the relation between phonology and syntax or grammar. But for the purpose of establishing the most appropriate teaching methods and techniques for teaching pronunciation to a given group of learners it is not a theory that is required, but simply a rationale - a set of justified reasons for selecting an appropriate course of action.

The teaching techniques which can be invoked to assist pupils in learning pronunciation are of three basic and distinct kinds:

1(i) *exhortation*, that is, instructions to imitate and mimic, to make such and such a sound, without further explanation;

2(ii) *speech training*, the construction of special games and exercises which entail the use of words or sentences so as to practise particular sounds, sequences of sounds, stress-patterns, rhythm, intonation, etc.;

3(iii) *practical phonetics*, including especially the following:

(a) description of the organs of speech

(b) description of the articulation of sounds

(c) description of stress, rhythm and intonation

(d) ear training (i.e. practice in auditory discrimination)

(e) production exercises (i.e. practice in actually making particular sounds, both in words and sentences, and in isolation, and in "nonsense" sequences).

These three techniques were listed in ascending order of sophistication, from the standpoint of pupil and teacher alike.

Exhortation requires no special training on the part of the teacher and no special understanding on the part of the learner. "No, Anna: not dis; this. Say this. This. Again: this. Good girl!" All teachers use this technique all the time, and it works pretty well.

Speech training is a more delicately-organized technique. The teacher who introduces a sentence like *These three trees are green* to practise the differences between th- in these and th- in three, or to practise the vowel in three, is engaged in an elementary form of speech training. Given some ingenuity and imagination and an understanding of the phonetic and phonological facts of English, a good teacher can give the class a good deal of enjoyment while deliberately teaching special points of pronunciation. Phonetics requires prior professional training and also demands something rather different, almost intellectual, of the learner .

Older learner can take more benefit than younger learners from formal, specialized, intellectualized teaching methods; the more sophisticated the learner, the more sophisticated the instruction that can be used upon him, and the greater the standard of achievement per hour of instruction he will typically reach. This principle is concerned with techniques of learning and teaching which clearly depend for their success on considerable special experience and prior training for both learner and teacher [37].

In learning a foreign language the learners' personalities plays an essential role. Pronunciation cannot be separated from the people who speak the language, nor cut off from the rest of language and learning in general. It follows that deeper contact with the language and opportunities to think and feel in it are probably of most help to students improving their pronunciation. This means that many aspects of learners' personalities must be involved, for example, the need to become aware of, and to deal with, any grudges they may have. They may need to accept that they are not betraying their group, culture, country, ancestors, or themselves if they pronounce English well. If they free themselves from the burden of the past they can then come to experience sounding English or American as something desirable and achievable.

Enhancing learner confidence. Make sure your learner feel you expect them to succeed, and that the process need not be arduous. It is important that they themselves should decide how far they want to go in integrating with the target language. They should always be involved in the process of setting their personal agenda for development. It is also essential not to view scope for improvement as symptoms of weakness, and difficulties as a crime against the language. This means that repetitive correction should be banned, for there is no reason to believe that what does not work once will work better by being repeated. Creating a relaxed atmosphere where learners can approach pronunciation and the language in general in an uninhibited way is crucial. This should

allow learners who have developed a feeling of inadequacy to discover the language anew. Games, group dynamics, relaxation, and other activities which loosen up the learners foster an atmosphere where experimentation is not viewed as threatening.

Using all the learners' senses. Approaching pronunciation holistically means addressing all the learners' senses as well as their feelings and aesthetic perception. A comparison with music would be that their instruments have to be tuned, but that their minds have to be alert in harmony. The activities lead learners to listen and speak with all their senses, so the "sound of English" is associated with what they can see, hear, taste, and feel physically and emotionally. In this way they are led to discover the beauty of the sound of the language they are learning. This approach is a natural one and is in accordance with research which shows that better learning takes place when all the senses are activated, leading learners to initiate new learning strategies [22].

We should always be aware of what pronunciation model we are going to teach. English long ago outgrew the limits of the land from which it takes its name. If we compare the languages of countries or regions where it is used as a first language, we can see that it has changed significantly. As the use of English spreads further in countries where it is not the first language, such development continues with ever new varieties of English emerging. The growth in the use of English, together with the ease of communication worldwide, means that English is increasingly being used as a medium of communication between speakers for whom it is not a first language.

This can raise both theoretical and practical issues for teachers. There can be disagreement over the model of English one should provide for one's students. The term „model” here is used to refer to the pronunciation characteristics of the language a teacher presents to learners in the classroom.

In the past the preferred pronunciation model for teaching was Received Pronunciation (or RP). It is still perceived as signifying status and education, and „the Queen's English”, or „BBC English” are often used as synonyms. The accent was first described as „Received Pronunciation” by dialectologist A. J. Ellis, in 1869. However, the number of people who speak with an RP accent in Britain is currently estimated at about only 3 % of the population and declining. However, RP has been the basis of much modern investigation into pronunciation and so its influence persists.

As ever, it is important to consider the needs of learners. For many, RP is still the target

for pronunciation, because of its traditional status, though this is slowly changing. Learners will usually have a target model in mind. Targets tend to be highly personal, and on occasion rather vague.

Teachers can, in catering for their students' needs, work on issues of production and reception independently, enabling students to understand a wide range of varieties. In work on reception, teachers can, for example, focus on vowel differences between British and American English [16, 15]. A wide range of techniques and strategies are employed in modern foreign language teaching. Once the teachers have decided to make pronunciation an integral part of their teaching they should know what techniques and activities can they employ. The range is multifarious from highly focused techniques, such as drilling, to more broad-reaching activities such as getting students to notice particular features within listening texts. Furthermore, there are two key sides to pronunciation teaching – namely, the teaching of productive skills on the one hand and the teaching of receptive skills on the other. In terms of reception, students need to learn to hear the difference between phonemes, for example, particularly where such a contrast does not exist in their L1. They need to carry that knowledge through into their production. Drills, by way of example, are useful in the development of both kinds of skill, while noticing tasks used with listening texts will be most effective in the development of receptive skills [16, 15].

Graphs illustrating the position of the sound-forming organs, mirrors in which the pupils can see the position of their lips and tongues help them in training their articulatory organs, /one pencil between the lips may indicate the sound /e/, two pencils the sound /ae/ /etc. The gramophone and the tape/cassette recorder help the learners to hear better. They are valuable means of ear-training. Machines are never-tiring slaves: they can repeat the same sentence over and over again without any alteration of intonation, which a live speaker could not do: he would get weary and his tone would change. It is possible to repeat small sections of a sentence, to speed up or slow down the utterance to make the intonation pattern more characteristic. If the students watch the magic eye or the needle of the tape-recorder they can "visualize" the force of aspiration a native speaker puts into stressed syllables. If they record their own voices they can hear /and see the mistakes they have made. Faulty sounds and intonation are easier to eradicate if the learner is made aware of them and gets convinced of them. In sound production the voice echoes within the bone structure of the head, so a person can hear his own voice

as others hear it only if he can have it taken down. Recordings of the learner's own voice also enable him to evaluate his own progress in English, to measure improvement in pronunciation [35].

Most people can get the opportunity of listening to English in some way. But just hearing is not enough. They must listen to it, and they must listen to it not for the meaning but for the sound of it. Obviously when they are listening to a radio programme they will be trying to understand it, but they must try also for at least a short part of the time to forget about what the words mean and to listen to them simply as sounds. They should take one of the English sounds at a time, it might be the English *t*, and listen for it each time it comes; concentrate on catching it, on picking it out, on hearing what it sounds like. They shouldn't just be satisfied to hear it vaguely, as if it were a sound of their own language, they should try and pick out the Englishness of it, what makes it different from the nearest sound in their language. And when they think that they have got it, then they may say it in some of the words that they have heard, and they should say it aloud. It is no use practising silently, all of us are much better at pronouncing if we do it inside ourselves. but we can't talk English inside ourselves, it has to come out, so students should practise aloud [27].

The teacher can introduce a phonetic drill by writing the sound on the blackboard. He can also sketch a profile of a face to indicate the position of the lips. Then he utters the sound several times, the pupils hear and watch it pronounced. The teacher explains how it is formed and asks the pupils to imitate him /her. Some sounds can be identified by reference to similar sounds or acceptable substitutes in Hungarian e.g. in "ing". It is also possible to make a modification in order to produce an acceptable sound when a near equivalent does not exist in Hungarian; for instance, when teaching "p" the teacher holds a piece of paper in front of his/her mouth and pronounces the sound blowing at the paper to illustrate the force of air accompanying the English sound. The different English pronunciation of some sounds which to an untrained ear may sound similar or even the same in the two languages can be demonstrated by saying Hungarian words but pronouncing English sounds in them, e.g. *khules*, *thölthótoll* etc. Reference to some Hungarian dialects may be helpful with some vowels and diphthongs such as /e/ and /au/. Some difficult sounds may be easier to produce if the learner knows to which familiar sounds they are near in articulation e.g. /g/ and /f/, /tr/ and /tS/. The new phonemes can be given names for identification: "but-sound", "back-sound" etc.

While pronouncing the new sound the student should feel the physical sensation of producing it. He can touch his throat and his face to get the feel of the sound, place his hand before his mouth to note the amount of air escaping, and use his pocket mirror to see the position of his tongue and lips. If the teacher finds that the pupils are incapable of hearing the sound he/she gives more listening practice, if he finds they can hear but cannot produce the sound he/she makes them repeat it individually or in chorus.

Having learnt to produce the sounds the student has to mechanize them. If the sounds do not come automatically he tends to revert to the more familiar-approximate Hungarian sounds when using the language and concentrating on words and structures, thought and meaning, instead of merely on the pronunciation of the sounds or on intonation. Drilling serves the purpose of mechanizing articulation and it consists chiefly of pronouncing the same sound /sounds/several times. This can be made more interesting if sentences with alliterations are taught, like for instance "Paul pushed past people on the pavement". For more advanced students tongue twisters are good speech-training practice, e. g. "She sells sea shells at the seashore..." [35]. Stress and its opposite - unstress – are very important aspects of English pronunciation. Getting the stress wrong can seriously damage the learners' chances of being understood. It is hard to teach intonation systematically because, although there are some common patterns, there are few clear rules, and many people with "unmusical" ear find it hard to recognize or categorise intonation patterns. It is, however, so important that it is essential to include work on intonation in most courses. Many learners speak English with a flat intonation, which can sound boring, bored or uninterested. Using wrong intonation can also give offence.

Some ideas for working on intonation:

- Get students to mark intonation patterns on dialogues.
- Get students to say the same single word with different intonation to convey completely different meanings.
- Use the differences to prepare and practice some one-word conversations.
- . Hum/whistle/sing the sentence without words before you say it.
- Indicate intonation with hand gestures, waves, etc
- Exaggerate intonation (this can be very funny)
- Exaggerate lack of intonation.

- Encourage students to “feel” the emotion as they speak. Emotions of anger, interest, surprise, boredom, etc. can naturally power the intonation [31].

Assessing learners' pronunciation needs is one of the most significant tasks of teachers. In order to assess the needs of more advanced learners we have to engage them in a little general conversation. It is not enough just to look at their assessment scores, or to give them a word-based diagnostic test. Choose a simple conversation topic that will not overly stretch learners' grammar and vocabulary, and try to make it as natural as possible. It is best if you can record this conversation on tape to do a fuller diagnostic analysis, and also to maintain a record of the student's ability at the beginning of the class, but if this is too difficult to arrange, simply listen to the student while taking and make some notes immediately afterwards. While you are engaging in the conversation, do not be too concerned with trying to diagnose the learner's pronunciation problems in great detail (e.g. Deciding whether their main problem is linking, vowel length, or whatever). It is really too difficult to be objective enough to do this accurately while in the process of having a conversation. In fact, no phonetician would attempt to make a serious statement about an accent or voice pattern or one "live" hearing; they would certainly make a recording and listen objectively. A better strategy is simply to notice the effect the student's speech has on you. Put yourself in the position of an ordinary native-speaker listener- someone with no special training or experience in listening to foreign accents, but with goodwill and an interest in understanding what is being said. Make sure that in diagnosing learners' problems you are neither too hard nor too soft on them. Being too hard on them means picking up on a series of intermittent errors, or on a constant problem that is very noticeable but does not in fact impede communication too much. Being too soft is understanding them through already knowing what they mean, or through long experience of listening to learners. Try to put yourself in the position of say a bank teller or a neighbour or workmate - someone with good will but no special experience or knowledge.

Over the past century there has been a dramatic increase in the usage of exercises and drills in the English lessons. Exercises and drills of many kinds are used to fix the material presented and to achieve accurate, fluent, unhesitating command of the language. Their design and use is strictly pragmatic: they are not usually intended to demonstrate a psychological principle or to embody a theoretical concept for its own

sake. They are intended to re-teach material already presented until the learner has already learned it : no more than that [36].

It makes sense to tie pronunciation work closely in with spelling work, in order to investigate the different ways in which sounds can be represented. Homographs and homophones can provide useful opportunities for such work. Homographs are words which have the same spelling, but with different pronunciations (*Why don't you read this book?* and *I've already read it*; *wind* /wind/ as in weather, and in *wind* / waɪnd/ as in what you do to a clock). Homophones are words which have the same pronunciation, but have different spellings (*write* and *right*; *there*, *their* and *they're*; *fair* and *fare*).

These may be used as the basis of many types of activity, such as when, in the case of homophones, students listen to a sentence and have to choose which from a printed list of words in front of them is the word with the correct spelling for a particular word they heard in the sentence. Classroom work can also be done which concentrates on the properties or effects of particular letters when they appear in words. For example, in a discovery type exercise, students can study pairs of words, like the ones below, and work out a rule for how the vowel sound changes when the letter *e* is added:

hat hate kit kite cut cute

In each instance, the answer is something like: adding the *e* makes the vowel (e.g./ æ /) sound like the name of that vowel in the alphabet (e.g. A).

Tendencies like these above can be used in discrimination exercises, dictated, introduced in listening or reading exercises, elicited and drilled, dealt with through crosswords, board games, etc. Teachers need to decide what is relevant to their class at a particular time [16,15].

Some sounds will give more trouble than others, such as *th*, *o*, final *-s*, *-t* and *-d*, as well as the novel /ə: / as in "first". It seems to help them considerably, however, if the teacher keep a poster of the phonemic alphabet on the wall, to enable the teacher to spell any difficult words phonemically for them. Several consonants together, as in "*string*" or "*expect*" often prove difficult, too. Given a little sympathy and time to get their tongues round them, most learners will tackle them.

One of the most problematical sounds is "th" which cause difficulties to learners from all over the world. The mistake usually consists in using a *t* or an *s* or *z*. So the teacher

should show her students how to say it in a lispng sort of way, pressing the tongue almost through the teeth. Then practise any words, whether known or not with energy: through - three - throw thief - thigh - thick bath - both - birth month - length - width.

Then the teacher should practise responses which are familiar to her students. These will obviously depend on how much the students know, and the following are only examples. The teacher brings in as much revision of idiom, structure and vocabulary as she thiks useful.

<i>Situation</i>	<i>Promts</i>	<i>Students:</i>
Overbidding for an object	Sums and figures on blacboard	3 - 13 - 23 - 33 30 - 31! - 33!! 300 - 303!
Disagreeing about a date	Dates on blackboard	The 3rd? No, the 4th. No, the 5th.
Finding two people born in the same month		What month/When is your birthday? - September the 5th.
Everyone practising to a rhythm		This or that? This one or that one? With or without? Here and there. The one with spots or the one with stripes?

The sound "o" is also difficult for all nationalities, largely because they are not accustomed to bringing their lips together to form a diphtong. So the teacher gets students to make closing lip movements. Then practises the sound in isolation. Goes on to genuine or nonsense words: "tope", "pope", "pome", "phone", "bone", "don't", "no". Then devises some exchanges:

<i>Situation</i>	<i>Prompt</i>	<i>Response</i>
Disappointed	"Oh no! It's raining."	"Oh no!"

Angry	"Phone him."	"No. I won't!"
Inquiring	"Do you know him?"	"No. I don't."
Pointing	"Is that a Boeing?"	"I don't think so."
Introducing	"This is Joe."	"Hello."

Because "don't", "won't", and "no" are common words, we can also get a large number of variations here with prompts. Word stress One way of demonstrating it to use large circles for the stressed syllables and small circles for those which are unstressed.

O o O o o o O o o O o o O
office restaurant policeman hello cigarette

To revise and test this, we can write the symbols with examples on the board and get students to list the appropriate words under them [14].

Chapter 2.

Teaching pronunciation and intonation as perceived by teachers of English in some Hungarian schools of Transcarpathia

2.1. Problem

Since pronunciation and intonation play an important role in learning a foreign language the aim of this study is to outline the difficulties in this aspect of language learning as perceived by the English teachers in different schools of Transcarpathia. It is of great importance not only to find out most of the difficulties but also to outline how English teachers solve them. The occurring difficulties are various because a range of factors influence the learning process of English pronunciation and intonation. Even though students realise the importance of pronunciation and intonation when learning a foreign language, most of them have certain difficulties.

A considerable amount of literature has been published on teaching pronunciation and according to the researchers the most common problems are the following:

First, with the acquisition of the sound patterns of our first language it may be that the need for close auditory discrimination is reduced and the ability itself declines.

Second, as we grow older we pay more attention to *what* we say, and less to the phonetic detail of *how* we actually say it, which we increasingly take for granted.

Third, a few individuals retain into adulthood the ability to mimic any speech they hear, but the majority lose this power, and require much practice in order to revive it sufficiently for the purposes language learning.

Fourth, most individuals become unwilling to make unfamiliar sounds, or to run the risk of committing errors of performance, in front of other people.

Fifth, the learner who is already literate in his mother tongue is likely to become increasingly dominated by the written form of language, rather than by speech.

Thus, the tasks of the present research are as follows:

- to find out the most common difficulties Transcarpathian learners face with when learning English pronunciation and intonation;
- to outline the main range of factors influencing the acquisition of proper English pronunciation and intonation;
- to become acquainted with the most effective methods and strategies used by

Transcarpathian teachers in the English lesson;

- to get to know those special ways by means of which teachers cope with difficulties in teaching English pronunciation and intonation.

2.2. Literature review

Learners of English have to deal with unfamiliar sounds during their language acquisition. A consideration of learners' pronunciation errors and of how these can inhibit successful communication is a useful basis on which to assess why it is important to deal with pronunciation in the classroom. A learner who consistently mispronounces a range of phonemes can be extremely difficult for a speaker from another language community to understand. This can be frustrating for the learner who may have a good command of grammar and lexis but have difficulty in understanding and being understood by a native speaker. The inaccurate use of stress and intonation can also cause problems [16,11].

The sounds and clusters Hungarian learners find difficult to perceive, and, therefore, to produce are mainly the ones they perceive as similar to Hungarian sounds. Therefore these sounds need to be contrasted and not tackled on their own [17,139]

Pronunciation can also effect the perceived tone or mood of an utterance. Aspects of a student's first language can interfere with the pronunciation of a foreign language not only in terms of accent but also in terms of mood. For example, features of certain Hungarian accents may lead to Hungarian people sounding, completely unintentionally, abrupt or impolite when speaking in English.

Getting the stress wrong can seriously damage the learners chances of being understood. It is hard to teach intonation systematically because, although there are some common patterns, there are few clear rules, and many people with "unmusical" ear find it hard to recognize or categorise intonation patterns. It is, however, so important that it is essential to include work on intonation in most courses. Many learners speak English with a flat intonation, which can sound boring, bored or uninterested.

Not all pronunciation difficulties necessarily get in the way of communication, of course. It is, however, important to recognise that even if students are not having difficulties communicating, they often like to have their pronunciation mistakes brought to their attention.

Teachers of pronunciation need:

- a good grounding in theoretical knowledge
- practical classroom skills
- access to good ideas for classroom activities

A lot of pronunciation teaching tends to be done in response to errors which students make in the classroom. It is quite natural to make grammar the primary reference when planning lessons. Yet pronunciation work can, and should, be planned for too. Teachers should regard features of pronunciation as integral to language analysis and lesson planning. A lesson which focuses on particular language structures or lexis needs to include features of pronunciation in order to give students the full picture, and hence a better chance of being able to communicate successfully.

The range of techniques and activities is multifarious from highly focused techniques, such as drilling, to more broad-reaching activities such as getting students to notice particular pronunciation features within listening texts.

Finally, there are two key sides to pronunciation teaching – namely, the teaching of productive skills on the one hand and the teaching of receptive skills on the other. In terms of reception, students need to learn to hear the difference between phonemes. They then need to carry that knowledge through into their production [16, 11].

2.3. Case study

The research was carried out in different schools of Transcarpathia :The Hungarian Grammar School named after Gábor Bethlen in Beregszász, the Hungarian Secondary School named after Zsigmond Perényi in Nagyszőlős, the Hungarian Secondary School in Bene, the Hungarian Secondary School N 6 in Beregszász, the Hungarian Secondary School named after Lajos Kossuth in Beregszász.

The aim of the research was to shed light on the methods of English pronunciation and intonation teaching and on the place of the pronunciation teaching in the English lesson itself from the point of view of experienced teachers. The type of the research was qualitative.

2.4. Data collection

Fourteen participants took part in the research. Thirteen of them are employed in different Hungarian secondary schools and one is a private teacher. In terms of gender,

ten of them are females and four are males among the teachers of English. The years of teaching experience is between 0,5 -18.

2.5. Instrument

The English teachers were asked to fill in a questionnaire. This questionnaire contained 16 open-ended questions. The first five questions inquired about general information about the teachers and further questions asked the participants about their opinion concerning pronunciation and intonation teaching in the English lesson. Questions 7-16 inquired about the methods, the time devoted to pronunciation teaching, difficulties and the way teachers solve them. The language of the questionnaire was Hungarian.

2.6. Results and Discussion

The questionnaire contained 16 questions. The first five questions inquired about general information about the teachers i. e. age, sex, the school they are teaching at, the forms they teach and the years of their teaching experience. The age of the participants is 22-42 years.

Table 1. The connection between the years of experience and the forms the respondents teach

Years of experience	forms
0, 5	3, 8, 9
0, 5	2, 4, 6, 7, 9
2	5, 6, 7, 8, 9
6	2, 3, 4, 6
7	2, 3, 4, 5, 6, 7, 8, 9
7	2, 5, 7, 8, in Grammar School
8	2, 3, 4, 5, 6, 7
8	1, 2, 5 in Grammar School
10	4, 5, 6, 7, 8, 9
10	5, 8, 9,
10	3, 4, 7, 8, 11
12	5, 6, 7, 10, 11
15	2, 3, 4, 6, 7
18	2, 5, 7, 8, 9, 11

As it is known, the period of teaching experience is a rather significant factor in teaching. It is of capital importance for teachers and their students because after years of experience teachers are able to work much better.

The sixth question inquired about the importance of teaching pronunciation in the English lessons and the participants were asked to give an explanation to their answers. All of them wrote that this part of language teaching is quite essential. Some of them had different reasons, but most of them had almost the same justifications. These are the following:

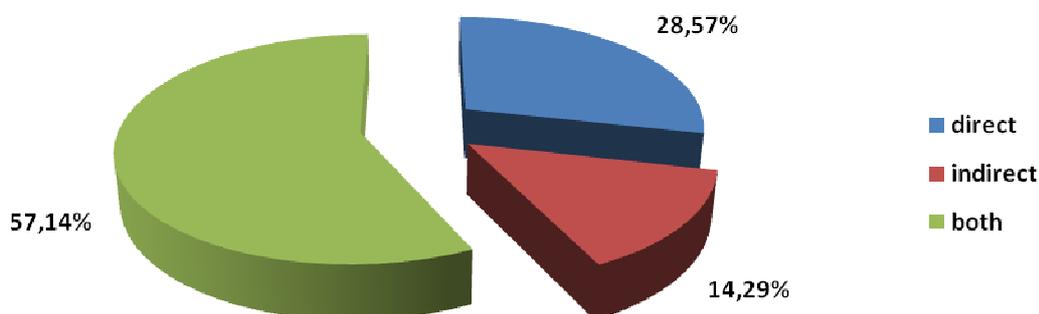
- because the meaning of the words depends greatly on their pronunciation;
- because it is impossible to learn a foreign language without its pronunciation;
- because learners should know how to articulate the words of the language they are learning;
- because pronunciation is one of the main aspects of speaking and expression;

One of the teachers also added that teaching pronunciation should not go on detachedly, but on the whole. If learners hear and listen proper pronunciation constantly and are shown their main mistakes then their pronunciation also will be good. They claim that there is no language teaching without teaching pronunciation and intonation and it is also an important part of the language knowledge; moreover communication without proper pronunciation is unreal.

One of respondents is of the opinion that teachers should teach pronunciation simultaneously with the main material. Another one is of the same mind saying that pronunciation and intonation play an important part in everything we say and listen to, therefore we need to maintain it throughout our teaching (new grammar and vocabulary) integrating pronunciation awareness as a key part of developing the listening skills.

The next question dealt with teaching English pronunciation directly and indirectly.

Diagram 1. The frequency of using direct and indirect types of teaching pronunciation



As it is shown in the diagram above four of the teachers claimed that direct method is better because thus they teach pronunciation knowingly. Two of them prefer indirect to direct and eight participants argued that combining both types is the best solution.

The following question went into the time devoted to teaching pronunciation in the English lesson. According to the majority of the respondents teachers should pay attention to teaching or practising pronunciation during the whole lesson. Some of them admitted that it depends on the topic of the lesson, for example, if it is grammar then teachers explain it in the learners' mother tongue in order to make sure they understand it. Other factors that determine the time devoted to teaching pronunciation in the English lesson are the following: the type of the lesson, the age of the learners, the learner's level etc. Some teachers who use the indirect type of teaching pronunciation claim that sometimes when it is needed they use the direct type. Several teachers stated the exact time they devote to teaching this aspect: 2-6 , 5, 5-10,10, 10-15 and 20-25 minutes.

The ninth question inquired about the methods and tools used by schoolteachers in order to teach English pronunciation and intonation effectively. Most of them try to use all known methods. The most widely used methods are the following:

- Repetition
- Listening to recordings
- Teacher's pronunciation
- Phonetic transcription
- Songs and rhymes
- Using different activities and games
- Practicing speaking and reading
- Using drills
- Using visual aids

A single participant stated that she tends to explain and discuss with learners how they should speak correctly using proper intonation; in addition ear training is also a useful way of teaching this aspect. There are several teachers who use different pronunciation games, jazz chants, dictation, role plays and also give the opportunity to the learners to listen to songs and watch films which give variety to class and motivate learners.

The next question analysed what teachers take into account when choosing their methods. It turned out that learner's ability and the level of their knowledge play an

important role in choosing certain methods. Other significant aspects that should be taken into consideration are the topic of the lesson and learners' age. The latter is proved by the following question which inquired about the role of learners' age when choosing certain methods. Almost all the respondents admitted that the age of the pupils is of capital importance.

Table 2. The correlation between the years of teaching experience and the choice of methods depending on learners' age

Years of experience	Choosing methods depending on learners' age
0, 5	√
0, 5	
2	√
6	√
7	√
7	√
8	√
8	√
10	√
10	√
10	√
12	√
15	√
18	√

As it is shown in the above table that teachers with different teaching experience mostly agree that it is essential to take into account learners' age. There are certain methods which are not used in secondary classes, but are widely used in primary classes and vice versa. In primary classes teachers show preference for repetition or chorusing words and it is quite effective, but they do not use it in upper classes as those pupils are more intraverted than the younger fellows. Pupils in primary classes like songs and rhymes whereas the upper classes prefer dialogues and listening to taped material. The younger

ones need more practice during the lesson. The twelfth question – „What method is the most effective?” - also refers to the age of students because these sometimes differ according to the classes (primary or upper). The most effective methods according to 2 participants are the interactive and the differential ones. Speaking, reading and repetition are also said to be quite effective. Others claim that using taped material in the English lessons brings variety and life to class, thus it attracts learners' attention more than the other methods and therefore listening is one of the most effective methods. Some teachers claim that speaking with native speakers is the most effective, so it is advisable to use authentic materials during the lessons. Four of the respondents declined to answer this question. It shows that there is no one particular method that always works and the results depend mostly on the learners and the topic so teachers are able to choose methods effectively when they know the material and pupils well.

There are certain methods which are preferred mostly by the pupils, but they are not necessarily the most effective ones. The following question dealt with these methods. One of the teachers admitted that if learners get used to one way they like it or at least prefer it to those which are new for them. She explained it saying that if they get used to listening to the tape than they are not afraid of it anymore. The private teacher claimed that learners really like playing games or quizzes, learn familiar lyrics and dialogues from cartoons by listening and repeating them. Another four respondents also mentioned taped material as preferred mostly by learners. Two of them argue that the interactive method has a great popularity among pupils. In addition, songs, jazz chants, poems, games, interesting activities (e.g. combining words with their pronunciation) and role plays are preferred by most of the learners.

The next question inquires about the occurrent difficulties in learning and teaching English pronunciation. The difficulties in teaching are also connected with the learners and first of all their ability and diligence. There are pupils for whom it is enough to hear a sound or word once and they know it, but there are others who do not pronounce it even after hearing it many times. Some sounds are really hard to pronounce and use in speech (θ, ð, ə) because they do not exist in their mother tongue. Difficulties and mistakes also depend on the learners' mother tongue. Those whose mother tongue is Ukrainian tend to soften some sounds. The sounds „ə”, „oʊ”, „w” are especially hard to utter because they have no similar sounds in Ukrainian whereas for Hungarians it is easier to pronounce „ə” and „oʊ”. Another fact is that pupils should be effectively

motivated and the teacher should make them aware of the importance of proper pronunciation. It is also difficult for learners to learn the phonetic transcription. Other difficulties are the lack of time for having special tasks and not using the target language too often. Having little time to practice the language it is difficult for the learners to learn and use the proper stress and intonation (there are difficulties with stress, weak forms, individual sounds, rhythm and with using the rising and falling tone correctly).

The fifteenth question analysed how teachers solve the above difficulties. Some of them answered that the typical mistakes could be eradicated by a lot of practice and repetition. The majority of the respondents claim that speaking to the learners and encouraging them to speak more and more in the target language through different role plays can help them. Ear training is also considered to be useful. Another two participants claimed that they have children practise certain sounds with the help of rhymes. A single participant argued that the solution depends on the age and ability and we cannot use the same method with all the pupils. Finally, the difficulties should be solved with patience as the last respondent mentioned.

The last question sought to understand whether teachers want to change their methods or to take in innovations. Only one respondent declined to take in innovations. The other participants admitted that without taking in innovations it is really hard to go on with the material and something new and interesting always activates children in learning. If these teachers get acquainted with a new and at the same time effective method they will readily use it in practice, but they do not want to abandon those old methods which are effective. The private teacher admitted that every new learner demands a new approach to language learning and teaching. Thus it is obvious that there are certain factors that influence the time devoted to pronunciation teaching, the method chosen and the pronunciation itself as shown in the table below:

Table 3. Factors influencing the time devoted to pronunciation teaching, the choice of the proper method and pronunciation learning

	Time	Method	pronunciation learning
age	√	√	√
ability		√	
topic	√	√	√
Mother tongue		√	√
motivation		√	√
level	√	√	

2.7. Conclusions and Pedagogical Implications

The above research proves that teaching and especially teaching English pronunciation and intonation is an art. It is not simple and is not acquired perfectly at once because it needs a lot of experience in order to perceive which methods to use in a particular situation. Teachers are the masters of their class so they can use those methods which they want to, but they should use what works. Choosing the right method is one of the crucial parts of teaching. Although it is not easy to anticipate which way will be the best, there are certain criteria that should be taken into consideration when choosing it. These are the following:

- Learners' age
- Learners' ability
- The topic of the lesson
- The mother tongue of the learners
- Motivation
- Learners' knowledge

Since pronunciation and intonation play an essential part in learning a foreign language therefore teachers should maintain it throughout the whole teaching period. The research proves that pronunciation teaching is effective if we use both direct and indirect types of teaching it. The time devoted to teaching English pronunciation and

intonation depends on the topic, learners' level and their age.

In conclusion, teaching pronunciation and intonation is an important part of the English lesson because if pupils do not perceive and produce sounds accurately then they will not communicate well and will not be understood by native speakers. Difficulties of all sort may occur and they can be solved by the multitude of methods ranging from simple drills to watching films.

Conclusions

The bachelor thesis dealt with teaching intonational aspect of English in the senior forms of secondary schools. The teaching of pronunciation and intonation consists of ear training and speech training. Phonetic transcription trains the ear and help learners to remember the pronunciation of the words he has already heard.

The teaching of pronunciation should be an integral part of any course. Students are as concerned about pronunciation as they are with any aspect of learning English because if pupils do not perceive and produce an accurate pronunciation then they will not communicate well and will not be understood by native speakers.

Skilled pronunciation teaching also gives life to a class because it reflects feeling and personal reactions to different situations. In classroom practice, it gives variety to repetition or dialogues which, otherwise, have only a neutral meaning. The main issues which concern the teaching pronunciation are the goal of the features to be taught, the relative importance of production and perception, the materials and teaching techniques to be employed.

Language learners tend to perceive the sounds of a foreign language “in terms of categories in their native language”. Consequently, what the teaching of pronunciation entails is helping the learner to perceive and decode the stream of speech the same way a native speaker of the language would and guiding the learner to produce speech as close to the pronunciation “model” as it is desirable. The methodology used should take into account the clues and strategies native listeners use when decoding rapid speech.

All of the production exercises are drills. Imitation of a model is central to pronunciation teaching. On the other hand, a variety of techniques would be more effective. The perception exercises are rather more varied. Each word has to be learnt together with its pronunciation either by imitation or by phonetic speech. At intermediate level it is not necessary to transcribe the whole word, it is sufficient to mark the crucial sounds in each new word. There are different kinds of techniques and games which help the learners to acquire pronunciation. There are three basic and distinct kinds of techniques: exhortation, speech training, practical phonetics. When teaching pronunciation teachers should enhance the learners’ confidence and make them use all their senses.

The research in chapter 2. proves that teaching pronunciation is an essential part of the English lesson and since it is impossible to learn a foreign language without its

pronunciation. The overall majority of the participants claim that pronunciation teaching should not go on detachedly, but on the whole. Teaching this part of English is not an easy task but by choosing the right method one can cope with this. Consequently choosing the method is one of the crucial parts of teaching. There are certain criteria which should be taken into account when choosing a method. These are the following: the age and ability, the topic of the lesson, the mother tongue of the learners and finally, motivation. The most widely used methods are as follows: repetition, listening to recordings, teachers' pronunciation, songs and rhymes, using different activities and games, practicing speaking and reading etc. The most effective ones are reading, repetition, speaking, especially communicating with native speakers. Playing games or quizzes, learn familiar lyrics and dialogues from cartoons, songs, jazz chants, poems and role plays are preferred by most of the learners.

The majority of the respondents claim that effective language teaching includes using both direct and indirect types of teaching pronunciation. The time devoted to teaching pronunciation and intonation depends on the topic of the lesson, learners' age and level. Most of those surveyed indicated that learners' ability, diligence, mother tongue, lack of motivation and time to practice pronunciation are those factors influencing the acquisition. Over half of those surveyed reported that one can solve the difficulties by means of constant practice and repetition using speaking activities, role plays and ear training as well.

To conclude, difficulties of all sorts may occur but they can be solved by the most effective methods. The respondents argue that the authentic materials are the most effective ones and preferred by the learners.

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Appendix A

Kérdőív

Jelen kérdőív célja feltárni az angol kiejtés tanításának és elsajátításának nehézségeit, valamint megismerkedni az angol kiejtés és intonáció tanítására használt módszerekkel.

1. Kora
2. Neme
3. Milyen tanintézményben tanít?
4. Hányadikosokat tanít?
5. Hány éve tanít?
6. Fontosnak tartja a kiejtés és az intonáció tanítását? Ha igen, miért? Ha nem, miért?
7. Közvetve vagy közvetlenül folyik a tanóráján a kiejtés tanítása?
8. Mennyi időt fordít a kiejtés és az intonáció tanításra egy tanórán belül?
9. Milyen módszereket használ?
10. Mi alapján választja ki módszereit?
11. Az adott módszereket korosztálytól függően vagy függetlenül válogatja?
12. Melyik a leghatásosabb?
13. Melyiket kedvelik a tanulók?
14. Mi okoz nehézségeket a helyes kiejtés és intonáció elsajátításában?
15. Hogyan oldja meg az adott nehézségeket?
16. Szeretne változtatni a módszerein? Esetleg újításokat bevezetni?

Appendix B Questionnaire

The aim of present questionnaire is to shed light on the difficulties of teaching and learning English pronunciation and to get acquainted with those methods used to teach English pronunciation and intonation.

1. Age
2. Sex
3. In what school do you teach?
4. What classes do you teach?
5. How long have you been teaching?
6. Do you think that teaching pronunciation/intonation plays an important part in the English lessons? Why? Why not?
7. Do you teach English pronunciation directly or indirectly during the lessons?
8. How much time do you devote to teaching pronunciation/intonation during a lesson?
9. What methods/tools do you use to teach intonation?
10. What do you take into account when choosing the methods?
11. Do you choose the methods depending on the age of the pupils?
12. What method is the most effective?
13. What method is preferred mostly by the pupils?
14. What are the difficulties in learning English pronunciation/intonation?
15. How do you solve the difficulties?
16. Do you want to change your methods or to take in innovations?

Appendix C

Pronunciation and intonation games

The same, or different?

This game can be played with sounds, words, or sentences. Here are rough indications of several kinds of procedure.

a. The teacher says two statements and the pupils have to judge whether they are the same or different. Examples:

Teacher: You must leave there - You must live there - You must leave there. Are they all the same? I'll say them once more. (Says them) Peter?

Peter: The second one was different.

Teacher: Good. A point for your team. I'd like to look at your back - I'd like to look at your back. John?

John: Different.

Teacher: Are you sure? Listen again. (Repeats them.)

John: Oh, the same.

Teacher: Yes. Now what about these? I'd like to look at your back - I'd like to look at your bag. Hands up.

And so on. Sometimes the teacher will give the sentences in pairs, sometimes in three's or four's and often they will be identical, often different. He will sometimes say "Listen again" even when the answer was right. Answers can, of course, be taken from a number of pupils before telling the class what the right answer is, and points can be given accordingly.

It is essential that each sentence of the pair should be spoken in exactly the same way (i.e. with the same stress and intonation) apart from the one difference between them. It demands some concentration and even a degree of phonetic training.

b. The same procedure, except that word-pairs and not sentence -pairs are used. Examples: *leaf - leave, men - men - man, thick - sick - sick, load - road - load, thin - thing - thing - thin*. Again, it is important to pronounce each word of the pair or set in the same way and not, for instance, one with a rising intonation and another with a falling intonation.

c. The teacher pronounces two or more words or syllables, and the pupils must say whether they rhyme or not. Thus: *when, pen, ran, ten*. Answering orally, pupils would say "Yes" to *pen*, "No" to *ran*, and "Yes" to *ten*. A correct written answer might appear as 1-2-4, or (if only the odd word out is to be noted) as 3. Such a game must be based on real difficulties. There would be no point in the above examples if the pupils could easily distinguish the two vowel sounds concerned.

d. Stress and intonation difficulties also can be dealt with. As a first step we should make sure that the pupils can hear some difference between the utterances concerned. There is no harm in exaggerating the degree of emphasis on the strongly stressed syllables. Stress example: *John* wasn't there - *john* wasn't there - *John* wasn't *there*. The stress pattern is isolated if the sentence is pronounced on a monotone. If this is not done, the intonation cannot be the same for all three sentences, since the strong stress is differently placed in each.

Which is which?

This drill game is more expected of the players. They have to identify one of the utterances, and not simply decide whether they are different or not. The presentation can be oral or both oral and visual.

Oral presentation. Let us suppose the examples are *You must leave there* and *You must live there*. The pupils can now hear a difference, in the context of a naturally spoken sentence, between sounds /i:/ and /i/, which have been difficult for them. "Let us call *leave* (go away) A," says the teacher, "and *live* (live in a place) B. Now which is this? *You must live there*. Tom? Mary? Peter? Derek? Yes, it's B. That's right. Two points for both teams. Now what about this?" And so on.

If they are good enough, pupils may be allowed to take the teacher's place, but they must be supervised. Pronunciation games are not suitable form of *group* activity, since the teacher cannot be with all the groups all the time.

For the sake of fun and to keep the class alert, introduce occasionally a sound which is neither of those under consideration, even if the word is non-existent, as in *You must /lev/ there*. "Neither" is the only acceptable response.

If isolated words are being used, a whole group of words can be given at once and the pupils told, for instance: "Write A if you hear the vowel sound of *bed* (the thing you sleep in) and B if you hear the vowel sound of *bad* (the opposite of good). Now - *set, set, sat, set*. The answer should be: A, A, B, A."

Are you saying it?

If a pupil does not know whether *man* or *men* has been said, he is unlikely to be able to say *man* or *men* well himself; but even if he has learnt to hear the difference in sound between such words, he may still be unable to pronounce them satisfactorily. Production drills are needed as well as perception drills, and can be played, at different levels of achievement in learning the language, along the same lines as the drill games described above.

- a. The teacher pronounces one of the words or sentences which have featured in a perception drill and various pupils in turn imitate it. Points are awarded.
- b. Various pupils in turn pronounce such words or sentences and call upon other pupils to imitate them. Alternatively, those who are to answer are named by the teacher. Points are awarded to the speaker as well as to imitators.
- c. There are pairs or sets of words or sentences on the board. The teacher or a pupil points to one, and calls upon various pupils to say it.

These little games are slight, and can be used for only three or four minutes at a stretch.

Pictures and sounds

Pictures are useful for a variety of purposes in the foreign-language course, and some pronunciation difficulties lend themselves to pictorial illustration. It is fairly easy to have simple sketches. The teacher must be familiar with the pupils' difficulties and should keep within the vocabulary they have mastered at a given stage. Such sketches can be put on the blackboard in a few seconds, but it is probably better to have them on cards, since they provide useful test-material as well as practice-material. e.g. The teacher says "point to a hat," or "Point to a hut," and calls a pupil's name. The pupils points to one of the pictures and scores a point if he is right. If the pictures are sufficiently far apart on the blackboard, pupils need not leave their places for this game: everybody will be able to see quite easily which picture a pupil is pointing to[24].

Ear cleaning

Level: all

Time: 5-10 minutes

Aims: Uprooting fossilized mistakes

Preparation: Select the point you want to work on, and – if possible – prepare a sentence in which the students usually pronounce it correctly.

Procedure:

1. Discuss with your students a particular word or sound that they have trouble pronouncing (the stress, any sound in the word, weak forms). Tell them they have probably got an incorrect sound in their ears and that they are going to „clean their ears” to make room for the right pronunciation.
2. Write the word in the middle of the board and encourage your students to write it on the board or in their exercise books, in any way they like, using different styles of writing and different colours, highlighting the part of the word that is a problem.
3. Ask the students to sit comfortably and relax, to close their eyes, and listen to the sounds around them and to make a mental note so that they can make a list of them afterwards. You yourself listen carefully and pay particular attention to less obvious sounds: students breathing, your heartbeat, a fly into the room, a student moving a foot, a hand shifting position, dropping a handkerchief, etc.
4. After about one minute, ask your students to visualize the classroom and to open their eyes. Give them a minute or two to write down what they heard and then ask them to tell the class. They should write down what other people heard that they did not. Suggest their ears were not sufficiently empty to hear the other sounds and that they should try again, in particular trying to hear their own breathing and their own heartbeat.
5. Ask your students to relax again, close their eyes, and listen. When you can see and feel the concentration, in quiet, slow voice say, for example, „You can see the word written on the blackboard in your mind. Listen to your breathing. Look at the word in your mind – what colour is it? Look at this word as if it is the first time you have seen it. You cannot remember ever having heard it; it fills your ears with silence and your mind with a question mark.”
6. Pause for 15 seconds, and tell the class that in their minds they will see the words that you are going to say. Some of them will be the same colour as the first word in their mind.
7. Say your prepared sentence. For the stressed vowel in „danger”, for instance, you could say a sentence such as „In the Bay of Biscay danger waits for sailors day and night, night and day.” Say this sentence several times, changing the speed, intonation, stress, and tone of voice. End by saying something like „You can see ”danger”, you can hear it. You can see other words with the same colour. Danger waits for sailors in the Bay of Biscay. Now you know how „danger” sounds.”
8. Ask your students to visualize the word and to say it to themselves. Ask them to visualize the classroom and to open their eyes.
9. Ask the class which words have the same colour as the target sound in the original word (this should be the same sound), and to write down the words in the colours they saw them in. Do not ask the learners to use the word immediately – wait until it comes up naturally in another lesson [22].

Conversation to practice high fall tone

The attitude is animated, showing more personal concern or lively interest than with low-fall.

Where did you go for your holiday?

'Switzerland.

Oh, how nice. Was the weather all right?

'Beautiful.

Didn't it rain at all?

'Never.

Well it poured here. I suppose there were lots of tourists

'Thousands.

And was the hotel comfortable?

'Very.

You were lucky. And the food?

'Wonderful.

Better than English food?

'Certainly.

So you had a good time.

'Wonderful.

Well I wish I could go away too. I've had to work all summer.

'Terrible [3].

Резюме

Дана бакалаврська робота стосується поглибленого навчання вимови та інтонації учнів на середньому рівні. Навчання вимови складається з тренування слуху та мовлення. Фонетична транскрипція допомагає учням запам'ятати вимову слів, які вони вже чули.

Правильна вимова є невід'ємною частиною будь-якого курсу вивчення іноземної мови і учні обов'язково потребують засвоєння цього аспекту. Кваліфіковане навчання вимови поживляє роботу з класом і відображає почуття учнів та їх реакцію на різноманітні ситуації.

Усвідомлення необхідності взаємозв'язку між сприйняттям та відтворенням вивченого матеріалу є основою в оволодінні правильною вимовою учнями.

Вони мають схильність сприймати звуки іноземної мови згідно мовних категорій своєї рідної мови. Саме тому навчання вимові допомагає сприйняти та перетворити мовлення на іноземній мові близьким до бажаної моделі вимови. Методика навчання повинна брати до уваги використання різноманітних підходів у відтворенні швидкого мовлення на нерідній мові.

Головним аспектом у засвоєнні вимови є вправи та імітація поданого зразка. З іншого боку, використання різноманітних способів оволодіння правильною вимовою значно покращить результат роботи з учнями.

Для учнів середнього рівня знань не є обов'язковим написання фонетичної транскрипції всього слова – достатньо подати тільки деякі складніші елементи транскрипції нових слів. Є різні види та методи оволодіння учнями правильною вимовою. Серед них чільне місце займають практична фонетика та різноманітні ігри на тренування мовлення.

Моє дослідження переконує, що навчання вимові не є легким завданням, але, за належного вибору шляхів навчання, є реальним досягнення поставленої мети. Потрібно пам'ятати, що вивчення вимови є надзвичайно важливим, адже якщо учні не сприймають і не відтворюють звуки вірно, вони не зможуть вільно спілкуватись і бути зрозумілими носіями англійської мови.

Важливу роль у навчанні англійської вимови відіграє вибір відповідного методу. Критерії, які викладачі повинні брати до уваги при виборі методів: вік та здібність учнів, тема уроку, рідна мова учнів та мотивація. Найбільш поширеними методами є наступні: повторення, прослуховування аудіоматеріалів, вимова

вчителя, пісні та вірші, застосування різноманітних вправ та ігор, читання та мовлення тощо. Найбільш ефективнішими методами є наступні: читання, повторення, мовлення, зокрема спілкування з носіями англійської мови. Більшість учнів віддають перевагу іграм, вікторинам, вивченню віршів та діалогів з мультфільмів, пісень тощо. Більшість респондентів вважають, що навчання буде ефективніше поєднуючи експліцитне та імпліцитне типи навчання. Час присвячений навчанню вимови залежить від теми уроку, віку учнів та їх рівня знань. У засвоєнні англійської вимови важливу роль відіграють природні здібності та рідна мова учнів, їх наполегливість та старанність у вивченні програмового матеріалу.

Труднощі у навчанні вимови обов'язково будуть траплятися, але застосовуючи ефективні методи у навчанні успішно вирішують усі проблеми.

NYILATKOZAT

Alulírott, Hásznjuk Marianna angol-történelem szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológiai Tanszéken készítettem, angoltanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg. Saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök, stb.) használtam fel.

Tudomásul veszem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán kölcsönözhető eszközként helyezik el.

Hásznjuk Marianna

Beregszász, 2010. május 5.