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PROJEVU**

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INTONATION AND ITS FUNCTION IN SPEECH

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ABSTRACT

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This undergraduate thesis deals with intonation of the English language. It investigates its form, function, but also to some extent the way in which it is taught to Czech learners. The work consists of two parts, theoretical and practical. The first part of the work contains a review of the relevant literature to provide theoretical background to the practical part. Second part of the thesis consists of analysis of relevant intonation features, which are introduced in the theoretical part.

The analysis endeavours to outline which tones are most commonly used and traces functions fulfilled by intonation. Three recordings, two dialogues and one narrative, which contain 349 tone-units, were analysed. The analysis shows that the falling tone is the most commonly used tone in English. It covers 70% of the analysis. The second most frequent tone is the rising tone which appears in 16% of tone-units, it is followed by rise-falls in 9%, fall-rises in 4 % and level tone in 1%. All functions described in the theoretical part were found in the analysis.

The practical part further contains results of a questionnaire which has been created as a response to the theoretical part dealing with tuition of intonation. It was distributed among 101 students of English on different levels, beginners, intermediate and advance. The questionnaire shows that 58% of respondents are aware of this phenomenon and rules of its usage. On the other hand it shows that theory is not very often put into practise. All respondents but five agree that intonation is an important part of language knowledge.

Key words: intonation, pitch, tone, falling tone, rising tone, fall-rise, rise-fall, level, tone-unit, tonic syllable, intonational analysis, questionnaire

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1 INTRODUCTION

This undergraduate thesis called 'Intonation and its function in speech' deals with intonation of the English language, a very interesting topic which is frequently a stumbling block for non-native speakers. I have found this topic really interesting since I have myself been informed that my intonation sometimes does not sound natural. The thesis deals with the phenomenon from the point of view of its form function and tuition.

The goals of the thesis are to analyze the forms of English intonation, to investigate which tones are most commonly used, and outline the functions intonation. In addition a questionnaire has been provided to Czech learners of English to examine their awareness of the subject and their opinions on it.

The work consists of two parts, theoretical and practical, which are further dividend into five main chapters: 'Introduction', 'Theoretical Background', 'Methodology', 'Analysis', and 'Conclusions'.

Introduction contains a brief summary of the following chapters. Second chapter, the 'Theoretical Background', includes a literary review and provides theoretical information about the subject. The chapter 'Methodology' contains information about the tools of the research, which are an intonational analysis and a questionnaire provided to Czech learners of English. It is followed by the 'Analysis', the crucial part of the thesis. It contains an analysis of 349 tone-units (basic units of intonation) and results of the questionnaire. It also contains subchapters 'Results and commentary' and 'Results of the questionnaire' which comment on the results and point out some of potential problems connected with the topics. The final chapter, the 'Conclusions', summarizes the results of the analysis and answers the research questions.

At the end of the thesis, 'Summary in Czech', 'References' and several appendices are enclosed.

2 THEORETICAL BACKGROUND

The process of speaking distinguishes people from animals. Primarily it starts with producing sounds using parts of our chest, throat and head, then the sounds travel through the air in the form of vibrations, and finally, the sounds are received by the ear of the listener. However, these stages comprise only a small part of the process of speech and communication. The speaker's brain controls the production of speech and the brain of the listener is supposed to analyse the pronounced sounds and convert them into a meaningful message. Besides the study of the way in which speech sounds, or segments, are made, the science of phonetics and phonology investigates production of larger units, suprasegmental features of speech (Roach, 2001). Some authors like Crystal (1969) or Cruttenden (1986) prefer the term prosodic features to suprasegmentals. Intonation, topic of this thesis, is one of such features.

It is not easy to make a comprehensive definition of intonation. There are slight differences in definitions by various authors. According to Roach (2001) it is the melody of speech, which is to be analysed in terms of variations in pitch. Further, intonation can indicate the speaker's attitude and express his/ her emotional state, which is also supported and more intelligibly defined by Kelly (2000), who claimed that intonation represents an unconscious process when our voice when speaking continuously moves up and down in pitch. It forms a counterpart to our thoughts and at the same time it enables us to perceive messages produced by other people. Jones (1997) defines intonation as: "the variations which take place in the pitch of the voice in connected speech, i.e. the variations in the pitch of the musical note produced by the vibration of the vocal cords".

2.1 The Intonation System of English

To be able to investigate intonation, it is at first necessary to research approaches adopted by various authors and explain some features relevant to this topic. This bachelor's thesis will mostly treat the term intonation in the narrow sense of the word, in other words as the melody of speech analysable in terms of variations in pitch (Roach, 2001). Nevertheless, there are other approaches to the phenomenon of intonation. Crystal (1969) considers the study of intonation to be inevitably connected to several other related prosodic features and the earlier mentioned approach finds unsatisfactory. Some of the features Crystal lists are: loudness, rhythmicality, the system of silent pause, or paralinguistic features (selected phenomena will be described although not in detail).

2.1.1 Stress

It is essential to clarify the distinction between stress and intonation. Both of these features are based on the variation of the pitch of voice, however, each of them perform different roles. Word stress establishes the acoustic shape and meaning of words. Although sentence stress comprises larger unit than a single word, it is composed of the stress of individual words. It creates certain sentence pattern, yet it affects the sentence only from the formal point of view. Intonation differs from stress in its ability to influence the content of an utterance, to modify its meaning and furthermore to express the speaker's attitude. (Pavlik, 2000)

On the other hand, it is necessary to recognize stressed syllables when analysing intonation. Roach (1998, p. 157) claims: "intonation is carried entirely by the stressed syllables of a tone-unit and the pitch of unstressed syllable is either predictable from that of stressed syllables or is of so little importance that it is not worth marking".

2.1.2 (Prosodic) Prominence

The fact that one syllable is pronounced in a more noticeable manner than the others is called prominence (sometimes also emphasis, focus, or tonic accent). It is achieved by adding a peculiar length, loudness, level of pitch, or a quality distinguishing it from the rest of the word, to a certain syllable. However it was proved by experiments that these four elements are not identically significant, pitch and length are more important factors than quality and loudness. The process of making a syllable prominent is not conditioned by presence of all of these features; it is possible to use only one or two of them. (Roach, 1998)

2.1.2.1 Degrees of prosodic prominence

Cruttenden (1986, p. 21) presents a four-level hierarchy of prosodic prominence produced by occurrence of pitch, length. (Although Cruttenden originally used distinct terminology than is used in this work, the concept is similar.)

1. Primary stress/primary accent (involving the principal pitch prominence in the tone-unit)
2. Secondary stress/secondary accent (involving a subsidiary pitch prominence in the tone-unit)

3. Tertiary stress (involving a prominence produced principally by length and/or loudness but not by pitch)
4. Unstressed

2.1.3 Pitch

When defining intonation, the term pitch is frequently regarded as a crucial component of this phenomenon. In analysing intonation, not all aspects of a speaker's pitch are of a significant value. The attention is given exclusively to aspects which are under the speaker's control and thus contain linguistically significant information, something which is physically measurable. (Roach, 1998)

“Physiologically, pitch is primarily dependent on the rate of vibration of the vocal cords within the larynx” (Cruttenden, 1986, p. 3). Variation in the rate of vibration is presumably caused by the length and tension of vocal cords, which are controlled by intrinsic and extrinsic muscles of the larynx.

In addition, Cruttenden (1986) claims that fundamental frequency of voiced sounds, which in comparison to voiceless sounds that gain only a repetitive waveform, may be acoustically measured. This is achieved by counting the number of repetitions of the regular waveform in one second. It is nevertheless conditioned by the vibration of the vocal cords, which is necessary for voicing. “So the number of times, that the vocal cords completely open and close in one second, is directly related to the frequency of the waveform” (Cruttenden, 1986, p.3). The higher the frequency of vibration, the higher pitch is produced. Fundamental frequency of men is generally lower (between 60 Hz and 240 Hz) than fundamental frequency of women (between 180 Hz and 400 Hz). (Cruttenden, 1986; Underhill, 2005)

2.1.3.1 Pitch range

“The span between the lowest and highest pitch a speaker can produce is called pitch range” (Pavlík, 2000, p. 203). The pitch range is a relative notion, it is different with various speakers. A top level, speaker's highest level of pitch, may represent a bottom level for another one. Jones (1997) mentions that people when speaking are able to reach higher and lower notes than they are able to sing. In addition he states that the range is conditioned by situation, a pitch range of a speaker influenced by a state of excitement presents a wider scale than he/she would use in other, ordinary situations.

2.1.3.2 Pitch height

The pitch of voice is constantly changing, “There are no steady-state pitches. Thorough every syllable in a normal conversational utterance, the pitch is going up or down” (Lagefoged, 2006, p. 118). The term pitch height represents a point on the pitch scale at which a stressed syllable is located. The position of this syllable is noticeably different from the location of the preceding one. (Quirk et al., 1985)

In situations when a speaker is influenced by emotions his feelings are usually expressed by the use of extra pitch height; it means that the pitch will make a rapid move upwards (a step called booster ↑) or downwards (a step called drop ↓). (Roach, 1998; Quirk et al., 1985)

2.1.3.3 Key

The term ‘key’ is used to describe particular series of significant pitches included in a tone-unit. It is also called utterance pitch. A key is significant only when it is produced under a speaker’s control, evident to other speakers and when it expresses contrast. It is typically used to mark beginnings and ends of topics. There are three kinds of keys, high, mid, and low, from which a speaker chooses. The mid, unmarked key, is the most frequent. It is used in common, unemotional speech. High key is, on the other hand, except for suggesting the beginning of a new topic, used along with utterances expressing strong feelings, contrast, echoing or repeating. The presence of a low key signals the end of a topic or presence of appositive structures, non-defining relative clauses, or statements of opinion. (Celik, 2001; Cruttenden, 1986)

2.1.4 Tone

Tone is usually defined as a particular pitch or a variation of the pitch placed on a syllable. English is an intonation language which means that the meaning of the words does not change when pronounced on different pitch levels. Languages where the tone affects the meaning of the words are called tone languages and they include for example: Chinese or Kono, a language of West Africa. (Roach, 1998)

Pavlik (2000) highlights that it is desirable to trace the difference between pitch, a physical phenomenon, and tone, a linguistic means which being a distinctive pitch level is able to influence the content of an utterance.

Roach (1998) establishes three simple and two more complex tones to be recognized in English, and he presents their possible uses with one syllable words:

- i. Fall:
This tone is often considered to be a neutral tone which suggests finality of speaker's utterance, nothing else is expected to be said.
- ii. Rise:
Rising tone expresses the possibility that the conversation will continue. For example yes said with rising tone represents as Roach (1998, p. 138) calls it "an invitation to continue". A response said using rising tone encourages the speaker to continue, possibly presents a piece of information unknown to the hearer.
- iii. Level:
Level tone is from Roach's (1998, p, 140) point of view used only in certain contexts: "it almost always conveys (on single-syllable utterances) a feeling of saying something routine, uninteresting or boring". It is a tone which may not be accompanied by any pitch movement. An example of pupils, who routinely confirm their presence in a classroom by saying "yes" applying level tone, is added.
- iv. Fall-rise
Fall-rise tone fulfils complicated functions that the previous ones. It can be served as an expression of limited agreement. Response pronounced in this way implies that the speaker has certain reservations to the topic.
- v. Rise-fall
To express emotions, surprise and feelings of affirmation or disapproval is the fundamental role of rise-fall tone. However, Roach (1998) claims that foreign students of English language are not likely to be taught this phenomenon.

Quirk et al. (1985) recognizes six kinds of tones commonly used in everyday speech, in addition he mentions rise-plus-fall pattern which he considers to be rarely used. Firstly he mentions the falling tone, fall as a change in pitch is the commonest one. The use of this tone suggests completeness of an utterance. It is used for *wh*-questions, one-word responses, names, or letters said in isolation.

The rising tone indicates that the utterance is unfinished in the case of listing, or that there is another utterance to follow. This tone is, of course, used for questions, except those using *wh*-words. Other areas where the rising tone may occur are polite suggestions and comments, often followed by a question tag, or those used to soften an imperative clause.

Fall-rise, level and rise-fall tones are in Quirk's opinion less common than the previous two, but are indispensable in certain situations to express for example doubts or conditions. The fall-rise tone is predominantly used with initial adverbials like finally, eventually, etc. Level tone may be seen as another option when listing, but use of level tone suggests the predictability of following conclusion and expresses the speaker's boredom. The rise-fall tone is actually an emotive expansion of the falling tone; it is used to express sincerity, sarcasm, feelings of surprise or shock.

Fall-plus-rise pattern contains two peaks of information interest, where the fall is superior to the rise. This tone pattern enables the speaker to emphasize or contrast two pieces of information within one tone-unit. It was already mentioned that the rise-plus-fall pattern is in comparison to the fall-plus-rise infrequent. This is Quirk's description of this pattern: "the first nucleus draws the attention to a (subordinate) point of information focus, and the second places a decisive fall on the main point of information focus" (Quirk et al., 1985, p. 1600).

Crystal (1969) unlike Roach (1998) also adds to this enumeration compound tones which include fall + rise and rise + fall. He further recognises secondary types of nuclei (the term he uses instead of tone): rise-fall-rise, fall-rise-fall, rise-fall+rise.

Table 1: Representation of tones in BrE corpus of conversation (Quirk et al., 1985, p. 1602)

Tone	Representation in corpus in %
Falling	51,2
Rising	20,8
Fall-rise	8,5
Fall-plus-rise	7,7
Rise-fall	5,2
Level	7,9
Rise-plus-fall	1,7

2.1.5 Tone-unit

The basic unit of intonation has been called differently by various authors, some terms will be enumerated by way of illustration: tone-unit (Roach, 1998, 2001), intonation phrase (Lagefoged, 2006), intonational phrase (Gimson, 1994, Cruttenden, 2008), or tone group (Brazil, Coulthard, and Johns, 1980). Crystal (1969, p. 204) gives the following definition of a tone-unit: "the most readily perceivable, recurrent, maximal functional unit

to which linguistic meanings can be attached”. The extent of a tone-unit may cover clauses, or smaller grammatical units, in some cases a tone-unit may be expressed by a single one syllable word. Quirk et al. (1985) claims that tone-units are stretches of speech, which usually correspond with units of information, and are composed of a series of stressed and unstressed syllables where each stretch must contain minimally one syllable marked for pitch prominence.

2.1.5.1 Internal structure of the tone-unit.

Tonic syllable, also referred to as nucleus, is the most prominent part of a tone-unit, it is the syllable which carries a tone. In addition it carries the tonic stress, also called nuclear stress. The tonic syllable is an obligatory element of a tone-unit. The process of placing emphasis on a syllable in order to convey intended information is called tonicity. It is highly probable that tonic syllable will be found on the last lexical item of the tone unit. (Roach, 1998, Tench, 2009)

Tone-units may be according to Roach (1998) divided into two groups, simple and compound. The former type contains only one tonic syllable. The latter has been defined by Brazil et al. (1980, p. 7) as follows: “compound tones, tone units which contain two nuclear tone choices with no intervening tone unit boundary”. Roach (1998) presents this model of the internal structure of a tone-unit (brackets indicate the optional presence of some components):

(pre-head) (head) tonic syllable (tail)

All unstressed syllables which precede the first stressed syllable form the pre-head. Their existence is not conditioned by presence of the head, the part of a tone-unit starting with the first stressed syllable and ending before the tonic syllable (also referred to as onset). The heads can be further analysed as high heads and low heads.

In a tone-unit including the high head, the stressed syllable beginning the head is usually pronounced with a pitch higher than is the one of tonic syllable. The low head follows a corresponding scheme. The pitch of a first stressed syllable (the head) is lower than the first pitch of the tone on the tonic syllable.

The tail is considered to be part of a tone-unit following the tonic syllable. Usually, the tail corresponds with the pitch movement of the preceding tonic syllable (i.e. it either progressively continues higher or it continues to descend). Presence of

a stressed syllable in tail influences the pitch movement, the final step in pitch is then realized on it. If there is no stressed syllable in a tail, the final step takes place on the very last syllable of the relevant tone-unit. (Roach, 1998)

2.1.5.2 Tone-unit boundaries

As has been mentioned earlier, utterances in suprasegmental phonology are divided into tone-units. Although it is not always an easy task to separate tone-units, there are two principles to be followed. Firstly, it is possible to identify tone-unit boundaries by a sudden change of the pitch level. The speaker ends a tone-unit on a certain pitch level and starts the new one moving to a different level of the pitch. Secondly, speech within a tone-unit follows certain rhythm limited by the tone-unit boundaries. Therefore the rhythm is interrupted at the end of a tone-unit. (Roach, 1998)

Cruttenden (2008) regards pitch change, pause, final syllable lengthening and changes in the speed as division markers. Brazil et al. (1980) state, that a tone-unit's boundaries is usually easy to identify since they are indicated by a short pause or an act of hesitation. In fact, they do not consider the division of tone-units important. On the other hand, Quirk et al. (1985) view segmentation of tone-units in spoken language as a reflection of a number of variables such as grammatical structure, lexical realization, theme, speed of utterance, or speaker's personality.

2.2 Functions of Intonation

It is impossible to speak without intonation; it constitutes an integral part of spoken language. "We use clauses to convey information in grammatical terms as we use intonation units to convey information in phonological terms" (Tench, 2009, p. 9). It is obvious, that intonation fulfils several functions, for that reason several suggestions have been made to specify them. Traditional British school of intonation, which involves prominent personages like Daniel Jones, Alfred Charles Gimson, Joseph Desmond O'Connor, mostly emphasized the attitudinal function. Subsequently other approaches followed. Halliday and Pike presented intonation as a part of phonology of a language related in hierarchical position to other manifestations of phonology and as an integral factor of the lexico-grammar of English. (Tench, 2005a, 2009)

Roach (1998) lists the most often proposed functions: attitudinal, accentual, grammatical, and discourse function. Tench (2005a, 2005b, 2009) establishes two functions of intonation above the level of a clause, and four roles at the level of a clause.

Hence, he proposes six different functions of intonation, five of them are said to be common for all languages. Both of them claim that functions of intonation may to some extent overlap. A closer examination shows that the authors mostly describe similar phenomena, but they use different labels for them.

Distinct use of terminology may be also caused by the fact that Tench bases his enumeration on Halliday's research of intonation. He follows his approach and integrates the functions into a three-level system of intonation:

1. First level includes tonality, which stands for a division of spoken discourse into secret units of intonation.
2. Second level, a process called tonicity, determines a location of the tonic syllable within each unit of intonation. By placing stress of tonic syllable, a speaker determines the item a listener should focus on.
3. The third level contains tone, which represents a speaker's treatment of the relationship between units (major, minor, dependent) and between a unit and interlocutor (stating, questioning, commanding, etc.).

2.2.1 Functions of intonation above the level of a clause

2.2.1.1 Genre-specific function

Firstly, intonation enables identification of spoken genres. A specific use of prosodic composition (length of intonation units, proportions of falls and rises, etc.) helps to recognize genres, to define what kind of language event is happening. Each genre has its typical features which include commonly used intonation patterns and thus it is possible to, for example, distinguish news reading from a narration immediately after switching on a radio. The term prosodic composition includes prosodic characteristics of intonation (falls, rises, etc.) as well as a set of paralinguistic features (tempo, loudness, rhythmicality, tension, etc.). Prosodic composition, containing all these features, influences a whole discourse. (Tench, 2005a, 2005b, 2009)

2.2.1.2 Textual function

Secondly, intonation is able to function as an equivalent to paragraphs, which is used as a means of organization in written language. Creation of phonological paragraphs is a process similar to writing, a speaker takes the advantage of intonation to organize his/her message into a sequence of topics.

The introduction of a new topic is signaled by a high pitch onset syllable, which operates in the head of the first tone unit. The end of this topic is marked by a relatively low pitch on the tail in the final unit. The whole topic is accompanied by a gradual lowering of pitch in each unit. This continual declination may be interrupted when the speaker intends to show that a piece of information is of the same importance as the previous one. The baseline may be raised if there is a piece of information to be contrasted to the previous one, or it may be lowered when there appears an incidental piece of information of little importance. (Tench, 2005a, 2005b, 2009)

2.2.2 Functions of intonation at the level of a clause

At the level of clause, Tench (2005a, 2005b, 2009) recognizes three fundamental roles of intonation which involve informational, communicative, and attitudinal functions. He suggests a potential fourth, syntactic role, which he finds arguable, since it partly overlaps with another function.

2.2.2.1 Informational function.

The informational role of intonation stands for a speaker's perception of the arrangement of information he/she has in mind. There are several factors, which influence the final form of a discourse. Tench (2005b) proposes six questions the speaker should take into consideration:

- i. What is the amount of pieces of information?
- ii. Is the interlocutor familiar with all the information or is there something he/she does not already know?
- iii. Are some pieces of information more important than others?
- iv. Is it possible to omit some information without changing the message?
- v. If it is possible to omit something, should it be at least implied?
- vi. Is there a piece of information to be highlighted?

Discourse is composed of a series of units of information. Tonality is the process of segmentation of discourse into pieces of information. The pieces of information are delivered by a segment of intonation, "a unit of intonation holds a unit of information" (Tench, 2005b, p. 6). A piece of information is usually realized as a single clause which is therefore pronounced as a single unit of intonation. A tone unit is usually comprised of five

stresses at most, however a speaker is allowed to create tone units containing a smaller number of stresses in order to arrange the piece of information it intends to communicate.

The process of placing the tonic syllable, the most prominent component, in each tone unit is called tonicity and functions as an indicator of presenting a new piece of information. There is high probability, 80%, that the tonic syllable will be placed on the final lexical item. This phenomenon is called neutral tonicity. It is caused by habitual placing of a new piece of information after the already known piece of information. This placing follows the rule of rheme and theme. In the cases when some of the information is already known the new information holds narrow focus. When all pieces of information in a tone unit happen to be new the case is called broad focus.

The third important factor in the organization of information is tone. It indicates the status of each piece of information, whether it is primary or secondary information, whether the information is incomplete and dependent on some other, and it enables to highlight a piece of information. Use of a falling tone suggests that a statement contains major information, whereas the use of rise implies incompleteness of information and its dependence on other information which is to come. Minor, dependent information is often to be found after major information and it is realized by a prepositional phrase or a subordinate clause. A fall-rise fulfils two functions: it may either imply an occurrence of extra information, or it may highlight the theme. (Tench, 2005a, 2005b, 2009)

2.2.2.2 Communicative function

The communicative function represents intonation's role in the interpersonal communication. Communication is composed of falls and rises which demonstrate that intonation alongside the message conveys either speaker's dominance, a speaker is sure of his/her knowledge, or deference, which suggests speaker's deficiency in knowledge. In addition to expressing stages of knowledge, the phenomena of dominance and deference imply the speaker's power over other people's behaviour. If a speaker is aware of his dominance, he prefers commands to requests.

Speaker's dominance is represented by falls, whereas rises imply the speaker's deference and interest in feelings of the interlocutor. By rises used in yes/no questions, the deferential speaker suggests the addressee's superior knowledge or his/her right to make a decision. The rise fall, when the pitch rises to the level of high fall and then falls, is used to demonstrate a stronger formulation of attitude than the high fall. It is to be found with exclamative structures.

Variations of pitch may be found on the position preceding the tonic syllable, which is called the head of a tone unit. These variations are used to indicate the speaker's insistence on the content of a tone unit. (Tench, 2005a, 2005b, 2009)

2.2.2.3 Attitudinal function.

The attitudinal as well as the communicative function used to be considered to be the main and only functions of intonation by the older generation of phoneticians and phonologists. According to Tench (2005b, p. 4) attitudinal function presents a new dimension of meaning, it expresses: "a level of personal involvement of commitment (strong, of mild) to the information being given". Intonation is able to express the speaker's attitude through degrees of falls, rises, fall-rises, and lengths of pitch movements which therefore suggest strength of speaker's feelings.

The larger pitch range is involved, the stronger emotions are expressed. The high fall may imply a strong assertion, while a low fall may imply mildness. A high pitched rise occurs in situations when the speaker is uncertain about his answer or when he simply guesses. By the use of a low pitched rise, the speaker suggests a gentle deference and consequently that he is not interested in the topic of conversation. (Roach, 1998; Tench, 2005a, 2005b, 2009)

2.2.2.4 Syntactic function.

Since all the previously mentioned functions are common to all languages, this function is typical of English. This function of intonation enables to disambiguate syntactic structures which may, in written form, be regarded as ambiguous. Let's examine an utterance:

She washed and brushed her hair.

This clause seems ambiguous in its written form. A comma placed after "washed", would indicate that her hair was not involved in the process of washing. The verb "wash" is used intransitively. This case would be pronounced as:

| she washed | and brushed her hair |

If it was pronounced without any pause after “washed” it would mean that both of the verbs, “wash” and “brush”, refer to hair. The verb “wash” is transitive here, and “hair” functions as its direct object. The intonation then would be:

| she washed and brushed her hair |

Syntactic function of intonation operates as a spoken parallel to punctuation. Since punctuation is according to many writers optional in written English, ambiguities appear in written texts, which may be resolved in speaking by using the systems of intonation.

(Tench, 2005a, 2005b, 2009)

2.3 Teaching Intonation

Intonation represents an inseparable aspect of spoken language and therefore should make an integral part of foreign language tuition. Several theoretical materials on this topic suggest that teaching intonation is frequently disregarded in favour of grammar of lexis. This opinion encouraged creation of a questionnaire which investigates current state of teaching intonation in Czech schools. Thus this chapter has been included to provide required summary of problems connected with the subject and enumeration of techniques which may be used to improve learners' intonation.

May (2005) laments lack of systematic and conscious tuition of the theoretical background in EFL teaching. He claims that teachers are often reluctant to explain features typical of English prosody, not mentioning explanation of differences between intonation of English and their mother tongues. He alerts that unawareness may cause troubles and misunderstandings to learners and concludes that even a simplified explanation can encourage students to improve their performance. Firstly, students must be aware of relevant prosodic features of the target language. Secondly, sufficiently frequent practice leads to improvement.

Roach (1998), on the other hand, states that the development of modern phonetics proved that it is nearly impossible to specify each of individual functions of intonation. Although he believes that it is possible to determine few general rules learners of English can listen and imitate. He states that the process of learning intonation of a foreign language is similar to the way people acquire the intonation of their native language as children, through listening and talking to native speakers.

Bradford (1999) explains three main difficulties connected with the tuition of this phenomenon. Firstly, intonation used by a native speaker functions at an unconscious level so it is very difficult for a second language learners to use a suitable intonation pattern deliberately and formulate their message at the same time. Secondly, fleetingness of intonation requires a device to record it for subsequent analysis. To be able to analyse and understand it, knowledge of theoretical background is essential. Finally there is a question how to transcribe intonation in order to create a simple but comprehensive presentation of the phenomenon, which would be intelligible to learners with little theoretical knowledge of linguistics.

Traditionally, the process of teaching intonation consisted of routine imitation of isolated utterances based on the research of the grammatical (in Tench's terminology syntactic function) and attitudinal functions of intonation; in other words the traditional British school of intonation emphasizes that intonation is able to serve as punctuation of spoken language and it is possible to identify a speaker's mood or intention (see chapter 2.2.2). However, recent authors of didactic materials have focused on presenting situations from everyday life and use longer dialogs based on believable contexts. Monologues are taken into consideration in order to show the arrangement of information and ideas in statements. To summarize, recent authors base didactic materials especially on the research of discourse function of intonation. (Kelly, 2000)

2.3.1 Methods of teaching

There are several techniques used to improve learners' speech. Tench (2005c) provides a list of the most frequently used method based on research of 20 teaching materials.

The most fundamental method, which is used for all aspects of pronunciation, is imitation of a model speaker. It is desirable that the model speech (provided either by the teacher or on a recording) is produced by a native speaker. Listening to natural speech in the target language and subsequent imitation helps to prevent learners from maintaining intonation features typical of their mother tongue. Students may imitate the model speaker simultaneously or consecutively. It is possible to imitate only the pitch movements by humming the tune. Shadow talking is also used. It is a term by May (2005) which denotes a process of imitation that occurs simultaneously with the performance of the model speaker.

Learners may also come across another useful method which is called discrimination. Students listen to a model speech and then identify the model speaker's intonation strategy. They describe what tones he/she has used and explain reasons why the speaker did so.

The next step, which is conditioned by learners' comprehension of the previous two steps, represents transformation exercises. Students' task in these exercises is to remodel a sentence using different intonation pattern in order to modify meaning.

Matching exercises are an extension to transformation tasks. Students match what they hear to a written form, context, or response. It may be done vice versa, students produce spoken version from its written counterpart.

Students, who have already experienced previous types of exercises, should be able to discuss which intonation patterns may occur in given contexts and situations. Discussion may result from mere reading or it may follow listening to a recording. The latter type of analysis is called 'noticing'. The students are to notice which intonation pattern was used and explain reasons for it

The goal of the previous methods was the learners' awareness of forms and functions of intonation. The following ones integrate the learners' spontaneous speech. 'Prediction' is a teaching technique which requires learners' involvement and ideas. Learners' read or listen to a dialog. Tone used by one of the interlocutors is indicated, student's task is to predict the tone used by the other speaker. Another method provides a model situation and students are expected to create similar situation in order to apply this model. Another useful way to improve one's intonation is to record his/her speech and analyse it. 'Seeded conversation' is a technique which uses a consciously formed dialog to practise certain feature of intonation.

Tench (2005c) claims that all of these methods may be used on any dialog since intonation is present in all spoken language. However it is appropriate to teach intonation systematically from a coherent material, haphazard list of examples are better avoided.

2.4 Intonational Variation

It has been mentioned in the previous chapter that tuition of intonation should prevent learners from possible negative transfer of intonation patterns used in their native languages. The aim of the majority of didactic materials is to teach them intonation patterns used by native speakers. Nevertheless, these materials work predominantly with pronunciation of the south east of England, referred to as 'standard Southern British

English' (at least the majority of materials used for this work), and do not mention that intonation may differ with other regional dialects spoken in the United Kingdom.

Nolan (2006) claims that: "Intonation, then, is just as significant a component of a dialect as pronunciation of its vowels and consonants". The combination of tones, which are typically used together to cause a desired effect, may differ through various regional dialects. For example, Northern Irish English is known for utterances, even statements, ending in slightly rising tones. Dialects further differ in the amount of intonational elements, in other words a dialect may exclude a tone, which normally occurs in another. It corresponds with the fact that some dialects systematically omit certain phonemes. Finally there is a difference in associations of functions and denotations connected with particular tone patterns. (Nolan, 2006)

Cruttenden (1986) adds that all languages as well as dialects also contain intonational variation in style, class and sex. Stylistics variation of intonation is connected with length and structure of tone-units; formal style uses longer and more complex utterances (actually, tone-units) than informal style. Formal style is, in addition, deficient in hesitations and false starts unlike informal style utterances which are often non-complete. It is also probable that membership of an age group or professional area affects intonation as well as one's social class. Research of intonational variation in sex has proved that intonation of female speakers is in comparison to men's intonation rich on rises and high-rises, additionally wider keys are used. On the other hand, Cruttenden (1986) underlines that women's fundamental frequency is naturally higher, and there is a danger of overrating of differences between men's and women's speech.

The preceding review of theoretical materials describes intonation from the point of view of its form, structure and functions it may fulfil. It also suggests possible difficulties which may arise when teaching intonation. The following section of the thesis contains intonational analysis of three recordings, and results of a questionnaire which investigates learners' awareness of this phenomenon and their perception of its importance.

3 METHODOLOGY

3.1 Methods of Analysis

The main goal of the practical part of this thesis is to analyse intonation used in speech of English native speakers, to analyse what forms they used and outline the reasons why they did so. Three recordings were used for the analysis. The first two recordings contain spontaneous dialogs. The third recording is a prepared narrative.

First of all, the recordings were rewritten from spoken form into an electronic form in order of further transcription of intonational features. Transcription used for the analysis follows Roach's (1998) approach. The text does not include punctuation; it is possible to trace it according to the intonation pattern of tone-units. Apostrophes which should be used in contracted words are missing in order not to confuse the mark with stress marks.

The text was divided into tone-units. Unit boundaries are marked either by a single vertical line or by two vertical lines in cases where the tone-unit boundary is accompanied by a pause. The structure of tone-units is indicated by first letters of individual parts of a tone-unit above the beginning of the particular part.

Low heads and high heads are distinguished in the analysis. Low head, the stressed syllables which are pronounced low in pitch, lower than the beginning pitch of the tonic syllable, are stressed by a different symbol (,) than high heads. The stressed syllable indicating high heads (') often begins in higher pitch than is carried by the tonic syllable. These marks are usually used to indicate primary and secondary levels of sentence stress. However, in the analysis of intonation it is more important to indicate pitch levels and the contrast between the tonic stress, carried by the tonic syllable and non-tonic stressed syllables, placed in heads of tails. Stressed syllables appearing in tails of tone-units are marked by a different symbol, a dot (·). Tonic stress is suggested by underlying of a tonic syllable and a symbol indicating the tone precedes it.

False starts, mumbling words and incomplete utterances are typical features of spoken language. Those incomplete, anomalous utterances, which cannot be analysed from the point of view of intonation, are written in italics. All symbols used for the analysis are listed in the tabular summary in Appendix I.

3.2 The questionnaire

The second goal of the practical part is to investigate Czech learners' awareness of forms and function of English intonation. A questionnaire was created to discover whether respondents encountered intonation during their studies and whether they find it important. The impulse for creating this questionnaire was reading theoretical materials for the chapter about tuition of intonation to foreign learners. These materials contain rather pessimistic information about putting theory into practise.

In order to provide opinions and previous experiences of EFL students with tuition of intonation at different language levels, the questionnaire is composed of simple, general questions, which should be intelligible to beginners and learners with little theoretical background knowledge.

The questionnaire contains ten questions, which may be divided into three sections. First section investigates respondents' language background, level, institution where they study English and whether they have opportunity to speak with a native speaker during their classes. Second section deals with intonation as a subject of tuition. Finally the third section asks respondents whether they notice other people's intonation and consider it to be an important part of language learning. The original version of the questionnaire is enclosed in Appendix III.

3.3 The subjects of the research

The questionnaire was distributed among three groups of students, beginners, intermediate, and advanced students. The respondents are students of a secondary school and a language school. The respondents attending the secondary school are third and fourth year students. Their age ranges between 17 and 19 years. They are mostly beginners and intermediate students.

Students of the language school represent more diverse group of people if we take into consideration their age and language experience. Among the group of beginners and intermediate students are pupils of the age of fifteen attending language courses in addition to their courses at primary or secondary schools, as well as people in their forties, who decided to study English as a hobby or to improve their employment opportunities. The group of advance students consists of university students and students preparing for passing exams to obtain various certificates in English language.

TS T || H TS T | PS H TS T
me ,now is || ,doctor ,Vinod ,Achren | who is a ,consultant ,interventionalist ,cardiologist

| H TS T | PH H TS T || H
at the | ,Frimley Park ,hospital | who per'formed the ,life saving operation || , good

TS T |
,morning|

Speaker B:

| H TS T |
| ,Good ,morning |

Speaker A:

| PH H TS T || H
Ahem so | you per ,formed the ,surgery || ' What kind of ,thing will ,talk me through the

TS T | H TS T |
,actual ,operation | ' what ,actually ,happens |

Speaker B:

| PH H TS | PH H TS ||
Say ... Mr Constable was ... ahem | had a ,cardiac ,arrest | at his , place of ,work ||

PH H TS T || PH TS T || PH H TS T | H TS ||
in ,Gatwick ,airport || and he was ,flown by || an 'air ,ambulance | 'to Frimley ,Park ||

PH H TS T || PH H TS T | PH TS || H
at ,Frimley ,Park we || have a '24/7 ,heart ·attack ·service | where we ,treat || ,all the

TS T || PH H TS T || PH H
,patients from ,Surrey|| and many patients from Hampshire and ,Berkshire || but also 'now

TS T| PH H TS || PH H TS
further 'patients from 'further ,fields | who ve had a , heart a ,tack || and 'what happens ,is

T || PH H TS || PH H TS T || PH
that the // in 'this ,case || the air 'ambulance landed on 'top of the ,hospital || we have

H TS T || PH H
a ,helipad on 'top of our ,emergency de ,partment ||the , patient was 'immediately 'transferred

TS T || PH H TS T || PH
to the 'operating ,theatre || where we per ,formed the ,emergency anti ,plastic || so at the

TS | PH H TS | PH H TS T || PH
,time | because he had a 'cardiac a ,rest | he was ,intubated and ,ventilated || and he had

H TS | H TS T | PH H
a full intensive 'care ,team | ,looking after 'that 'side of ,things | and that the heart a 'tack

TS | H TS |
,team | 'worked on 'fixing his ,heart |

Speaker A:

| PH H TS T | PH H TS T | PH H
|and I understand you did this ,operation | in 'fifteen ,minutes | is that 'quicker than

TS T |
,normal |

Speaker B:

| TS | PH H TS T | PH H TS T | PH H
| ,no | thats 'fairly ,average | It s 'fifteen 'minutes from the ' time of a ,rival | so 'what

TS T | H TS T || PH
,happens is that the | heart a 'ttack 'team is a ,lerted as soon as we || as soon as the

H TS |PH H H TS T |PH
,ambulance ,crew | i ,identifies the heart a 'ttack ,patient in the co ,mmunity | and often the

H TS T |PH H TS ||PH H TS T |PH
heart a 'ttack ,patient | ahem the heart a 'ttack ,team || are al ,ready in the ,hospital | when

H TS T ||PH H TS ||PH H
the ,patient a ,rrives || as was the 'case ,here || And the patient is then

TS T |H TS T |PH H TS T |PH
,very ,quickly | ,transferred to the ,operating ,theatre | and the ,procedure per ,forms | as

H TS T ||PH H TS T |PH H TS T |PH TS T |
,quickly as ,ossible || so 'fifteen ,minutes | would 'be fairly ,average | for a ,case like this |

Speaker A:

| TS |PH H TS |PH TS T ||PH TS T |PH
,Aha | I watched 24 hours in ,A&E | quite re ,ligiously || and late quite ,after that | they

TS T |PH H TS T |PH H TS |PH
ve ,quoted a | quite a 'high 'stat of 'number of ,people | who have had a ' heart a ,ttack | who

H TS T |H TS |
,come to ,hospital | 'dont 'actually sur ,vive |

Speaker B:

| TS ||PH H TS T |PH H TS |
,Well || say Mr ,Constable s ,case is very ,differnt | he had a 'cardiac a ,rrest | *which is*||

PH H TS ||PH H TS |H
which 'carries a very high 'risk of ,death || and he ,had to ,be | *shocked out of his near*

| PH H TS | PH TS | PH H
fatal , cardiac | ahem ,out of the heart , rhythm | that he , has | and he then ' had to be 'put

TS T | PH H TS T | PH H
on a , ventilator | before he ' could be ' transferred by the , helicopter | so in ' that ' situations

TS || PH H TS T | PH H TS || PH
the ' mortality is ' extremely , high || but the ' truth , is that | with this , sort of , treatment || and

H TS T | PH H
with the , way in which it s , being de , livered | at heart a , tacks , centres ' all over the

TS T || TS | H TS T | PH TS T | PH TS | H
, country || , see | ' that ' rate of heart a , tacks | is , falling | in the , UK | , faster than in most

TS |
other , countries in the , world |

Speaker A:

| H TS || PH H TS |
| how , lucky is , he || to , be a , live |

Speaker B:

| PH H TS T |
| ex , tremely , lucky |

Speaker A:

| PH H TS T | PH TS | PH H TS T |
| and the ' new , helipad which | I know to the , word | to be ' high and im , pressive |

PH H TS || PH H TS |
and , helicopter , comes in on , that || it ' lands on the ' top of the e 'mergency , unit |

PH TS T || H TS |
at Frimley || 'what kind of 'time di fference has that made |

Speaker B:

| PH H TS | PH H TS T | PH TS T | PH TS |
| in 'his case | it s, made a ↑ huge ·time di·fference | because the journey | by road |

PH TS T | PH H TS || PH H
,would have taken | probably an 'hour or more || so it ,makes a 'huge di fference for

TS T || H TS |
this 'sort of case where || ,transport time would otherwise be too long |

Speaker A:

| TS || H TS | PH TS |
| well || ,congratulations on another 'life saved | it must be |

Speaker B:

| H TS |
| thank you |

Speaker A:

| PH H TS T |
| fan tastic for everyone there |

4.1.2 Analysis of dialogue 2

Speaker A:

| PH H TS || PH TS T || PH H TS T | PH H
immigrants | who have 'been here || for a decade || who 'speak English | who 'want

TS | PH H TS T | PH H
to 'play by the rules | who 'want to 'pay taxes | who will 'want to 'come out of the

TS || H TS T ||PH H TS ||
,shadows || do 'community, service || to 'make up for what they have 'done, wrong ||

PH H TS T || PH H
it s 'better to 'get them 'out of the 'hands of the, criminals || so we, can go 'off to the

TS || PH H TS T || PH H TS | PH H TS |
,criminals || and in the 'hands of the, taxmen || you, can pre, tend | as, much as you, like |

H TS | PH H TS T | PH
,David, Cameron and, Gordon, Brown | that, somehow you, can de 'port, people | when

H TS | PH TS || PH H TS T | PH TS T
you 'dont even, know | where they ↑, are || Im, coming up with a pro, posal | it, might be

|| PH TS T | PH TS | PH H TS || H TS | PH
'controversial || but it's, dealing | with the, way | the 'world, is || 'get, real | this is

H TS T | PH H TS T | PH H TS T || PH H
a 'problem you cre, ated | we now 'need to, sort it | on a 'one of, bases || it s a, one of

TS T | PH H TS T |
,problem | which needs a so, lution |

Speaker B:

| PH H TS T ||PH H TS T | PH TS | PH
|I think it 'is pro 'foundly, misguided || I 'mean 'Nick has, talked | not to, night | but has

TS T | H TS T || H TS T | PH TS T
,talked about | 'six 'hundred 'thousand, people || having, this, amnesty | being en, abled to

|| PH TS T | PH H
'stay || and, they 'would be allowed to 'bring over a 'relative 'each | so, that s, one point

TS T |PH TS T || PH H TS T |PH TS T | PH
two ,million| po ,tentially || and all those 'people would have ,access | to ,welfare | and to

TS T |PH H TS T |
,housing | I ,think this could ,make us |

Speaker A:

| H TS |
| 'why do we 'save ,time |

Speaker B:

| H TS T |
| 'will you ex 'plain the ,number then |

Speaker A:

| H TS |PH H TS T | PH
| 'why do we 'save ,time | instead of ,making endlessly misleading ,comments | you

TS |PH H TS |PH H TS T | PH
,know | let s just 'save ,time | a ,ssume every ,time you ,talk about a ,pology | it s just

TS |H TS T | PH H TS T |
,wrong | 'what I m ,saying is | there is a 'layer of i 'llegal ,immigrancy | *because we have*
to ...

Speaker B:

| PH H TS T |
| well ,give us the ,number |

Speaker A:

| PH H TS T |PH H H T ||
| no we 'have to ↑ ,deal with it | we ,have to get them ,out of the ,hands of ,criminals ||

PH H TS T || H TS T ||PH TS| PH H TS | PH
and 'you 'say, numbers ||, could, you ·now ·tell me || is , it | am I right or , wrong | that

H TS T | PH H TS | H TS T | PH
,eighty percent of ,people | who 'come , here | ,come from the ,European ,Union | and

H TS | H TS T | TS T || H TS | H TS|
'your ,cap | ,would make no , difference to that | , whatsoever || ,is that , right | 'yes or , no |

Speaker B:

| PH TS T || PH H TS T | PH H
| we have been , saying || your ,country should have tran ,sitional ·controls | we 'all

 TS T || H TS T || PH TS |
re ,member what happened when , Poland || ,joined the ,European ,Union || we were ↑ , told |

Speaker A:

| H TS|
| 'Yes or , no |

Speaker B:

|H TS T | PH TS | PH H
|'thirteen 'thousand ,people ·would ·come | and in , fact | it was 'closer to

 TS T || H TS || H TS T | H TS T | PH
a , million || now , Nick || ,Clegg of the ,liberal , democrats | 'cannot , regale on this | they

 TS T | H TS T || PH H TS T | PH H
have , spoken about | 'six hundred 'thousand , people || if , that's the , number | they ,should

H TS T |
,come , clean about that | *and if ..*

Speaker A:

| PH H TS T | PH H TS | TS | PH TS | H
 | I m not ,regaling | I only ,want , you to re ,spond | ,yes | or , no | 'do 'eighty percent of

TS T | PH H TS T
 'immigrants ,come from the 'European 'Union | which ,wouldn t be a ,ffected by your

| H TS |
 'cap | , yes or ,no |

Speaker B:

| PH H TS T | TS | PH H TS T |
 | it s a ,ffected by having tran ,sitional 'controls | ,now | I ve 'answered your ,question |

PH H TS |
 you 'should 'answer ↑ ,mine |

4.1.3 Analysis of a narrative

| PH H TS || PH H TS | PH H TS ||
 | there was once a 'poor ,king || he 'had a ,threadbare ,robe | and 'patches on his ,throne ||

PH H TS || PH H TS | H TS T | PH H TS T
 the 'reason he was ,poor || was that he , gave ,away | 'all his ,money | to who ,ever ,needed

| PH H TS T | H T | PH H TS || H TS |
 it| for he ,cared for his ,people as if | 'each of ,them | was his own ,child || one ,day |

TS T | PH H TS T | PH TS TS || PH H
 ,however | a 'wizard ,came to the ,city | while the ,king was ,away || the ,wizard

TS T | H TS T | PH H TS || H
 ,summoned | 'all the ,people into the 'main 'square | and ,said to ,them || 'make me 'your

TS || PH H TS | H TS T | PH H TS T || PH
 ,king || and 'you shall ,have | 'all the ,gold and 'silver | you ,ever ,wanted || now the

TS T | H TS | PH TS || PH H
,townsfolk | talked amongst them, selves | and, said || while it is 'certainly' true that there

TS T | PH H TS | PH TS T | PH H TS |
are no 'beggars in this, kingdom | it is 'also, true | that, none of us | are, very, rich |

H TS T | PH H TS T || PH TS | PH TS T | PH
nor ex, pect to ·be | as long as our, present, king, reigns || So at, length | they a, greed | that

TS T || PH H TS T | PH
the, wizard ·should be ·come their ·king || and 'will you o, bey my ·laws | whatever

TS || H TS T || PH H TS T ||
I de, cree ||, cried the, wizard || if we, can, have all the, gold and, silver we ever ↑, wanted ||

PH TS || PH H TS | PH H TS || PH H
they re, plied || you 'may, make | what 'laws you, wish || whereupon the 'wizard 'climbed

TS T | PH H TS | PH H
to the 'top of the 'tallest 'tower in the, city | and, took a 'live, dove | and 'tore 'out its

TS T | PH TS T | H TS | H TS | TS T ||
, feathers | and, dropped them | 'one by, one | out of the, tower |, chanting || *Gold and silver*

|| H TS | PH
shall be yours and blocks of wood shall serve my laws || now that, poor, dove | had as

H TS | PH H TS T | PH H
many, feathers on its, back | as there were 'people in that, city | and by the 'time the

TS T | TS T | H TS T | PH TS T || PH TS || H
'wizard had, finished |, everyone | 'in the, city | had been, turned || to ↑, wood ||, when the

TS ||PH H TS T|PH TS |PH H TS T ||
king a rived , back || in ,stead of ,cheering ,crowds | he ,found | only ' wooden ,people||

H TS T |PH H TS ||H TS |
'each 'standing where they ,had been | when the ,wizard ,cast his ,spell || ,outside the ,inn |

H TS T |H TS |PH TS |PH TS |PH
was a ,wooden ,innkeeper | ,pouring some ,beer | from a ,jug | into the ,cup | of a

H TS ||H TS T |TS T |H TS T |PH TS |
,wooden ,old ,man || 'wooden ,women | ,walking | 'wooden ,children | down the ,street |

PH TS T |PH H TS T |H TS ||
and at the ,fish ·shop | a ' wooden , fishmonger | 'stood by a 'slab of rotten ,fish ||

PH H TS T ||PH H TS |PH TS T |
and ,when the ,king ,entered his ,palace || he even 'found his 'own ,wife | and ,children |

TS T ||H TS |PH H TS T ||
,turned to ·wood || 'filled with de ,spair | he 'sat ,down on the ·floor and ·wept||

H TS T ||PH TS T ||H
'whereupon the 'wizard a ,ppeared || and ,said to the ·king || 'will you be 'come my 'slave if

TS T |H TS ||PH H TS T ||TS T |PH H
I bring 'your ,people | ' back to ,life || and the king ,answered || ,nothing | would be ,too

TS ||PH H TS ||PH H TS ||PH H
much to ,ask || I would be ,come your ,slave || so the ,wizard ,set to ,work || he ,ordered

TS T |PH H TS T |PH H
a quantity of the ,finest ·wood | and ,took the most delicate ,tools | with 'golden

TS T|PH H TS T|PH H TS |PH TS |PH TS T |
,screws | and 'silver ,pins | and he ,made a 'little 'wooden ,heart | that ,beat | and ,pumped |

PH H TS ||PH H TS |PH H
for 'everyone in ' that ,city || then he ,placed ,one ,heart | inside 'each of the 'wooden

TS T |PH H TS T ||H TS |H TS T|
,citizens | and ,set it ,working || ,one by ,one | ,each ,citizen ,opened its ,wooden ,eyes |

PH TS T |H TS ||PH H TS |TS T |TS T |TS T ||PH
and ,looked | 'stiffly a ,round || while its ,wooden ,heart ,beat | ,tunca | ,tunca | ,tunca || then

H TS T |H TS ||PH H TS ||PH H
'each 'wooden ,citizen | 'moved a 'wooden ,leg || and a ,wooden ,arm || and then ,one by

TS |PH H TS T |PH TS |PH TS ||H
,one | they ,started to go about their ,business | as be ,fore | ex↑ ,cept || ,stiffly and

TS T ||PH H TS ||PH H TS T |PH
,awkwardly || for they were ,still ,made of ,wood || then the ,wizard a ,ppared | before the

TS |PH TS T||H TS ||TS ||H TS ||PH H
,king | and ,said || 'now you 'are my ,slave || ,but || ,cried the ,king || my 'people are still

TS |PH H TS T |H TS ||PH H
'made of ,wood | you have 'not ,truly | 'brought them 'back to ,life || e 'nough 'life for to

TS T ||PH H TS T |H TS T|
,work for 'me || and he 'ordered the 'wooden ,army to | 'throw the 'king 'out of the ,city |

PH H TS T ||
and bolt the ,gates ||

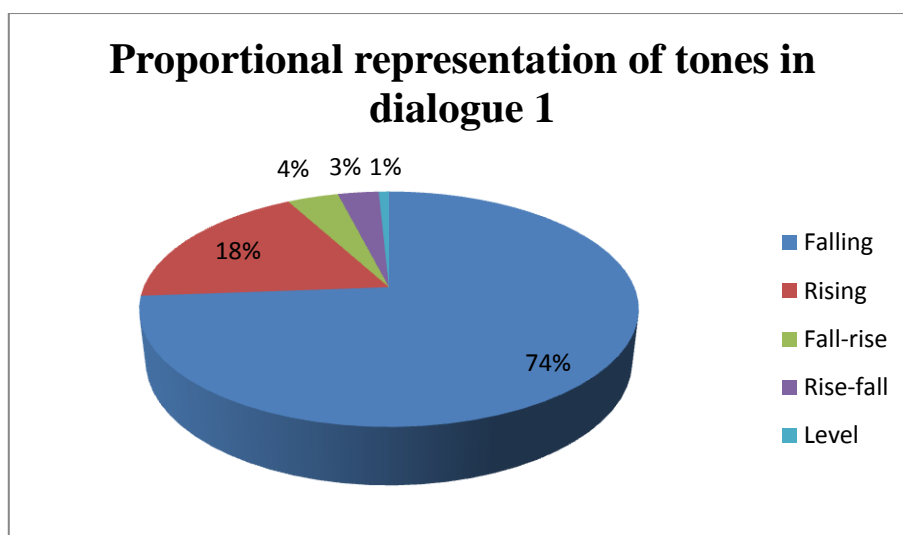
4.2 Results and commentary

The first recording is a radio interview with a cardiologist about health care provided to a patient who had suffered a cardiac arrest. It was broadcasted on BBC Surrey radio. The interview contains 126 tone-units and four anomalous utterances. The majority of tones are represented by falling tones, precisely 93 tonic syllables carry the falling tone. It is used for *wh*-questions, statements. 23 tonic syllables are accompanied by rising tones. They are used either in yes-no questions or in enumerations, when the speaker suggest that another piece of information will follow.

Fall-rise tones are used five times in the dialogue. In four cases out of five they are used by speaker B. He uses them in situations when he ponders the message he intends to express. Tonic syllables carrying this tone suggest that the speaker has reservations to the question he is to answer.

Rise-fall occurs four times in the conversation, it is used to emphasize a piece of information and show surprise. For example in the tone unit: | fifty, miles away from Gatwick | the speaker highlights quite a large distance between the place of the accident and the hospital he was transported to. Finally, level tone appears once in the conversation and is used to accompany a parenthesis.

Graph 1: Representation of tones in dialogue 1



The second recording, broadcasted on BBC television, contains a segment of a political discussion dealing with immigration. The discussion participants are Nick Clegg, David Cameron and Gordon Brown (the last one, however, is not analysed in the segment). The genre-specific function is noticeable here. In comparison to the previous recording this dialog contains a smaller number of anomalous utterances. It is obvious that politicians are used to speaking in public, and they are very skilful rhetoricians. The dialogue is more

emotional, the speakers express energetic attitude alongside their message, since they try to convince not only their interlocutor but also the audience. The number of anomalous utterances is markedly lower than in the previous dialogue. The few unfinished tone-units are results of interruption made by the other speaker.

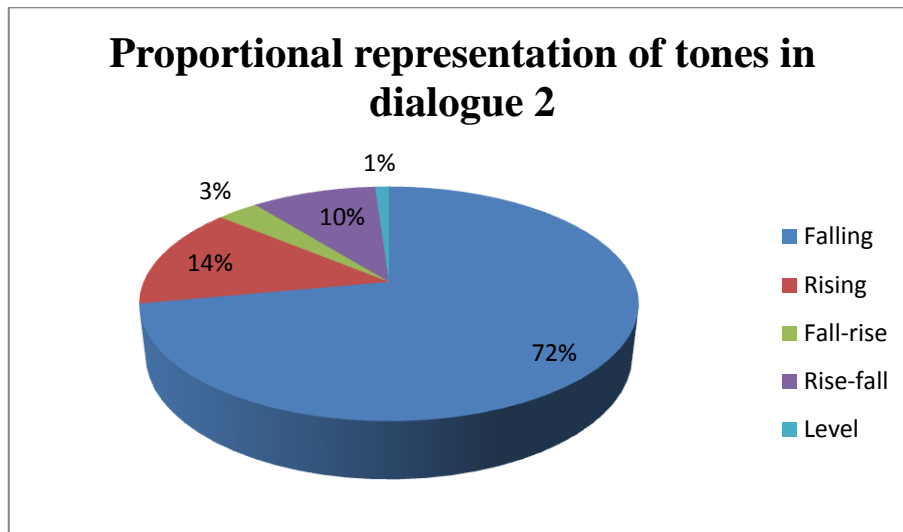
The majority of tones are again represented by falling tones. There are 66 of them included in the dialogue. The speakers' dominance is nicely recognizable in the speech. They present their opinions very confidently. Thirteen rising tones occur in the dialogue. They fulfil various functions. They are used for *yes-no* questions, to indicate that more important piece of information will follow, or to make the message clear as in: |I 'mean' Nick has ,talked | not to ,night |. The speaker specifies his message to prevent his interlocutor from accusing him from false statements.

The proportion of rising-falling tone is noticeably bigger than in the previous dialogue. It occurs nine times in the recording and covers 10% of the whole. Tone-units which contain this type of tone are usually to some extent emotionally coloured. For example in: |and 'you 'say ,numbers | the speaker makes reference to something his opponent has said and at the same time ironically expresses feelings of disapproval of his rival's words.

Falling-rising tone appears three times in the discourse. It appears in: |'get ,real | (by speaker A) and | it s a ,ffected by having tran ,sitional ·controls | which appears twice in the dialogue and is pronounced (by speaker B) the same in both cases. Both speakers use this tone to advocate their opinions highlight a piece of information. In the first example, the speaker (A) suggests, that proposals made by his interlocutor are unrealistic. In the second example the speaker uses this tone to highlight the second part of the tone-unit, which also contains the solution for their problem. In these examples the informational function of intonation is clearly visible. The speaker deliberately emphasizes this piece of information by placing of tonic syllable there.

Level tone is used once. It accompanies a parenthesis as it was in dialogue one. The whole unit is said in a noticeable lower pitch and faster tempo than the preceding and following ones.

Graph 2: Representation of tones in dialogue 2.



The third recording is a narrative of ‘The Wooden City’, one of Terry Jones’ fairy tales, adapted for broadcasting on BBC Radio Wales. It is narrated by an actress, Eve Myles, and DJ Huw Stephens adds sound effects. Although it is a monologue, it contains dialogue feature. The narrator performs direct speech, which is accompanied by interesting intonation patterns.

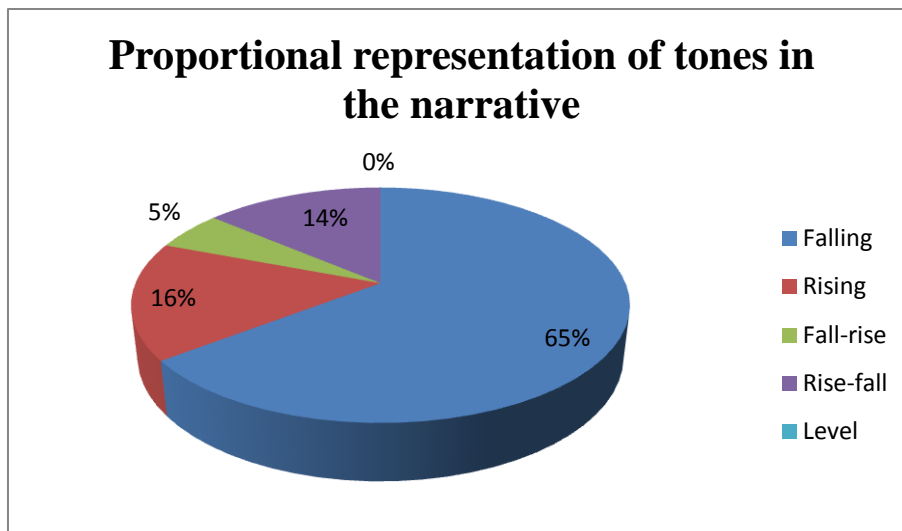
The narration was deliberately used for the analysis. It nicely demonstrates genre-specific and textual functions of intonation. The genre-specific function is recognizable from the manner of narrating. Since it is a fairy tale, the speaker talks in a slow tempo, clearly, and applies quite an extended pitch range. The textual function is realized by noticeable change in pitch in passages where a reader would expect the beginning of a new paragraph.

The recording contains 130 tone-units and one ditty which could not be analysed. Falling tone is again most frequent, it occurs in 84 tone-units and it makes 65% of the whole. It is used for final statements. No *wh*-questions appear in the recording. Rising tone makes 16% of the recording since it appears in 21 tone-units. It is used to realize *yes-no* questions, non-final statements and most importantly it follows unfinished direct speech as in: | if we can have all the gold and silver we ever ↑, wanted || they re, plied || you may, make | what laws you, wish |. The rising tone used in the first and last tone-unit suggests the speaker’s deference. It expresses that the speaker wants to be assured that they get what they want.

Eighteen rise-falls appear in the narrative, it covers 14% of the whole. It is used to accompany emotionally coloured situation, turns of events and emphasis. The incidence of fall-rises is on the other hand rather low. It appears seven times and covers 5% of the

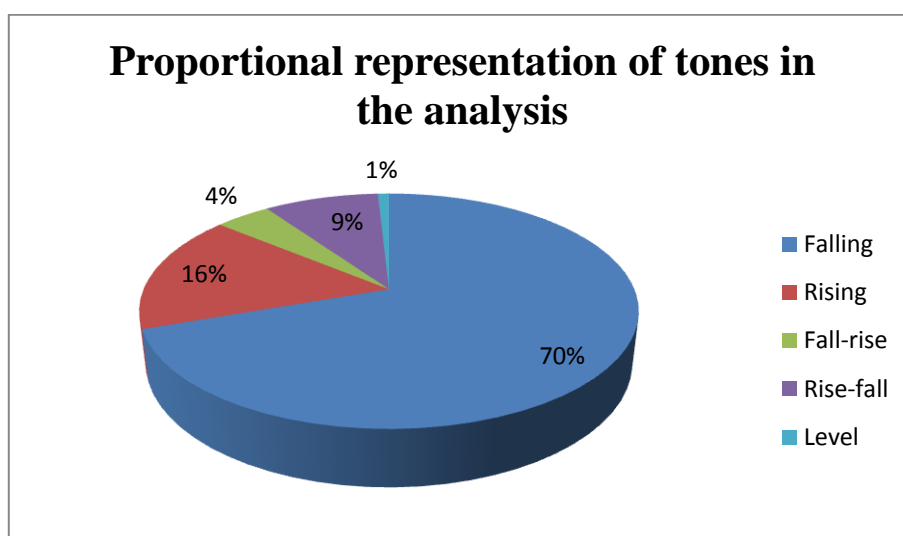
whole. As in the previous recordings it fulfils the same functions. It is used to convey limited agreement in: |but|, hesitation, and demonstration of resignation as in: |I would be come your slave|. Level tone does not occur in the narrative.

Graph 3: Representation of tones in the narrative.



The whole analysis contains 349 tone-units. Falling tone occurs in 243 of them. Rising tone occupy 57 tone units, rise-falls 31 tone-units, fall-rise 15 tone-units and level tone 3 tone-units. The frequency of usage of particular tones is of course influence by many factors, for example type of discourse, individual habits of speakers, or the relationship between them.

Graph 4: Representation of tones in the analysis.



It is impossible to draw a conclusion that the occurrence of tones is always the same as this analysis suggests. For example Quirk et al. (1985) shows proportional

occurrence of tones based on BrE corpus of conversation, but in this enumeration compound tones occur. No compound tones were found in the three recordings. Roach (1998) claims that perception of complex and compound tones differ with English speakers. It depends on perception of tone-unit boundaries and sometimes the difference between fall-rise and fall-plus-rise (it is the same with rise-fall and rise-plus-fall) is not clear-cut. The ambiguity may be caused by several factors, for example tempo, speaker's pitch range or by changing his/her mind about the content of the message. On the other hand the analysis has proved that the falling tone is by far the most frequent, which corresponds with Quirk's research.

4.3 Results of the questionnaire

The following tables show answers provided by 101 respondents who were asked to fill in the questionnaire:

Table 2: Tabular summary of answers to question 1: What is your level of English?

Student's level	Number of Respondents
Beginner	35
Intermediate	34
Advanced	32
Total	101

Table 3: Tabular summary of answers to question 2: Where do you study English?

Students' level	State organizations	Language schools	Private classes
Beginners	18	14	3
Intermediate	22	12	-
Advanced	22	8	2
Total	62	34	5

Table 4: Tabular summary of answers to question 3: Do you have the opportunity to converse with a native speaker during your classes?

Students' level	Yes	No	Occasionally
Beginners	8	20	7
Intermediate	8	22	4
Advanced	20	2	10
Total	36	44	21

Table 5: Tabular summary of answers to question 4: Have you ever encountered intonation as a topic in a textbook?

Students' level	Yes	No	Do not remember
Beginners	8	15	12
Intermediate	16	7	11
Advanced	21	4	7
Total	45	26	30

Table 6: Tabular summary of answers to question 5: Did your teacher explained rules of its usage and exceptions to you?

Students' level	Yes	No	Do not remember
Beginners	10	17	8
Intermediate	24	7	3
Advanced	23	5	4
Total	57	29	15

Table 7: Tabular summary of answers to question 6: If yes, was the explanation followed by practise?

Students' level	Yes	No
Beginners	8	2
Intermediate	14	10
Advanced	11	12
Total	33	24

Table 8: Tabular summary of answers to question 7: If yes, what types of exercises were used?

Students' level	Imitation of recordings	Imitation of a teacher	Other method
Beginners	8	-	-
Intermediate	10	4	-
Advanced	7	2	2
Total	25	6	2

Table 9: Tabular summary of answers to question 8: Does your teacher correct your intonation?

Students' level	Yes	No	Occasionally
Beginners	6	15	14
Intermediate	11	12	11
Advanced	19	7	6
Total	36	34	31

Table 10: Tabular summary of answers to question 9: When someone is talking to you, do you notice his intonation?

Students' level	Yes	Mostly yes	Mostly no	No
Beginners	4	8	14	9
Intermediate	8	9	10	7
Advanced	13	8	7	4
Total	25	25	31	20

Table 11: Tabular summary of answers to question 10: Do you think that intonation makes an important part of foreign language knowledge?

Students' level	Yes	Probably yes	No
Beginners	12	20	3
Intermediate	15	19	-
Advanced	20	10	2
Total	47	49	5

The questionnaire contains ten questions and was filled by 101 students of English language. Out of the 101 respondents 35 were beginners, 34 intermediate and 32 were advanced students of English. To label their level of knowledge was the first question. Answers are divided into three groups according to learners' level of language.

In the second question, respondents were to answer within what kind of organization they study English. The majority of respondents, 62 of them study the language within state schools. The rest, 39 respondents study English within a language school either in group lessons or they take individual classes there. Learners were asked this question in order to be able to compare some of the answers of these two groups.

The third question inquires whether the students have opportunity to communicate with native speakers. Out of the 36 students, who answered yes to this question, 28 study English at a language school.

The goal of the fourth question was to find out whether the students encountered intonation a topic to be learned in any textbook, 46 % did, 26% did not, and the rest 30% do not remember. The next question was: “Did your teacher explain the rules of its usage and exceptions (e.g. falling intonation with *wh*-questions) to you?”. Only 57 respondents answered ‘yes’. Those who answered ‘yes’ to the previous question were supposed answer the question number six. It deals with the question whether the explanation of the phenomenon was followed by practise. The table 6 shows that explanation of the phenomenon very often was not followed by practise, in 24 cases out of 57, which makes 42%.

If intonation was trained, students were imitating either a speaker on a recording (in 25 cases) or their teacher (in 6 cases). The two students who had experienced another kind of practise than imitation of recordings or teacher described what methods were used. First wrote that students were to create a dialog and perform it using various intonation patterns. In the second method students were looking at a written text and were supposed to suggest appropriate intonation patterns.

The eighth question surveys whether teachers give notice and correct students’ intonation. It is interesting that all respondents who answered that they have the opportunity to communicate with native speakers within their classes answered ‘yes’ to this question, that makes 36 students. 31 respondents answered ‘occasionally’ which may correspond with the theoretical part where May (2005) complains about teachers’ inconsistency in correcting. Another question asks students whether they pay attention to intonation when communicating in English. Some of the beginners, who answered ‘no’ or ‘mostly no’ to this questions commented on it that they do not pay attention to intonation because they are struggling with understanding. But in many cases they added that they believe in the important role intonation fulfils.

Finally, the tenth question seeks whether the Czech students of English find intonation as an important part of learning English. There is no doubt that learners consider intonation to be a significant element of language knowledge.

5 CONCLUSIONS

The aims of the research were to investigate the form of intonation, to analyze which tones are most frequently used and to outline the functions intonation fulfils. The work also investigates the situation among Czech learners of English language, it tries to discover whether they are aware of the phenomenon and what is their opinion on it.

Firstly, intonation has been analysed from the point of view of its form and function. The Analysis contains 349 tone-units which were analyzed from the point of view of their form and functions. Falling tone occurs in 243 tone-units which makes it the most frequently used tone in the analysis. It corresponds with information given in the theoretical part by Quirk et al. (1985) in table 1. Falls were used to express final unemotionally coloured statements and *wh*-questions. They are used in situations where speakers are confident about their message.

Rising tone is carried by 57 tone-units and therefore appears to be the second most frequent tone. It is used in yes-no questions, enumerations, hesitations, or it suggests that the speaker intends to continue with his/her speaking.

Rise-falls represent the third more frequently used tone in the analysis, it occurs in 31 tone-units. It is predominantly used in the second dialogue and the narrative. It accompanies emotionally coloured utterances, to highlight a piece of information.

Fall-rises appear in 15 tone-units. They are used as is suggested in the theoretical part of the thesis: to express hesitations, resignation and limited agreements. Level tone occurs in two tone units and in both cases accompanies parentheses.

As for the functions of intonation, all functions outlined in the theoretical part may be traced in the three recordings. Genre-specific function is evident with each recording. Typical features of interviews are evident with the first dialogue. There is one person who asks questions and a second speaker who answers them using his normal pitch range. The same applies to the second recording, a political discussion. There are two speakers who try to enforce their opinions, they challenge each other. In this case emotions are involved, which is reflected in the speakers' pitch and pitch range. Narratives also have its specifics. The speaker changes voices and there are noticeable changes in pitch to attract listeners' attention.

All speakers tried to arrange their message into segments and to introduce a new topic they made an apparent change in pitch. The analysis also proved the informational

function of intonation, which proposes that intonation reflects speakers' perception of the most relevant piece of information by placing the tonic syllable on it.

Several attitudes that speakers held towards their messages have already been mentioned in connection with situations where individual tones were used and the essence of the genre-specific function. These two functions are closely connected. Certain attitudes are connected with typical genres. Finally, syntactic function has been mentioned in the theoretical part. This function, which makes a message comprehensible, substitutes punctuation. Speakers arrange their message into tone-units. Punctuation is suggested by change in pitch and placing of tone-unit boundaries.

Secondly, a questionnaire which was distributed among 101 students of English at different levels proved that intonation represents a part of English language tuition. Over a half of the respondents, 58 %, are aware of rules of its usage. Unfortunately the results also showed that the explanation was followed by practise only in 33 cases out of 57, which makes 58%. It also suggests that teachers may not be consistent in correcting unnaturally sounding intonation. On the other hand, it showed that majority of students consider intonation to be a crucial part of language knowledge, only 1 % of respondents answered 'no'. If we compare the answers of beginners and advanced students, we find out that the awareness of its form and perception of its importance grows.

The thesis has accomplished all goals which were established in the introduction. It provides the theoretical background dealing with form, function and teaching of intonation. It has examined the form of intonation by dividing the recordings into tone-units and analysing their structure. The analysis then allowed a further investigation of functions that it fulfils. It has proved that it is an inevitable part of speech and therefore should be taught to foreign language students. The questionnaire has proved that intonation is a part of tuition and learners consider it important.

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7 SUMMARY IN CZECH

Tato bakalářská práce se zabývá intonací Anglického jazyka. Zkoumá její formu, funkce a do určité míry také to, jak je prezentována českým studentům angličtiny. Práce se skládá z teoretické a praktické části. První část práce je koncipována jako literární rešerše, která slouží jako zdroj informací pro praktickou část. V této části je popsáno, jak intonace v angličtině funguje, popsány jsou vlastnosti polohy hlasu, jednotlivé druhy intonace: ‘tones’, které se v angličtině užívají a vnitřní struktura jednotlivých segmentů: ‘tone-units’. Z teoretického hlediska jsou také popsány jednotlivé funkce, které může intonace plnit. V této části práce je obsažena také kapitola o způsobu výuky intonace.

Druhá část práce se skládá z analýzy příslušných prvků, které jsou popsány v teoretické části. Cílem analýzy je zohlednit, které tóny jsou v angličtině nejčastěji užívané a zmapovat jaké plní funkce. Celkem byly analyzovány tři nahrávky, dva rozhovory a jedno vyprávění, které obsahují celkem 349 segmentů. Analýza prokázala, že v mluvě dominuje klesavá intonace, ‘falling tones’, která zastupuje 70%. Na druhém místě skončila stoupavá intonace, ‘rising tones’, která se objevila v 16% ze zkoumaných segmentů. ‘Rise-falls’ neboli stoupavě klesavá intonace zastává 9%, ‘Fall-rises’ neboli klesavě stoupavé tóny 4% a ‘Level tone’, neměnná intonace, 1%. Všechny funkce, které jsou popsány v teoretické části se objevují v analýze.

Praktická část také obsahuje výsledky dotazníku, který byl vytvořen jako reakce na teoretickou kapitolu pojednávající o výuce intonace. 101 studentů na třech různých úrovních znalosti jazyka (začátečníci, mírně pokročilí a pokročilí) vyplnili tento dotazník. Výsledky ukazují, že 58% dotázaných studentů je s tímto jevem obeznámeno. Na druhou stranu se ukázalo, že teoretický výklad velmi často nenásleduje procvičování. Všichni dotázaní, až na pět z nich, si myslí, že intonace je důležitou složkou znalosti jazyka.

APPENDIX I

A table of symbols used for the analysis:

Feature for analysis	Symbol
falling tone	ˋ
rising tone	ˊ
level tone	ˉ
falling-rising tone	ˋˊ
rising-falling tone	ˊˋ
tone-unit boundary	
pause-type boundary	
extra pitch height (both directions)	↑
stress mark – high head	ˈ
stress mark – low head	ˌ
stress mark in tail	˙
tonic syllable	<u>abc</u>

APPENDIX II

Transcription of dialogue 1

Speaker A:

First of though, let's talk about a worker of Gatwick, who has thanked staff from Frimley Park for saving his life. Jeffrey Constable was at work, fairly normal day, then he suffered a near fatal hear attack, the father of four from Crawley was airlifted to Frimley Park hospital, 50 miles away from Gatwick. Jeffrey returns to work this week for the first time, but he says that if it wasn't for his colleges and staff at the hospital, he wouldn't be alive today. Joining me now is doctor Vinod Achren, who is a consultant interventionalist cardiologist at the Frimley Park hospital, who performed the life saving operation. Good morning.

Speaker B:

Good morning.

Speaker A:

Ahem, so, you performed the surgery. What kind of thing will talk me through the actual operation? What actually happens?

Speaker B:

Say, ahem, Mr Constable was, ahem, had a cardiac arrest at his place of work in Gatwick airport and he was flown by an air ambulance to Frimley Park. At Frimley Park, we have 24/7 heart attack service where we treat all the patients from Surrey and many patients from Hampshire and Berkshire but also now further patients from further fields who have had a heart attack and what happens is that the...in this case, the air ambulance landed on top of the hospital, we have an helipad on top of our emergency department and the patient was immediately transferred to the operating theatre where we performed the emergency antiplastic. So at the time, because he had a cardiac arrest, he was intubated and ventilated, and he had a full intensive care team looking after that side of things. And that the heart attack team worked on fixing his heart.

Speaker A:

And I understand you did this operation in fifteen minutes. Is that quicker than normal?

Speaker B:

No, that's fairly average. It's fifteen minutes from the time of arrival, so what happened is that the heart attack team is alerted as soon as we, ahem, as soon as the ambulance crew identifies the heart attack patient in the community, and often the heart attack patient, ahem

the heart attack team are already in the hospital when the patient arrives, as was the case here. And the patient is then very quickly transferred to the operating theatre and the procedure performs as quickly as possible. So fifteen minutes would be fairly average, ahem, for a case like this.

Speaker A:

Aha, I watched 24 hours in A&E, quite religiously, and late quite after that they've quoted a, quite a high stat of number of people who actually have had a heart attack who come to hospital don't actually survive.

Speaker B:

Well, let's say that Mr Constable's case is very different, he had a cardiac arrest, which is ...which carries a very high risk of death. Ahem, and he had to be shocked out of his near fatal cardiac..ahem.. out of the heart rhythm that he has, and he then had to be put on a ventilator before he could be transferred by the helicopter. So in that situations, the mortality is extremely high but the truth is that with this sort of treatment and with the way in which it's being delivered at heart attacks centres all over the country. See, that rate of heart attack is falling in the UK faster than in most other countries in the world.

Speaker A:

How lucky is he to be alive?

Speaker B:

Extremely lucky.

Speaker A:

And the new helipad, which I know to the word to be high and impressive and helicopter comes in on that. It lands on the top of the emergency unit at Frimley. What kind of time difference that made?

Speaker B:

In his case, it made a huge time difference because the journey by road would have taken probably an hour or more. So it makes a huge difference in this sort of case where transport time would otherwise be too long.

Speaker A:

Well, congratulations on another life saved. It must be..

Speaker B:

Thank you.

Speaker A:

.. fantastic for everyone there.

Transcription of dialog 2

Speaker A:

..immigrants who have been here for a decade, who speak English, who want to play by the rules, who want to pay taxes, who will want to come out of shadows, do community service to make up what they've done wrong. It's better to get them out of the hands of criminals, so we can go off to the criminals and in the hands of the taxmen you can pretend as much as you like, David Cameron and Gordon Brown, that somehow you can deport people when you don't even know where they are. I'm coming up with a proposal, it might be controversial, but it's dealing with the way the world is. Get real. This is a problem you created. We now need to sort it on one of bases, it's a one of problem which needs a solution.

Speaker B:

I think it is profoundly misguided. I mean Nick has talked, not tonight, but has talked about six hundred thousand people having this amnesty, being able to stay. And they would be able to bring a relative each so that's one point two million potentially. And all those people would have access to welfare and to housing. I think this could make us ...

Speaker A:

Why do we save time?

Speaker B:

Well, will you explain the number then?

Speaker A:

Why do we save time? Instead of making endlessly misleading comments, you know. Let's just save time, assume that every time you talk about apology it's just wrong. What I'm saying is there is a layer of illegal immigrancy because we have to ...

Speaker B:

Well, give us the number

Speaker A:

No, we have to deal with it. We have to get them out of the hands of criminals. And you say numbers. Could you now tell me... is it ... Am I right or wrong that eighty percent of people who come here, come from the European Union and your cap would make no difference in that whatsoever. Is that right? Yes or no?

Speaker B:

We have been saying your country should have transitional controls. We all remember what happened when Poland joined the European Union. We were told..

Speaker A:

Yes or no?

Speaker B:

.. thirteen thousand people would come and in fact it was closer to a million. Now Nick Clegg of the liberal democrats cannot regale on this, they have spoken about six hundred thousand people. If that's the number they should come clean about that. And if ...

Speaker A:

I'm not regaling. I only want you to respond. Yes or no? Do eighty percent of immigrants come from the European Union which wouldn't be affected by your cap? Yes or no?

Speaker B:

It's affected by having transitional controls now I've answered your question, you should answer mine.

Transcription of the narrative

There was once a poor king. He had a threadbare robe and patches on his throne. The reason he was poor was that he gave away all his money to whoever needed it, for he cared for his people as if each of them was his own child.

One day, however, a wizard came to the city while the King was away. The wizard summoned all the people into the main square, and said to them: 'Make me your king, and you shall have all the gold and silver you ever wanted!'

Now the townsfolk talked amongst themselves and said: 'While it is certainly true that there are no beggars in this kingdom, it is also true that none of us are very rich nor expect to be as long as our present King reigns.' So at length they agreed that the wizard should become their king. 'And will you obey my laws – whatever I decree?' cried the wizard. 'If we can have all the gold and silver we ever wanted,' they replied, 'you may make what laws you wish.'

Whereupon the wizard climbed to the top of the tallest tower in the city and took a live dove, and tore out its feathers, and dropped them one by one out of the tower, chanting: 'Gold and silver shall be yours and blocks of wood shall serve my laws.' Now that poor dove had as many feathers on its back as there were people in that city and, by the time the wizard had finished, everyone in the city had been turned to wood.

When the King arrived back, instead of cheering crowds, he found only wooden people, each standing where they had been when the wizard cast his spell. There was a wooden innkeeper, pouring some beer from a jug into the cup of a wooden old man.

Wooden women walking wooden children down the street. And at the fish shop, a wooden fishmonger stood by a slab of rotten fish. And when the king entered his palace, he even found his own wife and children turned to wood. Filled with despair, he sat down on the floor and wept.

Whereupon the wizard appeared, and said to the King: ‘Will you become my slave if I bring your people back to life?’ And the king answered: ‘Nothing would be too much to ask. I would become your slave.’

So the wizard set to work. He ordered a quantity of the finest wood, and took the most delicate tools, with golden screws and silver pins, and he made a little wooden heart that beat and pumped for everyone in that city. Then he placed one heart inside each of the wooden citizens, and set it working.

One by one, each citizen opened its wooden eyes, and looked stiffly around, while its wooden heart beat: tunca-tunca-tunca. Then each wooden moved a wooden leg and a wooden arm, and then one by one they started to go about their business as before, except stiffly and awkwardly, for they were still made of wood.

Then the wizard appeared before the King and said: ‘Now you are my slave!’ ‘But,’ cried the King ‘My people are still made of wood. You have not truly brought them back to life.’ ‘Enough life for to work for me!’. And he ordered the wooden army to throw the King out of the city and bolt the gates.

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APPENDIX III

The Questionnaire

Hello

I am a student of the Faculty of Pedagogy at the University of West Bohemia in Plzeň. My field of study is English language for education. I am writing an Undergraduate Thesis on Intonation and its function in speech. I would like to ask you to fill in a simple anonymous questionnaire which will be used only as a source for my Undergraduate Thesis. It contains ten questions and at the end, there is space for your comments and suggestions. I will be grateful if you will share your experience. The goal of the questionnaire is to find out whether intonation (melody of speech) makes a part of English language teaching.

1. What is your level of English?
 - a. Beginner
 - b. Intermediate
 - c. Advanced

2. Where do you study English?
 - a. At a state school (secondary school, university)
 - b. At a language school
 - c. Take private classes
 - d. Other

3. Do you have the opportunity to converse with a native speaker during your classes?
 - a. Yes
 - b. No
 - c. Occasionally

4. Have you ever encountered intonation as a topic in a textbook?
 - a. Yes
 - b. No
 - c. Do not remember

5. Did your teacher explained rules of its usage and exceptions (e.g. falling intonation with *wh*-questions) to you?
 - a. Yes
 - b. No
 - c. Do not remember

6. If yes, was the explanation followed by practise (exercises focused on melody of speech)?
 - a. Yes
 - b. No

7. If yes, what types of exercises were used?
 - a. Listening to recordings and repeating
 - b. Repeating after the teacher
 - c. Other:

8. Does your teacher correct your intonation?
 - a. Yes
 - b. No
 - c. Occasionally

9. When someone is talking to you, do you notice his intonation?
 - a. Yes
 - b. Mostly yes
 - c. Mostly no
 - d. No

10. Do you think that intonation makes an important part of foreign language knowledge?
 - a. Yes
 - b. Probably yes
 - c. No

Your comments:

Thank You very much.

Pavλίna Zajícová
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