

دراسة تقنيات تدريس التنغيم المستخدمة من قبل معلمي اللغة الإنجليزية كلغة أجنبية في

العراق على المستوى الجامعي

## A Study of Intonation Teaching Techniques Utilized by Iraqi EFL Teachers at the University Level

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### المستخلص

تناولت الدراسة الحالية تقنيات التنغيم المختلفة المستخدمة من قبل معلمي اللغة الانكليزية كلغة اجنبية في الجامعات العراقية . تهدف هذه الدراسة الى معرفة مدى استخدام هذه التقنيات في تعليم التنغيم لمتعلمي اللغة الإنكليزية كلغة أجنبية في الجامعات العراقية على وجه التحديد. لذا تم وضع الفرضيات الاتية :اولاً، معلمي التلظ اللغة الإنكليزية على دراية بالتقنيات المستخدمة لتعليم التنغيم ويقومون باستخدامها داخل الصف . ثانياً، معلمي التلظ للغة الانكليزية ليسوا على دراية بتقنيات التنغيم ولا يستخدمونها . ثالثاً، هنا بعض التقنيات التي غالباً ما تستخدم من قبل كافة المعلمين . رابعاً ، ان خبرة المعلمين تؤثر في استخدمت هذه التقنيات . تم استخدام طريقتين لجمع البيانات: الاستبيان والمقابلة، وتضمن التحليل عينة من ٥٠ مدرساً جامعياً لتلظ اللغة الإنكليزية. تم تحليل البيانات كميًا ونوعياً، وركزت الدراسة على النموذج البريطاني لدراسة التنغيم، وخاصة نموذج Tench (٢٠٠٥) لتصنيف تقنيات التنغيم وفقاً لشكل التنغيم ووظيفته. توصلت الدراسة إلى العديد من الاستنتاجات اهمها ان العديد من مدرسي تلظ اللغة الإنكليزية العراقيين ملمون بتقنيات تدريس التنغيم وان بعض تقنيات تدريس التنغيم أكثر شيوعاً من غيرها بالإضافة إلى ذلك، يتأثر استخدام التقنيات المختلفة بمتغير خبرة المعلم، لذلك يستخدم المعلمون ذوو الخبرة الطويلة تقنيات أكثر من أولئك الذين لديهم خبرة أقل. تعد ضرورة تدريس التنغيم في الجامعات باستخدام الأساليب والتقنيات المتقدمة من بين العديد من التوصيات والاقتراحات التي تنتهي بها هذه الدراسة.

### Abstract

The present study deals with the different Intonation techniques that are used by Iraqi EFL teachers to the University level .The aim of this study is to investigate how these techniques are used in teaching intonation to EFL Learners at Iraqi the Iraqi Universities. In this study,it is hypothesized that : First, Iraqi teachers of English pronunciation are aware of all the techniques of teaching intonation and they use them in their pronunciation classes: Second, Iraqi teachers of English pronunciation are unaware of the techniques of teaching intonation and they do not use them: Third, some techniques are more frequently used by all teachers; and fourth, teachers' experience has an impact on the use of intonation teaching techniques. Two methods were used for data collection: a questionnaire and an interview. The samples included 50 Iraqi English pronunciation teachers. The data were analyzed quantitatively and qualitatively. The British model of teaching intonation, particularly Tench's (2005) model, has been used which focuses on classifying the teaching techniques according to the form and function of intonation. It is found that many Iraqi English pronunciation teachers know the intonation teaching techniques, but others still need to. Some of the techniques are more common than others. In addition, using different techniques is affected by the variable of teacher's experience, so the teachers with long experience use more techniques than those with less experience. The necessity for teaching intonation at the universities using modern methods and techniques is among many other recommendations and suggestions that this study ends up with.

## 1. Statement of the Problem

Intonation is a crucial component of communication, particularly in the areas in which speech plays an important role. Cooper and Sorensen (1977), for example, discovered that the precise production of pitch variations assists the observer in identifying clause and phrase boundaries, or syntactic boundaries. English teachers struggle a lot in teaching intonation in the classroom. This is particularly true of the ways that intonation is taught. Because each learning environment is different, teachers of English as a second language (ELT) need to know and use a range of teaching methods (OECD & Environments, 2009). Also, when teaching a foreign language, most of the time is spent on how to say sounds and separate words correctly. In general, pitch is not emphasized as much as it is used to be (Crystal, 1981). Amayo (1981) says that supra-segmental features, of which intonation is a big part, are usually harder to pick up than segmental features, making it more difficult for foreign learners to pick up a language. Similarly, it is pointed out by Cruz-Ferreira (1989: 24) that suprasegmental features of the English language, especially rhythm, are studied and taught much less than segmental features. Many studies have talked about how hard it is to teach intonation and how little attention it gets. This study tries to find out how Iraqi English pronunciation teachers teach intonation at the university level, since this topic has not got much attention in recent research. So, the aim of this study is to shed more light on this issue and to find ways and tasks that make it easier for teachers to explain intonation in the learning environment.

## 2. Aims of the Study

This study has the following aims:

- 1.To indefinitely the techniques of teaching intonation at the university-level.
- 2.To assess the English pronunciation teacher's awareness of the techniques that are used in teaching intonation at the university-level.
- 3.To measure the frequency of the techniques that are used in teaching intonation at the Iraqi Universities.

## 3. The hypotheses

In this study , it is hypothesized that :

1. Iraqi teachers of English pronunciation are aware of all the techniques of teaching intonation and they use them in their pronunciation classes.
2. Iraqi teachers of English pronunciation are unaware of the techniques of teaching intonation and they do not use them.
3. Some techniques are more frequently used by all teachers.

## 4. Limits of the Study

This study is limited to a sample of 50 Iraqi pronunciation teachers who teach English as a foreign language at the English departments of 13 Universities of Iraq during the academic year (2022-2023). These teachers were randomly selected to participate in this study. Variables such as gender and age have not been taken into consideration, but the teacher's experience has been considered.

## 5. Definitions of Intonation

It should be emphasised that no definition of intonation is exhaustive and encompasses every aspect of the topic. Roach (2009:119) argues that attempts to define intonation have not been entirely fruitful, but that any definition must emphasise the significance of the speaker's pitch. He refers to it as intonation, or the use of vocal

inflection to convey meaning. Here are a few of the numerous definitions of intonation proposed by various academics:

As mentioned in the Dictionary of Linguistics and Phonetics, intonation is "the distinctive use of patterns of pitch, or melody." (Crystal, 2008:252) Intonation is defined by O'Connor (1980:149) as "The patterns of pitch on word groups which give information about the speaker's feeling." Yavas (2011:258) similarly defines intonation as "The pattern of pitch changes in a phrase or a sentence."

According to Reetz and Jongman (2009:221) intonation is "The distinctive use of pitch over units larger than a single word." In addition, they note that intonation can convey linguistic information by indicating the boundaries of syntactic units or by distinguishing between sentence types such as assertions, interrogatives, and commands. Intonation can also communicate nonlinguistic information, such as tedium, impatience, or politeness. (ibid)

## **6. The Schools of Intonation**

As noted by Estebas-Vilaplana (2017), there are two intonation schools: the American school and the British school. The first school was represented by Pike (1945), Wells (1945), Trager and Smith (1951), among others, while the second school was represented by Sweet (1892), Palmer (1922), Roach (2000). The following is a concise summary of each of these two institutions.

### **6.1. The American School of Studying Intonation**

It is primarily based on theory as opposed to practise. This school's descriptive methodology is phoneme-morpheme based. This school focuses primarily on the grammatical function of intonation at the expense of formal and semantic detail. The American linguists disregard intonation's non-grammatical functions on the grounds that they are irrelevant and non-linguistic. When analysing the structure of the tone-unit, American linguists are more concerned with individual

tones (borne by the tonic syllable) than with patterns. Heavy emphasis is placed on polysystemic descriptions and differentiating various levels of detail. The study of meaning was largely disregarded and suffered from a lack of interest. The Americans adopted a generative-transformational framework for their description, which was conducted in terms of pitch levels as opposed to configuration (Lindstrom, 1978: 20). The analysis done by Pike (1945) is regarded as one of the most exhaustive American works on intonation. In his description, he employs a levels-based strategy. He distinguishes between four pitch levels that are regarded as signals for differentiating the meaning of various utterances. Extra-high, high, mid, and low are these pitch levels. Pike also makes a clear distinction between lexical meaning and intonational meaning.

Wells (1945) employs the same strategy as Pike, albeit with several modifications. Wells provides numeric values for the pitch levels used to convey the various pitch contours. Thus, the numeral (1) refers to the lowest level, while the numeral (4) represents the highest level (Wells, 1945, cited in Al-Bayati, 2005: 18). In their analysis of the international system, Trager and Smith (1951; cited in Lieberman, 1967) adopted Pike's methodology, similar to that of Wells. They presented the same four phoneme levels as Wells and numbered them from one to four. In level (1), the pitch is at its lowest point, while in level (4), it is at its highest position. In relation to juncture, Trager and Smith presented three terminals denoted by the symbols (#), (/), and (/), which, respectively, represent a decline, a rise, and a sustention in the pitch of the voice. The terminal juncture (#) corresponds to Pike's "final pause," whereas the rise (/) and sustention (/) junctures correspond to his "tentative pauses." Trager and Smith (1951), also proposed an internal juncture denoted by the symbol t, which occurs

between words or compound words and indicates the presence of phonetic signals (Trager & Smith, 1951, cited in Lieberman, 1967: 188).

## 6. 2. The British School of studying Intonation

In contrast to the American school, the British school's approach to the study of intonation is significantly more pedagogical than theoretical. As a result of British linguists' reluctance to view intonation on a phoneme/morpheme basis, their description lacks a theoretical foundation. Consequently, transcription is conducted according to configuration. Interest in formal detail without assessing the distinctive weight of various formal differences has resulted in an implicit correlation and traditional grammatical categories of intonation that are not specified. Consequently, the independent function of intonation became obscured. Similarly, the interest in the attitudinal function of intonation and the description of intonation patterns and their functions gave rise to a plethora of semantic labels (Lindstrom, 1978: 20). As a result, description became either tone- or pattern-focused (ibid). The British approach emphasises the significance of segmental and non-segmental student interaction. This interaction is essential for students' comprehension and production of English utterances (Al-Azzawi, 2002: 10).

Sweet (1892) established two kinds of intonation: simple and compound. A straightforward tone may be flat, ascending, or descending. The level tone can be either high (  $\bar{\quad}$  ) or low (  $\underline{\quad}$  ), and the other tones can begin on either a high or low pitch; however, a compound tone is either (  $\bar{\quad}$  ), which means a falling pitch movement followed by a rising one, or (  $\underline{\quad}$  ), which means a rising pitch movement followed by a falling one (Sweet, 1892, cited in Lieberman, 1967: 172).

Palmer (1922) identified four fundamental tones: falling (  $\bar{\quad}$  ), rising (  $\underline{\quad}$  ), rising-falling (  $\bar{\underline{\quad}}$  ), and falling-rising (  $\underline{\bar{\quad}}$  ). Palmer (1922: 45) identified

three subdivisions of a tone group: "head," "nucleus," and "tail." He emphasised the affective function of intonation. His fundamental functional unit is the 'tone-group,' which is a word or series of words in connected speech with a single maximum of prominence. Each tone-group has a 'nucleus' that is the stressed syllable of the most prominent word in the tone-group. The 'head' refers to all syllables preceding the nucleus in the same tone-group, whereas the 'tail' refers to all syllables following the nucleus in the same tone-group (Palmer, 1922: 47).

Roach (2000) examines intonation in terms of basic and complex tones. The first three types of tones are falling ( \ ), rising ( / ), and level ( - ). The second form of tones are considered "complex" because they consist of two pitch movements: falling-rising (v) and rising-falling (^). Roach differentiates between high and low tones. He categorises the structure of the tone unit (tone-group) as tonic syllables consisting of the tone, head, pre head, and tail. He depicts a 'hierarchical' relationship between the tonal groupings. "Speech consists of a number of utterances; each utterance is composed of one or more tone-units; each tone-unit is composed of one or more syllables; and each syllable is composed of one or more phonemes" (Roach, 2000: 122). In addition, he describes four functions of intonation: the attitudinal, accentual, grammatical, and discourse functions. (Ibid:183-184).

### **7. The Importance of Teaching Intonation**

Due to its importance in language learning and teaching, Firth (1992:178) states that "Intonation practice should be included in the pronunciation syllabus whether the students are beginners or advanced." According to Hsieh, Dong, and Wang (2013), it has been argued that more emphasis should be placed on intonation training in addition to instruction in the pronunciation of isolated words and sentences. This is because it has been demonstrated that students with a



greater grasp of prosodic features are more proficient in English. According to Lin, Fan, and Chen (1995), the sounds (word pronunciation), grammar, and vocabulary are what English learners concentrate on most when listening to the language, rather than intonation and cadence. This is why ESL students frequently complain that listening texts move too rapidly. Gilbert (1994) argues that intonation is essential for the development of EFL learners' skills and aids in understanding the logical progression of speech. In addition, research indicates that Suprasegmental speech characteristics should be emphasised in pronunciation lessons. These characteristics consist of pauses, word stress, and sentence-ending intonation. Both Pickering (2004) and Wennerstorm (1998) suggest that listeners will find a speaker's English simpler to comprehend if the speaker employs an appropriate intonation pattern. According to Derwing (1997), learners' fossilised pronunciation is improved and intelligibility is increased when conversation-level intonation structure is used. Teaching appropriate pronunciation should emphasise intonation, stress (at both the word and sentence levels), and rhythm, according to Wei (2006). Suprasegmental area, particularly intonation, is crucial for English as a Foreign Language (EFL) learners, especially those whose native language lacks the same intonation system as English. It is common knowledge that "English is the language of intonation" (Roach, ٢٠٠٠). As intonation imparts meaning, altering the intonation of an utterance can readily alter its meaning. So, the important pedagogical objectives include providing brief exercises that emphasise intonation and its characteristics.

## 8. Challenges in Teaching Intonation

The ability to communicate effectively includes using an intelligible and appropriate intonation. Individuals with good intonation, or a minimum of acceptable intonation, can improve their command of language more rapidly than those with weak intonation, as stated by Palacios, Pavón & Rivera( 2020). However, there are many obstacles to overcome when instructing students on intonation. Here are a few examples of them:

**Lack of time:** Many English educators feel pressed for time while trying to address students' difficulties with this area of the language. Apparently, the teacher does not focus on teaching this part of the English language because the English topic is only taught twice a week. (Palacios, Pavón & Rivera, 2020)

**Lack of motivation:** the desire is key to learning a language and pronouncing it like a native (Gamboa, 2010). The author argues that intrinsic interest in learning the language is crucial for success. But if either students or instructors lack the drive to put in the effort necessary to teach and learn proper pronunciation, then the results will be poor. Drew and Sorheim (2009) argue that students are more likely to make progress in learning proper English pronunciation if teachers provide a wide range of activities. This is because students are more likely to develop an interest in and curiosity about the topic being developed in class. According to research (Drew & Sorheim, 2009)

**Lack of learning material:** The Ministry of Education of Guyana states (2016) that educational resources are vital since they help students learn and can have a substantial impact on their academic performance. Students report that by 10th grade, they have not yet learned the fundamentals of intonation since neither teachers nor

students have access to adequate resources for teaching and practicing intonation. Among other pedagogical goals, offering brief exercises that emphasize intonation and its characteristics is crucial.

**Lack of confidence:** For fear of failure, the 10th grade English instructor dose not bother teaching his or her students about intonation, instead focusing on more manageable topics like grammar. Furthermore, he lacks self-assurance because he frequently fumbles over his words and does not understand intonation instruction. (Palacios, Pavón & Rivera, 2020)

### 9. Techniques for Teaching Intonation

Different techniques are employed by pronunciation teachers to teach intonation to foreign learners of English. Below is a table .showing a summary of techniques used for intonation teaching:

**Table (1)**

#### **Techniques used in teaching intonation.**

No.	Technique	Source	Medium
1	Exaggerations	Avery (1992)	Spoken
2	Gestures	Avery (1992)	Spoken
3	Emotion	Harville Brandon (2022)	Spoken
4	Tape-recorder	Mavis (2014)	Spoken
5	Imitating	Yusupova (2019)	Spoken
6	Reading-aloud	Siyami (2020)	Spoken
7	Telephone conversations	George (2021)	Spoken
8	Role play	George (2021)	Spoken
9	Shadowing	Le (2022)	Spoken
10	Intonation Arrow	Avery (1992)	Written
11	Back-Chaining	Yusupova (2019)	Written
12	Same or different	Palacios (2020)	Written
13	Worksheet Activities	George (2021)	Written
14	MMM (Humming)	Tsang (2021)	Written
15	Using Videos	Son (2020)	Spoken/written
16	Using Softwares	Son (2020)	Spoken/written

## 10. Methodology

The forthcoming section embraces the methodology of data collection and the design of the questionnaire utilized in this process. Some theoretical background is provided to demonstrate the instruments used in the design and implantation of the questionnaire.

### 10.1. Descriptive Design

According to Manjunatha (2019: 863) "descriptive research can be explained as a statement of affairs as they are at present with the researcher having no control over variables." The goal of descriptive research, according to Aggarwal (2008) cited in Salaria (2012), is to gather information on existing conditions or circumstances with the aim of describing and interpreting those conditions and situations. This form of research approach involves not only gathering facts and tabulating them, but also conducting appropriate analysis, interpreting those findings, comparing them, and determining whether certain trends or associations exist.

Atmowardoyo (2018) mentioned that descriptive research is a type of study that tries to give as accurate as possible a description of what is going on. The word "existing phenomena" makes descriptive research different from experiment research, which looks at not only what is happening now but also what will happen after a certain amount of time. The things that were noticed in descriptive study are already known. A researcher needs to collect the data that is already out there. This can be done with a test, questionnaire, discussion, or even just by observing. The primary objective of descriptive studies is to explain the things being studied in a systematic way (ibid).

Manjunatha (2019) mentioned some of the distinctive characteristics of this type of research, saying that:

1. Descriptive research aims to collect numerical data for the purpose

of conducting statistical analysis of a community sample. Due to its usefulness in elucidating the characteristics of a target market, it has become a standard method of doing market research.

2. It is characterized by a lack of control over the variables. The research here is conducted purely through observation. Therefore, the researcher cannot control the characteristics or actions of the variables.

3. It is typically conducted as a cross-sectional study, when many subsets of the same group are examined.

4. It provides a foundation upon which additional studies, employing a variety of methodologies, can be built. The information can also be used to guide decisions on the best approach to take in future studies.

Shrutika (2023) states that descriptive research methods may include case studies, surveys, and observational studies. Collected data may be qualitative or quantitative.

This study makes use of a sample survey method and collected data quantitatively. The present study is cross-sectional because it was conducted within a specific period of time, from September 2022 to July 2023. It was done with the aim of investigating the techniques used in teaching intonation in a number of Iraqi universities. This research is quantitative because it is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics.

## 10. 2. Population and Sample

Population has been viewed as any gathering of people who have at least one thing in common that the expert is interested in. The community can be all the people of a certain type or a smaller group of those people (Best, 2007). Also, Weyers & McMillan (2007) define population by saying that it "means the whole group of items that might be part of a study: for example, all men in the UK..." (p.110). In this study all those who teach pronunciation at the universities of Iraq

constituted the population.

Weyers & McMillan (2007) state that a "sample means a sub-set of individuals from a specific population" (p. 110). In this study, the sample consists of 50 teachers. A Nonprobability Convenience Sampling is used for the questionnaire. According to Bhardwaj (2019), convenience sampling is the practice of selecting a sample's participants based on how easily they can be reached. Thus, only participants who can be reached quickly are considered. In this sampling method, researchers proceed with the information at hand. This is more often used in "pilot study." Those participants/samples chosen for the study are easier to recruit.

### **10. 3. Instruments Used in Data Collection**

The Data were acquired by a questionnaire. In the questionnaire, 50 teachers were invited from 13 Iraqi Universities to take part in this project. English pronunciation teachers were requested to fill out papers and online questionnaires about their attitudes towards intonation teaching techniques. They were instructed to write down their responses to the provided statements. To aid comprehension, the questions were kept as simple as possible, with a comprehensive description of the techniques. The questionnaire consisted of 17 questions with two option responses, namely, yes or no. The division of the questionnaire was adopted based on Tench (2005) contents, where the techniques were divided into two parts. The first section is based on forms of intonation, while the second section is based on functions of intonation.

### **10. 4. Validity Insurance of the Questionnaire**

Two ways were used to insure the validity of the questionnaire. Jury members for face validity and construct validity. Face validity means that the expert looks at the questions in the questionnaire and

assesses whether they are appropriately constructed and they are convenient to measure the issue being measured (Bolarinwa, 2015). Construct validity can be defined as "the degree to which a test measures what it claims to be measuring." (Brown, 1996:231) The other way is pilot study.

To validate the questionnaire for the present study, six jury members who are experts in this type of study were consulted to do the assessment. The questionnaire was validated based on aspects such as relevance, clarity, coherence, and sufficiency. Each referee made some adjustments and provided suggestions and recommendations for each statement to improve the instrument.

Ten easy-to-reach teachers were chosen to conduct the pilot study. They were given a version of the questionnaire and asked to answer it. The selected sample did not show any signs of problems or difficulties during the implementation of the questionnaire.

### **11. Data Analysis**

The questionnaire responses were coded and statistically analyzed to determine the mean, frequency, and percentage of each item. The researcher sought help from an expert in statistical analysis who used the SPSS program specially the descriptive statistical analysis.

The first hypothesis we proceeded to verify is: Iraqi teachers of English pronunciation are aware of all the techniques of intonation teaching.(SeeTable :2 below )

**Table (2)**  
**Iraqi teachers of English Pronunciation Awareness of Teaching**  
**Intonation**

Sample	Yes	%	No	%	sample	Yes	%	No	%
1	9	53%	8	47%	26	13	76%	4	24%
2	10	59%	7	41%	27	10	59%	7	41%
3	16	94%	1	6%	28	12	71%	5	29%
4	11	65%	6	35%	29	14	82%	3	18%
5	12	71%	5	29%	30	10	59%	7	41%
6	17	100%	0	0%	31	7	41%	10	59%
7	10	59%	7	41%	32	12	71%	5	29%
8	11	65%	6	35%	33	13	76%	4	24%
9	14	82%	3	18%	34	13	76%	4	24%
10	12	71%	5	29%	35	13	76%	4	24%
11	11	65%	6	35%	36	13	76%	4	24%
12	8	47%	9	53%	37	11	65%	6	35%
13	13	76%	4	24%	38	14	82%	3	18%
14	13	76%	4	24%	39	13	76%	4	24%
15	15	88%	2	12%	40	14	82%	3	18%
16	12	71%	5	29%	41	10	59%	7	41%
17	16	94%	1	6%	42	14	82%	3	18%
18	9	53%	8	47%	43	8	47%	9	53%
19	13	76%	4	24%	44	16	94%	1	6%
20	8	47%	9	53%	45	13	76%	4	24%
21	13	76%	4	24%	46	13	76%	4	24%
22	10	59%	7	41%	47	9	53%	8	47%
23	15	88%	2	12%	48	7	41%	10	59%
24	14	82%	3	18%	49	10	59%	7	41%
25	10	59%	7	41%	50	9	53%	8	47%

Based on data representation and results provided in the Table above, the distribution of the numbers and percentages for teacher's responses is classified into four columns (numbers of Yes responses, their percentages, numbers of No responses, and their percentages). The descriptive statistics include the number of participants and their percentages for each sample. Data analysis has shown that Iraqi pronunciation teachers are aware of the majority of the techniques used in intonation teaching (71%).



Hypothesis Two: Iraqi teachers of English pronunciation are unaware of the techniques of intonation teaching and do not use them. (See Table :3 below )

**Table (3)**

**Iraqi teachers of English Pronunciation unawareness of Teaching Intonation**

Yes	%	No	%
12	71%	5	29%

The table given above shows the descriptive statistics provided for the assessment of Iraqi teachers' awareness/unawareness of the intonation teaching techniques. It is classified into two scales (numbers of Yes/No responses and the responses percentages) among Iraqi pronunciation teachers of English. The results reveal that Iraqi teachers are aware of most of the 17 intonation teaching techniques given in the questionnaire more than being unaware of these techniques: 71% in contrast to 29%. This hypothesis is not wholly true because Iraqi teachers are aware of the majority of these techniques as shown by the percentages.

Hypothesis three involved testing the frequency of using the different techniques. The hypothesis includes: Some techniques are more frequently used by all teachers.(See Table :4 below )

**Table (4)**  
**Frequency of Usage of the Intonation Teaching Techniques by**  
**Iraqi Teachers**

No.	Questions	Frequency Degree	Weight Percentile	New Arrangement
1.	Do you use software tools in order to analyse and transcribe learner's intonation by showing waveform of learner's voice?	0.44	44.00%	14
2.	Do you repeat each sentence more than once in order to help your students to identify its intonation?	0.94	94.00%	3
3.	Do you draw pitch movements on the board?	0.78	78.00%	9
4.	Do you use the body language movements to illustrate intonation?	1.00	100%	1
5.	Do you ask your students to listen carefully to specific speech from recorder?	0.88	88.00%	5
6.	Do you ask your students to imitate your intonation pattern?	0.86	86.00%	6
7.	Do you transform each sound in words or sentences into /m/ sound in order to teach	0.36	36.00%	15

No.	Questions	Frequency Degree	Weight Percentile	New Arrangement
	intonation (Humming technique)?			
8.	Do you ask your students to listen to a model (i.e., A video or audio) and repeat what they say exactly in real time?	0.80	80.00%	8
9.	Do you exaggerate your voice into rise or fall tone during teaching intonation?	0.92	92.00%	4
10.	Do you utilize a video in your classroom?	0.72	72.00%	10
11.	Do you use worksheet activity?	0.56	56.00%	13
12.	Do you read each sentence out aloud with appropriate stress?	1.00	100%	2
13.	Do you give your students an opportunity to pretend temporarily that they are someone else?	0.64	64.00%	11
14.	Do you divide your students into two groups, one of the groups choose a specific emotion and apply it by using intonation, and the other group guesses the emotion through the tone?	0.32	32.00%	16

No.	Questions	Frequency Degree	Weight Percentile	New Arrangement
15.	Do you sit your students in circles and whisper some words or phrases to them (telephone conversation)?	0.16	16.00%	17
16.	In teaching long sentences, do you break the sentence/ utterance down into bits?	0.84	84.00%	7
17.	Do you use the same technique in teaching rhythm, stress, and intonation?	0.64	64.00%	12

To sum up, the following is the arrangement of the techniques according to their use in teaching intonation arranged from the most frequent to the least frequent.

1. Gesture or Body Language Technique. 2. Reading Aloud Technique. 3. Same or Different Technique. 4. Exaggeration Technique. 5. Tape Recorder Technique. 6. Imitation Technique. 7. Backward-build up Technique. 8. Shadowing Technique. 9. Intonation Arrows Technique. 10. Using Video Technique. 11. Role Play (Drama) Technique. 12. Worksheet Technique. 13. Using Softwares Technique. 14. Humming Technique. 15. Emotion Technique. 16. Telephone Conversation Technique.

## 12. Conclusions

This study has come up with the following conclusions:

1. Although teaching intonation has been described as a difficult and complex task for English teachers, this study reveals that most of the Iraqi English pronunciation teachers are aware of the techniques of teaching intonation.
2. Some of Iraqi English Pronunciation teachers have a very limited knowledge about technological techniques such as using software programs and utilizing a video as a useful technique for intonation teaching.
3. Concerning the teacher's experience variable, the results show that teachers with long experience tend to use more techniques than the less experienced ones.
4. In the classroom, Iraqi teachers use different techniques to teach the different aspects of pronunciation. From the statistical results the two most frequent techniques are gesture (body language) and reading aloud with 100% weight percentile.
6. According to the use of the intonation teaching techniques, some teachers have been shown to be unaware of many of the techniques, especially the traditional ones.
7. Generally, most of the pronunciation teachers considered that suprasegmental features are related to each other. Therefore, they use the same techniques in teaching intonation and other suprasegmental features such as rhythm and stress.

### 13. Recommendations for English Pronunciation Teachers

To teach intonation appropriately and effectively, teachers should do the following:

1. know the crucial role of intonation in pronunciation teaching and learning.
2. focus on articulatory and perceptual training, viz. how speakers' mouths move when they produce different patterns of intonation, and how these patterns work.
3. understand and be able to predict the types of difficulties their learners might have with intonation and why they occur.
4. know many methods to teach intonation, adapting different techniques to cope with their students' needs, and helping them practice intonation patterns effectively to overcome any difficulties they might have.
5. keep lessons practical. For a lot of students, technical and theoretical explanations are difficult to understand and are easily forgotten. Concrete demonstrations followed by a lot of practice produce better outcomes. In other words, lessons should fit students' level of understanding.
6. include communicative practice whenever possible. Learners should work towards using their new intonation patterns in real speech. In the class, teachers should help their learners practice activities that are depict real communication.
7. develop and refine intonation tasks and other assessment tools to provide reliable and valid measures of student's intonation.
8. employing technological means that help facilitate both the teaching and learning processes, such as the use of computer software and specialized programmes that provide the students with real-time display of their pitch movements when they speak.

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## Appendix

### Questionnaire About Techniques for Teaching Intonation

This is a questionnaire to determine the techniques that are used to teach English intonation to Iraqi students at the university level, and it is for the purpose of scientific research.

Dear teacher, you are required to carefully read the following questions in the table below, then put (✓□) mark opposite one of the following options that represents you:

**Yes: if you are definitely using these techniques in teaching intonation inside the classroom.**

**No: if you do not use these techniques.**

Questions	Yes	No
1.Do you use software tools in order to analyze and transcribe learner's intonation by showing waveform of learner's voice?		
2.Do you repeat each sentence more than once in order to help your students to identify its intonation?		
3.Do you draw pitch movements on the board?		
4.Do you use body language movements to illustrate intonation?		
5.Do you ask your students to listen carefully to specific speech from recorder?		
6.Do you ask your students to imitate your intonation pattern?		
7.Do you transform each sound in words or sentences into/m/ in order to teach intonation?		

Questions	Yes	No
8. Do you ask your students to listen to a model (i.e., A video or an audio) and repeat what they hear exactly in real time?		
9. Do you exaggerate your voice into rise or fall tone during teaching intonation?		
10. Do you utilize video in your classroom?		
11. Do you use worksheet Activity?		
12. Do you read each sentence out loud with appropriate stress?		
13. Do you give your students an opportunity to pretend temporarily that they are someone else?		
14. Do you divide your students into two groups one of the groups choose a specific emotion and apply it by using intonation and the other group guesses the emotion through the tone?		
15. Do you sit your students in circles and whisper some words or phrases to them?		
16. In teaching long sentences, do you break the sentence / utterance down into bits?		
17. Do you use the same technique in teaching rhythm, stress and intonation (suprasegmental features).		

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