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TEACHING EMOTIONAL ENGLISH INTONATION

This experimental research focuses on teaching emotional English intonation with video at university as this issue is not presented in scientific literature. The article aims to show a practical approach to teaching English intonation with ICT tools confirmed experimentally and in practice while conducting an English Phonetics course at university. The article is based on the author's dissertation «Teaching emotional intonation with video (2-nd year students at Linguistic University)» (2009). Reaviling linguistic and psychological features of emotional intonation the article shows that emotional intonation teaching is a complex phenomenon including a system of interdependent features – linguistic, paralinguistic and extralinguistic. This approach to teaching intonation provides equal conditions for students with the visual and auditory types of speech information perception to perceive and recognise emotional intonation patterns in communication. Educational video courses are considered beneficial to demonstrate verbal and non-verbal features of emotional intonation in a communicative environment. Besides, the article presents step-by-step teaching of emotional intonation based on carefully designed exercises: pre-communicative (receptive: recognition, differentiation and reproductive: imitation, imitation with a key, substitution, transformation, sounding) and communicative (productive: sounding and dramatisation); paused and synchronous. The examples of exercises with detailed descriptions of activities are displayed as well. Furthermore, a model of teaching emotional intonation shows stages of using video and performing communicative activities. After experimental learning, all 60 (100%) students achieved proficiency levels, primarily «proficient», and «advanced». The research has demonstrated that the proposed method of training can result in better recognition and more accurate production of emotional intonation in speaking.

Key words: approach; emotional intonation; teaching; video; university.

Introduction. Teaching English pronunciation is over 150 years (Murphy & Baker, 2015). Since then, there has been a rise in attention to innovations in teaching pronunciation and intonation. However, it is worth mentioning that there is no precise division in terms of «pronunciation» and «intonation» in pedagogical discourse. Some educators understand teaching «pronunciation» wide referring to «intonation» as well (e.g., Kim, 2006; Olea, 2019; Wang, 2019), while others focus primarily on teaching «intonation» (e.g., Basso, 2021; Li & Lan, 2021; Mitrofanova, 2012; Shevchenko, 2015).

Scholars consider the importance of EFL students' awareness of English intonation (Peng, 2016; Mitrofanova, 2012). Although, there is evidence of difficulty in teaching and learning English intonation faced by students, namely Spanish (Chela-Flores & Chela-Flores, 2003), Chinese (Peng, 2016; Wen & Yue, 2021), and Algerian (Sonia & Lotfi, 2016). Besides, university teachers face challenges teaching

«pronunciation in mixed-first language classes and how to help learners with speech perception» (Copper, 2017, p. 820). «Some instructors can successfully assist their students ..., many others are reluctant to teach pronunciation» (Derwing & Munro, 2005).

For the last two decades, researchers have proposed various approaches to improve teaching English intonation. For example, corrective feedback primarily through imitating (Li, & Lian, 2022) and error-correction in intonation mistakes (Radyuk et al., 2018); training the perception and production of English pronunciation and intonation (O'Brien, 2021); sociolinguistic approach (Shevchenko, 2015); a discourse-pragmatic approach (Basso, 2021); narrative approach (Beaken, 2009); audiovisual techniques (Pincus, 2013); resynthesised self-produced stimuli (Li et al., 2020); practice intonation through imitation of English films and TV series (Ibarrola, 2011) are crucial for teaching pronunciation and intonation.

Moreover, much attention is paid to teaching English Phonetics utilising ICT in the classroom. For example, researchers propose providing computer-based phonetic models to evaluate the quality of English pronunciation (Wen & Yue, 2021); an English speech recognition software (Kim, 2006) based on the Internet of Things technology and the network teaching system (Wang, 2019); Web technologies to assess students' performance in English pronunciation and intonation (Shen, 2018); the Automatic Speech Evaluation technology to improve students' pronunciation and intonation (Liu et al., 2018); Audacity Program 1.2.6 for teaching English pronunciation perception (Demirezen, 2015); CAPT system (Bogach et al., 2021; Yenkimaleki & van Heuven, 2019).

Furthermore, the objectives of teaching English intonation are primarily discourse (Basso, 2021; Beaken, 2009) and communicative functions of intonation (Demirezen, 2015; Peng, 2016) or some intonation patterns (Olea, 2019; Pincus, 2013).

Consequently, the methodology of teaching English Phonetics has improved significantly since then. Recent studies have contributed to teaching English pronunciation and intonation, considering the following model – *from speech recognition to imitating speech material with the help of ICT* – as the most effective approach to develop pronunciation accuracy and communicative competence in a limited English learning environment.

This research focuses on teaching emotional English intonation with video as this issue is not presented in scientific literature. **The paper aims** to show a practical approach to teaching English intonation with ICT tools confirmed experimentally and in practice while conducting an English Phonetics course at university. The article is based on the dissertation of N. Mospan «Teaching emotional intonation with video (2-nd year students at Linguistic University)» (2009).

Methodology. The designed approach to teaching emotional English intonation with video was confirmed through experimental learning of 315 students from Linguistic Universities in Ukraine. The direct participants of the cross experiment were 60 second-year students of Foreign Language Departments from three universities in the 2003/2004 academic year. Two academic groups of 10 students were selected from each university and created experimental groups (EG 1 / EG 2).

Findings.

Teaching material is emotional intonation patterns (EIP) of English, whose linguistic and psychological features require special attention from a teacher. *The linguistic feature of emotional intonation* is that different EIPs have similar or identical intonation parameters. For example, EIPs of joy, an-

ger, and interest are transmitted in a high descending tone. This linguistic feature of intonation means to express emotions is compensated by the paralinguistic means – gestures and facial expressions that enhance emotional intonation to express EIPs; and extralinguistic factors – the social status and role of the speaker, affecting the prosodic differentiation of EIPs. Accordingly, emotional intonation, as a separate element of emotional speech, carries information about man's emotional state only at the linguistic – prosodic level, which is an insufficient factor for its adequate recognition and expression without visual indicators – paralinguistic and extralinguistic components.

Psychological features of emotional intonation refer to the level of perception and recognition of EIP where the imposition of intonation parameters occurs close to the prosodic characteristics of EIP, e.g., joy and admiration. Accordingly, during the perception of EIP, students have difficulty recognising similar prosodic characteristics of EIP and confuse them in speech. Thus, the psychological specifics of emotional intonation perception are the unreliability of only intonation means to reflect emotions in speech. To clearly recognise the nuances of specific emotions, we need a whole set of means of expression – both linguistic and extralinguistic.

Consequently, emotional intonation training is a complex phenomenon including a system of interdependent features – linguistic, paralinguistic and extralinguistic. This approach to teaching intonation provides equal conditions for students with the visual and auditory types of speech information perception to perceive and recognise emotional intonation patterns in communication.

Such conditions in the learning environment can be created with video, particularly in educational video courses (e.g., «Headway Video»). Analysis of 30 video courses showed that their acceptability for teaching emotional intonation is provided in terms of the factors: a) *psychologic* by creating favourable conditions for adequate perception and recognition of EIP due to the simple plot and moderate duration of video episodes (from 1.05 to 7.00 min), and a limited amount of unfamiliar language units to students (from 2 to 6 words/phrases); b) *linguistic*, the presentation of standard speaking with average speech rate (117 words/min), the presence of a wide range of positive (43.65%), negative (41.28%) and neutral (15.06%) emotions; c) *paralinguistic*, a demonstration of nonverbal communication; d) *extralinguistic*, the presentation of standard EIP in typical communicative situations in the public (38.67%), professional (33.01%) and personal (28.30%) areas of modern English life; e) *methodologic*, creating conditions for 'live' presentation of new EIPs on the background of a screened communicative situation,

providing the interaction ‘screen speaker – student’ and role-plays.

Exercise types for emotional intonation teaching were designed and determined based on the clas-

sical approaches to communicative exercises (Abbot, 1979; Littlewood, 1989), exercises with video (Bury, 1985; Candlin, 1982; Cooper, 1991), and pronunciation teaching (Brown, 1992) (see Table 1).

Table 1

Exercises for teaching emotional intonation with video

Classification criteria	Exercise Types
The focus on the information reception or production	Receptive, reproductive, productive
Intonation patterns drills	Recognition, differentiation, imitation, imitation with a key, substitution, transformation, sounding, dramatisation
Focus on prepared and unprepared speech	With or without intonation stimulus
Communicative activities	Pre-communicative, communicative
Role-playing	Role-plays
Form of organisation	Individual, pair
Method of organisation	Paused, synchronous
The nature of performance	Oral, written
Use of video	While-watching, after-watching
Support	Audiovisual support, without support
Test and self-correction	Drills, tests

Developed by the author

Here are some examples of the designed exercises.

Exercise 1

Exercise type: receptive, pre-communicative, role-playing, individual, written (in the video script), paused, while-watching, with audiovisual support, drill. The *activity focuses* on developing skills for differentiating falling and rising tones. A teacher provides error correction during students' performance.

Task: As a phonetician, you're researching the expression of disagreement in the speech by intonation means. During the analysis of the conversation between Potter and Judd, you find that he shows disagreement differently. Watch the episode and determine how the stress and intonation show this. Put (() or (&) mark in the video script during the pause.

Exercise 2

Exercise type: reproductive, imitative with a key, pre-communicative, role-playing, individual, oral, paused, while-watching, with audiovisual support, drill. The *activity focuses* on developing students' self-correction during the imitative reproduction of the actor's speaking. A teacher provides error correction during students' performance.

Task: You're going to talk with the colleague about his hobby. Express surprise and interest with the correct intonation. Watch the episode and reply to Greg during the pause. Then check your answer and repeat key phrases during the pause.

Actor 1 is speaking: *Well, I go running to keep fit.*

Pause for a student to reproduce an Actor's 2 reply

Key: Actor 2 is replying: *Do you? Robert goes running.*

Pause for a student to imitate an Actor's 2 reply

Exercise 3

Exercise type: reproductive, sounding, communicative, role-playing, individual, oral, synchronous, while-watching, with audiovisual support, drill-test (with student' speaking recording). The *activity focuses* on training synchronous reproduction of EIPs. A teacher provides error correction during students' performance.

Task: In this episode, you will act the role of Emily talking to Will. Watch the episode and reply to Will as if you were Emily. Say her phrases expressing the same attitude as she does, using her intonation.

Actor 1 is speaking: *Where are you now?*

Sound off for a student to reproduce an Actor's 2 reply

Sound on for the actor's 1 speaking: *Great! Why don't we meet up?*

Exercise 4

Exercise type: productive, sounding with intonation stimulus, communicative, role-playing, individual, oral, synchronous, while-watching, with audiovisual support, drill-test (with student' speaking recording). The *activity focuses* on training to react emotionally to the actor's speaking

in a limited interval. A teacher provides error correction during students' performance.

Task for the 1-st watching: *Greg sounds polite and friendly in the episode. Unfortunately, something is wrong with the recording at some parts of the conversation. As a result, you can't hear Greg's phrases. Watching his mimicry and facial expression, try to guess what he is talking about. Watch the episode with the sound-off on Greg's phrases (A teacher should switch off the sound on Greg's phrases).*

Task for the 2-nd watching: *You'll talk with Julia instead of Greg. What would you say if you were Julia's colleague? Sound polite and friendly. Watch the episode again with the sound-off on Greg's phrases and reply to Julia.*

Actor 1 is speaking: *Greg, what are you doing?*

Sound off for a student to reproduce his reply.

Sound on for the actor's 1 speaking: *Well, do something. Go and help Maive.*

Exercise 5

Exercise type: productive without intonation stimulus, sounding, communicative, role-playing, pair, oral, synchronous, while-watching, with audio-visual support, drill-test (with student's speaking recording). The *activity focuses* on training students to intonate their speaking in a limited communication period. A teacher provides feedback while analysing the recording of students' speaking.

Task for the 1-st watching: *You're writing a script for the mute film. In the episode, a wife talks with her husband about buying a house. They seem to have different ideas about a new house. What exactly are*

they talking about? What does their body language suggest about their feelings? Watch the episode with the sound off and try to guess what they are talking about. Make up the dialogue.

Task for the 2-nd watching: *You're doublers. You'll voice over the actors' parts – a wife and a husband. What would you say in such a situation? Watch the episode with the sound off and speak voice-over.*

Student 1: *Wife.*

Student 2: *Husband.*

Task for the 3-rd watching: *Watch the episode again with the sound on and check your dialogue.*

Exercise 6

Exercise type: productive for dramatisation, without intonation stimulus, communicative, role-playing, oral, pair, after-watching, drill-test (with student's speaking recording). The *activity focuses* on training students to produce the given EIPs in their emotional speaking regarding the communicative situation. A teacher provides feedback while analysing the recording of students' speaking.

Task for student 1: *You're telling gossip about Meg's new boyfriend. She met him in Spain. Give some information about their meeting to your friend who is very curious.*

Task for student 2: *You're telling gossip about Meg's new boyfriend. Your friend gives you some news about Meg that you can't believe. You want to know more.*

Stages of training emotional intonation with video were developed, taking into account the emotional intonation-specific features and the created exercise types (see Table 2).

Table 2

Models of teaching emotional intonation with video

Stages of using video	Stages of teaching emotional intonation	Exercise types	Model 1 V6vsA3	Model 2 V4vsA5
Before-watching	1. Socio-cultural and linguistic orientation.			
	2. Adaptive perception with semantisation of unfamiliar language units.		V	V
While-watching	3. Presentation of emotional intonation patterns.		V	V
	4. Recognition of emotional intonation patterns.	Receptive (recognition, differentiation, identification)	V	A
	5. Reproduction of emotional intonation patterns during pauses in the video demonstration.	Reproductive (imitation, transformation, substitution)	V	A
	6. Synchronous reproduction of emotional intonation patterns with intonation stimulus.	Reproductive (sounding over)	V+A	V+A
	7. Synchronous production of emotional intonation patterns.	Productive (sounding over)	V+A	V+A
After-watching	8. Productive speech with appropriate intonation.	Productive (dramatiation)	A	A

Developed by the author

The cross experiment aimed at determining the optimal ratio of the video and audio utilising by comparing two learning modes – 1) video 6 vs audio 3 as a supporting tool for students' speech recording; 2) video 5 vs audio 4 as the main tool for teaching recognition and paused reproduction of EIPs and a supporting tool for students' speech recording. The cross experiment included a pre-test, experimental

learning, a post-test and learning output comparing in experimental groups 1 and 2. The experiment results evidence that the model 'video 6 vs audio 3' has a significant advantage. After experimental learning, all 60 (100%) students achieved proficiency levels ($M = 85,24$), while after learning with the model 'video 4 vs audio 5' proficiency levels were achieved by 48 (80,00%) students ($M = 76,49$) (see Fig. 1).

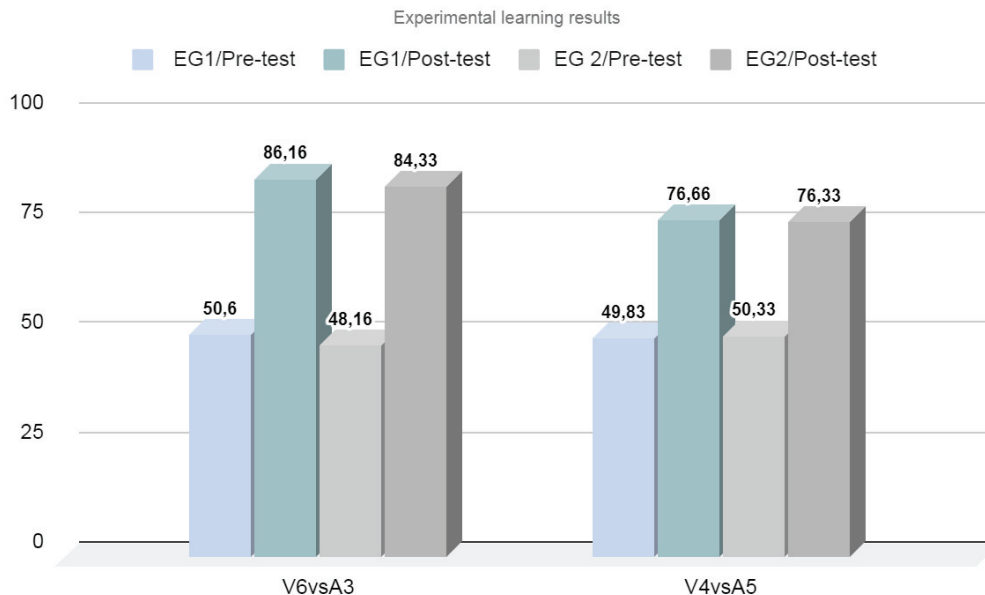


Figure 1. Comparison of experiential learning results

Developed by the author

Conclusions. Teaching emotional English intonation is valid with a video which displays the full range of expressing emotional means in communication – linguistic, paralinguistic and extralinguistic components. Step-by-step teaching of emotional intonation can occur due to carefully designed exercises: pre-communicative (receptive: recognition, differentiation and reproductive: imitation, imitation with a key, substitution, transformation, sounding) and communicative

(productive: sounding and dramatisation); paused and synchronous. Experimental training confirmed the feasibility of using video as an independent technical tool at all stages of emotional intonation training; audio performs a supporting role to record students' speech for analysis and evaluation. The proposed approach – teaching emotional English intonation with video shows high validity and effectiveness. This research has contributed to the improvement of teaching English intonation.

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ВИКОРИСТАННЯ ВІДЕОКУРСІВ У НАВЧАННІ ЕМОЦІЙНОЇ АНГЛІЙСЬКОЇ ІНТОНАЦІЇ

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Дослідження зосереджено на навчанні емоційної англійської інтонації за допомогою відео, оскільки це питання не достатньо представлено в науковій літературі. Стаття наводить практичний підхід до навчання англійської інтонації за допомогою засобів ІКТ, підтверджений експериментально та на практиці під час викладання курсу «Фонетика англійської мови» в університеті. Стаття написана на основі дисертації автора «Навчання емоційно-модальної інтонації з використанням відео» (2009). Висвітлюючи лінгвопсихологічні особливості емоційного інтонування, такий підхід до навчання інтонації забезпечує рівні умови для студентів із зоровим і слуховим типами сприйняття інформації для розпізнавання емоційних інтонаційних моделей у спілкуванні за допомогою навчальних відеокурсів. Поетапне навчання емоційної інтонації ґрунтується на ретельно розроблених вправах. Також наведено приклади вправ з детальним описом діяльності студентів. Після експериментального навчання всі 60 (100%) студентів досягли рівня навченості «досвідчений» і «поглиблений». Дослідження показало, що запропонований метод навчання може призвести до кращого розпізнавання та більш точного використання емоційної інтонації в мовленні.

Ключові слова: відео; емоційна інтонація; навчання; підхід; університет.