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## A Study on Teaching Intonation Patterns in English from EFL Teachers' Perspectives

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### Abstract

Intonation is such a complex system that each language has its distinctive patterns. Although intonation has an inevitable position in language teaching, most of the non-native teachers are unaware of its prominent role in English language teaching (ELT). Therefore, this paper aims to raise awareness about the significance of English intonation by revealing the views of English as a foreign language (EFL) teacher on teaching stress and intonation in terms of teaching setting, materials and to what extent the patterns of English intonation is integrated in English courses. The study also investigates the English language skills for which EFL teachers find relatively more useful when teaching intonation patterns in English. With this goal in mind, quantitative methodology was followed. Purposeful sampling was adopted, and 222 English teachers participated in the study. An online questionnaire, which consisted of two sections, was administered through Google Forms document to elicit EFL teachers' responses in the 2019-2020 academic term in Biga district of Çanakkale. The data was analyzed statistically using SPSS data editor. The findings indicated that teaching setting and materials are insufficient to teach intonation patterns in English, and that the vast majority of EFL teachers do not touch upon intonation patterns in English classrooms.

**Keywords:** Intonation, stress, English as a foreign language (EFL) teacher, English classrooms.

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## Introduction

Intonation, one of the most significant parts of the suprasegmentals, is said to be among the first aspects of speech that human infants attend to, react to, and produce themselves (Lieberman, 1967). It seems to be easily acquired by children in both first and second language; however, it can be tricky for them to learn a foreign/second language intonation although it appears easy for adults to maintain and retain intonation in their native language. "As one linguist put it, 'Intonation is predictable (if you are a mind reader).'" (Ladefoged, 2006, p. 118). Due to its complexity and difficulty in learning and mastering intonation, it is often a secondary focus in ELT classrooms. Although it was ignored for many years in language teaching, it is slowly gaining recognition as an integral part of language fluency, competence, and proficiency. Stress, pitch and juncture, which are three elements of intonation pose a challenge to Turkish students and teachers, who have profound fossilized intonation errors (Demirezen, 2009).

By using intonation, speakers send different messages. For instance, a declarative sentence can have a surprising or questioning effect with a change in the intonation. Sentence stress and intonation help speakers send the message that they really want to send by working together. Intonation is not what we say, but the way we say it. This means that it is not the choice of the words that conveys the speakers' intention, but rather the manner in which the words are produced. There is a common understanding between speakers of a language about ways of saying things. Although the way of saying something may depend on gesture, facial expression and voice quality, the most significant factor is intonation. We can apply a variety of different meanings according to the intonation patterns that we choose within any context (Eisensohn, 1965).

According to Chun (1988), there are several reasons for the interest that is growing in teaching intonation. First, there have been significant advances in the theory of intonation and its representation in theoretical linguistics. Second, domains of traditional linguistics expanded from sounds, words, and sentences to entire texts, discourses, and interactions which are larger units of enquiry. Third, applied linguistics has grown to emphasize communicative function rather than linguistics form.

Celce-Murcia et al. (1996, p. 152) proposes that "word and sentence stress combine to create the rhythm of an English utterance- that is, the regular, patterned beat of stressed and unstressed syllables and pauses." Thus, sentence stress is the music of spoken English. Sentence stress is what gives English its rhythm or 'beat'. It can be an accent on certain words within a sentence. In most sentences there are two types of words: content words and function words. Content words are emphasized with primary, secondary or tertiary stress since they are the key words of a sentence, and the most important words that carry the meaning or sense. If you remove the function words, you will probably still understand the sentence because function words are not very important. Therefore, they are emphasized with weak stress. The markings of stress phonemes are presented as follows:

“ / / / primary stress phoneme  
 / ^ / secondary stress phoneme  
 / \ / tertiary stress phoneme  
 / v / weak stress phoneme ”

(Demirezen 1986, p.110).

Content words are nouns, main verbs, adjectives, interrogatives, adverbs and adverbial particles. They are normally emphasized. Function words are articles, auxiliary verbs, pronouns, prepositions, conjunctions, and possessive and demonstrative adjectives. These words normally receive a weak stress or they are unstressed (Celce-Murcia et., 1996). On the other hand, the stress phonemes can be arranged according to the words that are more significant than the others. For example,

- “Send me money, and I’ll buy a car”. In this sentence, the nouns receive the primary stress.
- “Send me money, and I’ll buy a car.” In this sample, the verbs are emphasized.
- “Send me money, and I’ll buy a car”. In this example, the pronouns are stressed, and receive the primary stress. These shifts may usually occur since the speaker may want to highlight different

parts of a speech.

The average teacher, in fact, is uncomfortable with intonation, treating it as a difficult subject, difficult to isolate, to describe, and to formulate its rules, which will allow the students to generate appropriate examples for themselves (Woolard, 1993). However, his/her main objective in teaching intonation should be to teach his/her learners that the intonation and stress patterns of the new language are just as important as the sounds of the vowels and consonants. It is just as necessary for the learner to achieve mastery of stress and intonation, as it is for him to say each individual word properly. So, not only would the listeners understand him/her, but he also would understand what he/she hears.

English people rarely speak in a monotone. The sounds produced by the English are mostly variable, with the voice rising and falling, and hearers get a variety of melodies (Kreidler, 1989). It can be said that English speech is like music since it uses changes in pitch. Speakers of English make their voice higher or lower deliberately to change the pitch of their voice as they speak like singers, they can jump up in pitch. Thus, speech has a melody called intonation (Kenworthy, 1987). Robinett (1978, p. 15) states that "intonation is the term used to describe the pitch or melody pattern of any group of words." The group of words that are involved is known as the "intonational group". There are two basic melodies of intonation that can be combined in various ways. Basic intonation melodies are rise-fall, rise-fall-rise, fall-rise-fall, etc. According to Eisenson (1965), patterned vocal variation or intonation is an inherent feature of almost all spoken languages. The melody of English speech is determined in part by conventions of sentence formation and by the mood. Furthermore, subjective responses of the speaker to the content of his speech and the overall speech situation can determine the intonation of English.

Taylor (1993, p. 105) argues that "intonation is a fleeting phenomenon which is hard to catch or to bring into conscious awareness." Besides, there is no one-to-one correspondence between what is said and how it is realized in intonation. It is a striking fact that a sentence of just four or five words can be uttered with many different intonation patterns as there are words. As Tench (1981, p. 69) says "Intonation requires separate treatment in the discussion of pronunciation". Unfortunately, most teachers do not know the forms and functions of intonation; consequently, they are unaware of its significance. Moreover, intonation causes problems for teachers since there are no rules but tendencies. Thus, many English teachers feel that intonation cannot be taught due to the fact that it is complex and intangible. In addition, many guides to pronunciation help intonation less than consonants, vowels, diphthongs and the word accents. Sadly, no language has a writing system that adequately represents the intonation of its utterances. However, English language learners are lucky because punctuation marks, italics, underscoring and upper case letters can crack this problem to some extent. Thus, learners should regard the intonation as the "punctuation of spoken English" (Taylor, 1993, p. 78).

Linguists have divided intonation into various parameters. Firstly, there is the question of where to put the emphasis; for example, 'I love her' (not someone else) or "I love her" (not hate). This aspect has been referred to as tonicity and the emphasis itself may be called *stress* or *prominence*. Secondly, there is the way in which an English utterance is broken up into chunks (breath groups). For instance, "I love her, and she loves me" is said in two chunks. These chunks that indicate the pauses between words, phrases or sentences are called *terminal juncture*. According to Demirezen (1986), there are three types of terminal juncture. These are Sustained Terminal junctures and Falling Terminal junctures. Lastly, *pitch* is determined by the frequency of vibration at which air waves strike the ear drum. Changes in pitch cause varying intonation patterns. Pitch is often a personal or individual matter on advanced levels. As a result of this, pitch and the resultant intonation vary greatly in form by carrying various emotional overtones (Robinett, 1978).

It should first be pointed out that we have to distinguish between word stress and sentence stress. The former is concerned with the stressing of individual words of two or more syllables when they are pronounced in isolation. Sentence stress means the stress that is put on words of one or more syllables to indicate their importance in relation to other words in a sentence (Wijk, 1966).

### **Functions of Intonation**

It can be asserted that there is a contribution of the intonation of an utterance to the meaning of the utterance in a significant way. Brown (1977, p. 84) states that "On the other hand, it is frequently the case that no one is quite sure how much has to be included within the term 'intonation'." Intonation is a rag-bag term for any variable that expresses the speaker's attitude to what he is saying.

According to Hubbard (1983), there are two basic functions of intonation. One of them indicates grammatical meaning, in much the same way as punctuation does in the written language. Intonation also indicates the speaker's attitude as we speak which add a special kind of meaning to spoken language.

Stress and intonation can change meaning. It can be barely seen with compound sentences, e.g.

(1) "She washed and brushed her hair

(2) She washed and brushed her hair"

(Tench, 1996, p. 22).

In (1) hair is assumed to be the direct object complementing both '*washed*' and '*brushed*'; thus, '*washed*' (and brushed) is transitive. However, in (2) the word '*hair*' is assumed to be the direct object complementing '*brushed*' only with an intonation unit boundary immediately after '*washed*'. Thus, it leaves "*washed*" as intransitive in the sense of simply washing oneself, presumably only hands and face but not hair. Therefore, (2) means that the person washed herself, but presumably not her hair.

(3) "She dressed and fed the baby

(4) She dressed and fed the baby "

(Tench 1996, p. 22).

Similarly, in (3) "*dressed*" and "*fed*" are transitive while in (4) only "*fed*" is transitive, but "*dressed*" is intransitive.

Intonation, thus, makes the distinction between a transitive and intransitive use of the verbs. The functions of intonation are closely linked to each other and overlap each other. Roach (1983) refers to the type of relation between the functions of intonation as syntagmatic function. Finally, these functions cannot be separated from each other. Perhaps the most important function of intonation is to convey pieces of information as the speakers conceive them (Kenworthy, 1987).

### **The Study in Junctures**

Juncture, which is known as Terminal Juncture, is used to show the pauses in a speech. There are three types of junctures: Sustained Terminal Juncture, Rising Terminal Juncture and Falling Terminal Juncture (Demirezen, 1986, 114-115). These junctures are symbolized as follows:

"/ → / Sustained Terminal Juncture

/ ↑ / Rising Terminal Juncture

/ ↓ / Falling Terminal Juncture"

(Demirezen, 1986, p. 115).

Sustained Terminal Juncture is largely used in spoken English. Let's briefly summarize the places of sentences where the Sustained Terminal Juncture is used. Sustained Terminal Juncture is used to indicate breath groups between main and subordinate clauses. For example,

"He was very mean although he was very rich."

It is also used in noun clauses and appositives to show pauses, e.g.

"I thought that you had lied."

"Mehmet my old friend visited me."

We can also see Sustained Terminal Juncture in defining and non-defining clauses, e.g.

"My brother who is a fan is a supporter of Galatasaray."

(Non-defining).

"My brother who is a fan is a supporter of Galatasaray." (Defining).

(Çelik, 1999, p. 4)

Furthermore, in sentential adverbs and sentence connectors, we use Sustained Falling Juncture to show where the speakers pause, e.g.

“Unfortunately he couldn't pass the exam.”

“Furthermore it is the real problem of Istanbul.”

Sustained Terminal juncture is also used in compound sentences. e.g.

“I come home and had a shower.”

(Çelik, 1999, p. 5)

According to Demirezen (1986, p. 115) Rising Terminal Juncture is used in listing, counting (except the last item), questions and statements used for questions, e.g.

“I saw Fatma Girik Ayhan Işık Fatma Girik ”

“four three two one”

“Will you kiss me ”

“You will kiss me ”

Falling Terminal Juncture is used in statements and Wh-questions, e.g.

“I love you ”

“Why do you love me ”

Juncture, as seen in the examples above, have an important place in teaching intonation. It divides the word groups, phrases or sentences to help listeners comprehend accurately what the speaker intends to say.

### **Pitch**

Pitch is defined as the relative height of speech sounds as perceived by a listener and is what we are hearing when we refer to a voice being “high” or “low”. The varying pitch levels throughout an utterance from what we hear as intonation: the “falling” or “rising” of the voice (Cruttenden, 1986). Pitch refers to the relative frequency of vibration of the vocal cords. That is to say, ‘high pitch’ means rapid vibration, ‘low pitch’ means slow vibration; ‘rising’ and ‘falling’ indicate increasing and decreasing velocity, respectively (Kreidler, 1989).

The movement of pitch within an intonation unit is referred to as the intonation contour of that unit Englishmen distinguish four level of phonetic pitch in English:

“/ 1 / : Low pitch phoneme

/ 2 / : Normal pitch phoneme

/ 3 / : High pitch phoneme”

(Celce-Murcia et al., 1996, p. 184).

The two principal intonation patterns of English are the “rising-falling” and “rising” intonation patterns. These should be introduced and practiced as early as possible in teaching intonation (Finocchiaro, 1958). The rising falling intonation pattern is also known as declarative pattern and shown as /2 3 1/ pattern. The /2 3 1/ intonation pattern is used in statements in replies to questions, in Wh-questions, in commands and in tag questions seeking confirmation (Bolinger, 1989).

I'm going downtown

Yes I do

Who will kill

Pass me the salt

You lost your pen, didn't you

There are two important things to know about sentences that include two or more independent clauses: Each clause has one primary stress, and the sound of the voice does not actually stop between clauses. The first clause takes the /2 3 2/ pattern and the last clause takes /2 3 1/ pattern if it is a declarative pattern. e.g.

I ate the food but I wasn't hungry

According to Paulston (1976, p. 94), “/2 3 3/ pattern is the pattern for yes-no questions, or any questions with statement word order.” For instance,

“Are you going

You are not ready ↑”

(Paulston 1976, p. 95).

We also use /2 3 3/ pattern in a series, tag questions seeking information, e.g.

“I have a pen a pencil and a ruler

You have a pen don't you”

(Finocchiaro, 1958, p. 107).

Finally, sentence stress, juncture and pitch all form the basic patterns of intonation. In case one of them is neglected, a student may fail in mastering intonation. Students should attach importance to sentence stress, juncture and pitch in the same degree. Without any of them, the communication would break down.

### **Difficulties in Teaching Intonation**

Teaching stress and intonation, in fact, occupies a subordinate place in many classrooms although all language teaching experts today agree that the learner of English as a second language must be able to use and respond properly to the features of stress and intonation. Besides, Brown (1977, p. 172) states that “Writers are now convinced of the importance of suprasegmentals in pronunciation” and argues for more attention to intonation in the classroom. Teachers do not give as much importance to intonation features as they give to consonants and vowels. This has quite obvious reasons.

Firstly, the English writing system, as every English teacher knows, does not represent intonation or stress in anyway at all aside from the punctuation and occasional use of special type to show emphasis. Cruttenden (1986, p. 181) emphasizes that “For many uses of punctuation indeed there is no intonational equivalent”. Punctuation is generally prescribed according to grammatical rule rather than to mirror intonation. Neither the teacher nor the student can count on much guidance from ordinary orthography, insofar as stress and intonation are concerned. Furthermore, intonation and stress markings are difficult and expensive to print, and they also cover the page with markings that are difficult to recognize (Bradford, 1988).

Secondly, non-native English teachers do not have the opportunity to become acquainted with an analysis of intonation patterns in scientific terms. Teachers find it difficult to describe an intonation contour in words since it is just as troublesome as describing a melody without singing it. Unless the teachers have a linguistic training, they may not have an objective knowledge of intonation and stress phenomena. What they know all is that punctuation changes the tone of voice in some way.

Thirdly, intonation is not usually brought to the level of consciousness. Intonation patterns are planned at a subconscious level in the speech of native speaker. Before he/she decides what he will say, the intonation patterns are arranged in the speaker's mind. Thus, it is intrinsically challenging to make a learner manipulate intonation consciously without jeopardizing the naturalness of his/her speech (Bradford, 1988).

Lastly, according to Kreidler (1989, p. 182), “Contrary to popular belief, all analysts of English intonation have insisted that there is no melody which is exclusively associated with one type of sentence.” This is a really challenging problem for non-native students. Normally, rising-falling intonation is used in simple statements, requests, commands, Wh-questions, tag questions seeking confirmation. Rising intonation is used in inverted questions, series, tag questions, direct address, tag questions seeking information (Finocchiaro, 1958). Nevertheless, some simple statements do not have rising-falling intonation of /2-3-1/ type when they are used within a compound sentence. Instead, they are applied /2-3-2/ intonation type (1-2). What is more, simple statements can also have a rising intonation when they function as questions. Then, they have /2-3-3/ intonation type, but they have /2-3-2/ intonation pattern again (3-4) when they are the first clause in a compound sentence.

1. I saw her (simple sentence)
2. I saw her and I kissed her (compound sentence)
3. You saw her
4. You saw her and you kissed her

Requests and commands, normally, have the rising-falling intonation patterns of /2-3-1/. However, when the request or the command sentence is used as the first clause in a compound



sentence, it is applied the /2-3-2/ intonation type (5-6).

- (1) Write me a letter
- (2) Write me a letter and        post the letter

Students learn that Wh-questions take rising-falling intonation with /2-3-1/ pattern. They also know that inverted questions, that is, yes-no questions with question order are applied rising intonation with /2-3-3/ pattern. On the other hand, when a Wh-question or inverted question precede the other clause, they still have /2-3-2/ intonation pattern (7-10).

- (3) Why did you kick me
- (4) Why did you eat it        and when did you eat it
- (5) Can I go out
- (6) Can I go out        and can I have a sandwich

In compound sentences, each clause has its own intonation pattern. These intonation patterns almost correspond to the rules given above. That is, each clause may terminate in rising intonation or rising-falling intonation. This, of course, depends on its particular syntax. As seen above, the fall frequently terminates at level /2/ when there is a non-final clause (Celce-Murcia et al., 1996). Due to such difficulties, both teachers and students need suggestions for cracking problems relating to intonation.

### **Research Questions**

1. What do EFL teachers think about materials and teaching setting for intonation patterns in English classrooms?
2. How often do EFL teachers integrate stress and intonation patterns in English classrooms?
3. What language skills do EFL teachers think would relatively more useful when teaching intonation patterns in English?

## **Methodology**

### **Research Design**

The data in this descriptive study were analyzed by using a quantitative research design. Based on Hamad and Muhammad's (2018) questionnaires, the researcher created a Google Forms form to collect the data.

### **Participants**

The total number of participants in the study is 222 constituting of 46 females and 176 males, who serve as English language teachers in Biga / Çanakkale. The participants involve a number of 104 teachers who work at a primary school, a number of 63 teachers who work at a middle school, a number of 45 teachers who work at a high school and a number of 11 teachers who work at other institutions.

### **Data Collection Tools**

After a review of questionnaires related to teaching intonation patterns in English, it was concluded that the questionnaire developed by Hamad and Muhammad (2018) seemed the most appropriate for the present study. To achieve the validity, it was trialed in the Turkish milieu before some items were derived from the questionnaire by the help of an ELT department staff member. After the questionnaire was analyzed, it was found that some changes were required in some of the items. Final version of the questionnaire was administered through Google Forms.

### **Data Analysis**

The data analysis methods were utilized with the help of SPSS 22 for Windows. Descriptive statistics was applied to find out EFL teachers' perspectives about teaching setting and materials, to what extent EFL teachers integrate English stress and intonation patterns, and which language skills EFL teachers would think relatively more useful when teaching intonation patterns in English

classrooms. The study results were analyzed by descriptive and frequency statistics for the demographic questions and the other parts of the questionnaires.

### Results

**Table 1. Survey Results on the Use of Materials and Teaching Setting for Teaching Intonation Patterns in English**

Items	Not at all	Not much	Very	Excellently
1. Are English textbooks sufficient for teaching English intonation and stress?	$\frac{137}{62.3\%}$	$\frac{45}{20.5\%}$	$\frac{5}{2.3\%}$	$\frac{33}{15\%}$
2. Is the classroom layout convenient for teaching English intonation?	$\frac{128}{62.1\%}$	$\frac{29}{14.1\%}$	$\frac{17}{8.3\%}$	$\frac{32}{15.5\%}$
3. Is the timing of English language courses sufficient for teaching English intonation and stress?	$\frac{78}{78\%}$	$\frac{9}{9\%}$	$\frac{0}{0\%}$	$\frac{13}{13\%}$
4. Is the population of English classrooms convenient to teach English intonation and stress?	$\frac{76}{76.8\%}$	$\frac{16}{16.2\%}$	$\frac{5}{5.1\%}$	$\frac{2}{2\%}$

Table 1 indicates the English teachers' views about teaching setting that involve the classroom layout, timing of the courses, population of the classrooms and textbooks for teaching intonation patterns in English classrooms. As can be clearly seen, the vast majority of the English teachers ( $f = 137 / 62\%$ ) tend to believe that the textbooks applied are insufficient, while only a small minority of ( $f = 5 / 2.3\%$ ) of the English teachers assert that the textbooks are very sufficient to teach intonation patterns in English. In addition, the items related to teaching setting, namely item 2, 3 and 4 are negatively seen by an overwhelming majority of the English teachers.

**Table 2. Survey Results on the Integration of English Stress and Intonation Patterns in English Courses in terms of Frequency**

Items	Never	Sometimes	Always
5. To what extent do you use didactic materials for teaching English stress and intonation?	$\frac{120}{62.2\%}$	$\frac{28}{14.5\%}$	$\frac{45}{23.3\%}$



6. To what extent do you use the patterns of English intonation?	87	13	50
	58%	8.7%	33.3%
7. To what extent do you use yourself as a model for teaching English intonation?	127	8	58
	65.8%	4.1%	30.1%
8. To what extent do you teach English intonation in pair and group work?	143	34	16
	74.1%	17.6%	8.3%
9. To what extent do you explain the importance of English stress intonation?	127	26	40
	65.8%	13.5%	20.7%
10. To what extent do you provide feedback on your learners' English stress and intonation?	141	8	44
	73.1%	22.8%	4.1%

Table 2 demonstrates the extent to which teachers spend time teaching English stress and intonation patterns in English classrooms. It seems that the great majority of the respondents are on the negative side on integrating stress and intonation patterns in English classrooms. For example, according to the table, the majority of English teachers ( $f = 143$ , 74.1%) do not include English stress and intonation patterns in pair and group activities, while only a small percentage do it all the time. The table also indicates that the majority of English teachers state that they do not see themselves as someone to be taken as a model in teaching English stress and intonation patterns ( $f = 127$ , 65.8%), whereas only a small minority ( $f = 16$ , 8.3%) of the EFL teachers sometimes regard themselves as a model for teaching English stress and intonation patterns.

**Table 3. Distribution of English Language Skills for which EFL Teachers Find Relatively More Useful When Teaching Intonation Patterns in English**

Options	EFL teachers (%)	F
Reading	33	33
Writing	0	0
Listening	7	7

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Speaking	47	47
Grammar	0	0
Vocabulary	13	13

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**\*More than one skill may have been marked.**

Table 3 provides information about the English teachers' opinions about which skills would be relatively more useful when teaching intonation patterns in English classrooms. It is clearly seen that the great majority of the English teachers ( $f = 47, 47\%$ ) think that speaking is more useful than the other English language skills when teaching intonation patterns in English. As regards the other options, the second priority of the English teachers is reading ( $f = 33, 33\%$ ). Apparently, vocabulary ( $f = 13, 13\%$ ) and listening skills ( $f = 7, 7\%$ ) are marked not high in number. On the other hand, the ratio is 0% for grammar and writing skills.

### **Discussion**

The findings of the first part of the questionnaire proved that the majority of the EFL teachers do not deem the classroom materials and teaching situation are not sufficient enough to teach intonation patterns in English classrooms. This finding, in particular, is bearing consistent with the study of Hamad and Muhammad (2018) in terms of students' responses regarding teaching setting. Moreover, the findings showed that the majority of the EFL teachers do not deem English textbooks to teach intonation patterns in English. This is bolstered by a finding in Kumaki's (2003) study, which has revealed that the handling of intonation in authorized English textbooks is mostly grammatical rather than attitudinal or discourse, and that teachers' views on intonation treatment are almost identical to those of the textbooks, despite the fact that they rarely teach intonation in lessons.

The findings of the second part of the questionnaire showed that the vast majority of EFL teachers never resort to utilizing English stress and intonation patterns when teaching English. More specifically, the majority of EFL teachers never regard themselves as competent in teaching English stress intonation patterns, and that they never carry out activities to teach the patterns of English stress and intonation patterns in English classrooms. This finding might be due to the fact that none of the English textbooks include teaching intonation patterns adequately. Additionally, another reason for this finding might be that EFL teachers do not have enough awareness of intonation. Similarly, the study implemented by Cheng and Luo (2020) have found similar results in that the development of awareness of college students depends on a number of methods that teachers can do in classroom teaching.

As for the findings of the third part of the questionnaire, the findings proved that the vast majority of EFL teachers find speaking and reading skills relatively more beneficial than the other language skills in teaching intonation patterns in English; however, grammar and writing skills were not found useful in teaching intonation patterns in English. This finding implies that activities which can refine productive skills should be designed to integrate English intonation patterns in English classrooms. In the study of Yıldız Çelik and Kodan (2020), primary school teachers reported that their students, who were not native Turkish speakers, struggled with vocalisation and pronunciation of Turkish words, and they made reading errors such mixing up letters or syllables and reading without paying attention to accent and intonation patterns in Turkish.

### **Conclusion and Recommendations**

The current study shed light on the EFL teachers' perspectives about the setting, the teaching materials, the extent to which EFL teachers integrate intonation patterns in English. The study also investigated the English language skills for which EFL teachers find relatively more useful when teaching intonation patterns in English. It has been concluded that teaching setting and materials are

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not sufficient to teach intonation patterns in English, and that most EFL teachers do not dwell on English intonation and stress when teaching English. These results unraveled a lack of principled attention to teaching intonation patterns in English within the design and implementation of EFL curriculum.

It is essential to remember that starting on the complex area of intonation can be discouraging for students. A certain amount of difficulty is inevitable, and the teachers should try to convert this difficulty into an advantage by allowing students to play with intonation. Learning intonation, especially intonation of compound sentences, is so complex that the teacher should consider what types of exercises and activities will provide the most opportunity for practice and exploration. The teacher should create a sense of progress within the classroom. It is important, too, that the learners are allowed to practice the intonation of compound sentences together or alone after the teacher's instruction. If they feel less pressurized, both the extrovert and the introvert students will participate in learning and practising intonation patterns in English. Once the learners have the chance to practice, explore, experiment, and gain confidence with the intonation of compound sentences, they can continue to study more complex structures of English, such as complex and compound-complex sentences.

Teaching intonation patterns is crucial in ELT; however, teachers may encounter many difficulties which can impede the teaching intonation patterns in English. As such, there are plenty of techniques that help teachers with solving the problems related to teaching intonation patterns in English. To increase efficiency, teachers should utilize as many techniques as they can. If they can manage a full participation of the students in the classroom, the course will reach its goal. An adequate analysis and practice of English intonation in relation to stress, pitch, and, particularly, juncture is required in Turkish teacher education curricula. There are no good textbooks to use in English courses (Demirezen, 2009).

Finally, considering the previous studies in the literature, this subject has not been sufficiently researched. While most of these studies are about methods of teaching intonation and how to teach intonation, there is little research about the perspectives of EFL teachers on teaching English intonation. Therefore, experimental studies can be done on the teaching of stress, pitch and juncture, which are three important elements of intonation. Qualitative studies can be carried out in this field to explore both the views of English teachers and students.

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