

CHAPTER II

LITERATURE REVIEW

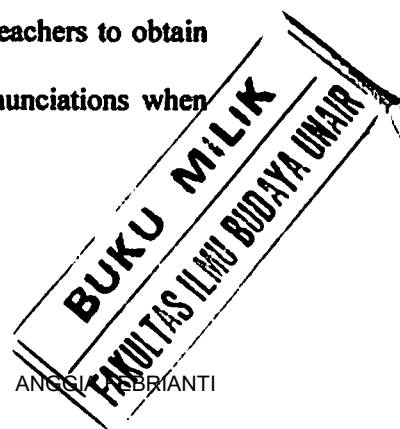
2.1. Theoretical Framework

2.1.1. The Speech Characteristic of the Teacher

Teacher's speech is commonly named as *teacher's talk*. According to Cook (1989 cited in Dong-lin, 2008), sometimes teacher's talk can be called as *teacher's language*, *teacher's speech*, or *teacher's utterances*. Despite those different terms, they have the same characteristics. They are all the words spoken by the teacher in class activities. Cook also stated that teacher's speech refers to the amount of speech supplied by the teacher rather than the students.

According to Lynch (1996), there are several roles of teachers that must be executed comprehensively in class, particularly when the teachers give some input through their explanations. Those roles are as a provider of input, a facilitator of communication, and an instructor. Comprehension processes possess a bundle of different processes. Among others are by decoding the sounds the teacher is making, recognizing what they are talking about, interfering things that have been left unstated, and interpreting what the implications are.

Regarding the role of a special teacher as an instructor, the quality of providing instruction and explanation for the lesson plays an important role in interactive activities in class. One of the ways for the special teachers to obtain students' full attention is by using loud voices and clear pronunciations when



by using teaching tools, such as plastic fruits, alphabets fruits, and many other tools. As the result of the appropriate methods in teaching, mentally retarded students can understand the lessons easily, respond to the teachers' questions, and produce the output correctly (Arends, 2009).

According to Chaudron (1988 cited in Dong-lin, 2008), the speech used in class is characteristically modified in four areas: *phonology*, *lexis*, *syntax*, and *discourse*. They are defined as follows: (1) the rate of speech appears to be slower, (2) the pauses are more frequent and longer, (3) the pronunciation tends to be exaggerated and simplified, (4) the vocabulary used is more basic, and new words are avoided, (5) the degree of subordination is slower, (6) more declaratives and statements are used instead of giving questions, and (7) self repetition is more frequent.

Based on the purpose of the study, the writer focuses on the teacher's speech characteristics, which is the intonation.

2.1.2. Intonation

According to Halliday (1989) all natural speech, in any language, is always indicated by dialogues. Every dialogue has various intonation patterns and rhythm. Halliday also states that intonation is the melodic movement, including the rise and fall in pitch. Thus, it is also called as melody of speech.

Therefore, speech is not just a sequence of speech sounds. There are features of speech that extend over a number of speech sounds or a number of syllables or even whole utterances. Wells (2006:3) states that intonation is also known as the *prosodic* (or *suprasegmental*) characteristics of speech. The

characteristics consist of pitch, loudness, and speed (or tempo, or speech rate; its inverse is the duration of the constituent segments). The rhythm of speech is followed by the stretches of silence (pause) to separate the flow of speech.

As further remarks, Wells (2006:5) states that intonation is partly universal (= the same in all languages), but also partly language-specific (= differing from one language to another). Languages differ in the intonation patterns they use, and in the extent to which they rely on intonation to convey aspects of meaning. These probably apply to all human societies that the speakers speed up their talks when they are excited or impatient and slow down when they are being thoughtful or very serious.

Those characteristics may have an effect on the meaning of each sentence by indicating different of sentence types, such as statements or questions. The different indicator of human sentences is the contribution they make to discourse as Halliday (1989) states that the particular function of intonation has various tendencies that can be applied to all meaning. As a general rule, intonation encodes some aspects of the wording and directly expresses contrasts in meaning.

Hence, Wells (2006) added that intonation patterns may also signify the attitude or relation between the speaker and the hearer as well as various contextual features. Though intonation is a phonological feature, its meaning may assume within the province of syntax and pragmatics. Intonation patterns differ quite substantially among different dialects of certain language. However, the important points are that intonation is structural, just as lexical tone (has lexical function – the variety of tone), and morphological paradigms (Gussenhoven, 2004: 22).

According to Halim (1984), in Indonesian language, intonation or prosodic feature has a close relationship with sentence structure and sentence interrelation within a text. The intonation and its relationship with sentence must be examined in order to understand its context.

There are two descriptions of phonology interpretations: segmental phonology and non-segmental phonology or prosody. It is produced through the utterances and formed by the phonology component in grammar of a language. Segmental and non-segmental phonology are closely related and cannot be separated. It happens simultaneously.

Halim notices that intonation is controlled by the sub-component of intonation, while phonology components of grammar are produced and describe through pitch, stress, and pause which carry meaning. Intonation has two functions: (1) grammatical function and (2) emotional function. It also happens simultaneously. The grammatical function is primary, while, the emotional function is secondary.

A sentence needs to have intonation which is function grammatically. However, a sentence may have no intonation characteristics to explain the emotion or the attitude of the speaker. It is often called normal intonation or having no variation in the sentence. If we take a sentence which is grammatically meaningful, the speaker and hearer can change the intonation patterns to state their emotions. It is used by adding or reducing the interval and raising or falling the tones.

2.1.3. The Characteristic of Intonation in Indonesian Language

According to the theory of Halim (1984), the characteristic of Indonesian language is that it needs a hierarchical introduction to the four units of distinctive intonations, as follow:

1. Intonation pattern (total)
2. Group of stresses
3. Contours both pre-contour and main contour or primary contour
4. Intonation of phoneme, pitch, stress, and pause.

As stated by Halim (1984) each unit is related and signified by the next or the lower unit, except for the lowest unit. Therefore, an intonation pattern consists of one or more stresses. A group of stresses has either one primary contour or several pre-contours with one primary contour. Both contours are initially followed by pitch, but only the primary contour which contains stress. The definition of the units has segmental meaning. It means that there are limitations to separate the units.

In Indonesian language as stated by Halim (1984), there are three contrastive pitches: high, neutral or middle, and low. Neutral tone is tone where the first stress is placed. High tone is relatively higher than neutral tone. Low tone is lower than neutral and high tones.

In addition, Halim also states that the formula of those tones is emerged by conventional substitution technique. Certain tone is inserted and substituted another tone in a slot in order to maintain the structure from changes. If the substitution creates appropriate changing of meaning, so, the two tones are contrastive. The slot is represented by the sign of [_____] to put the replaced and

the replacing tones. The substitution of the three tones contains differences grammatically. Therefore, high, neutral, and low tones are contrastive in Indonesian language.

In other words, Halim concludes that there are three contours of simple intonation in Indonesian language. Those are fall, rise, and endure, also complex contour rise-fall. There is no contrast created by fall and raise-fall tones movement. It is simply explained that the fall tone gets syntactic pulse while fall-raise tones emerge because of the speaker's emotion. It can be assumed from the conclusion that particle as tone pattern is a wave or tones movements and has interrelation each other without any rejection. It must be reflected trough notation. The rise and fall tones are not signed the interval itself also the raise is not signed the interval of the raising itself. Even, the patterns of tones cannot show the movement of the tones. It depends on the finalization of the stressed syllable.

As stated by Halim (1984), there is no proof to say that raise and endure contours have contrastive relationship with sentence structure in Indonesian language. Therefore, it can be assumed that those contours is the form of resemble contour, called rise because those contours are mostly signed as rising tones.

From the previous explanation, according to the definition of Wells (2006) there are various kinds of the types of intonation pattern. For examples, in falling tones consist of high fall, low fall, and rise-fall. In non-falling tones consist of high rises, low rises, mid-levels, fall-rises. However, the basic distinction of intonation types based on his theory only consists of fall, rise, and fall-rise intonation. While, according to the theory of Halim (1984) the types of intonation are divided into three contrastive pitches: high, neutral or middle, and low. There

is no contrast created by fall and raise-fall tones movement. In other words, Halim concludes that there are three contours of simple intonation in Indonesian language. Those are fall, rise, and endure, also complex contour rise-fall. Hence, to accomplishing this study the writer uses theory from Wells (2006) because his theory is more appropriate than Halim's theory. In Wells classification of the intonation types, there are fall-rise intonation that occasionally used by the teacher observed in this study. While, it does not include in Halim's classification of intonation types because Halim only classifies the intonation types occurred in intonation of Indonesian language based on fall, rise and endure, also complex contour rise-fall. In addition, the theory of Wells is more update than in Halim's.

2.1.4. The Linguistic of Intonation Systems

Wells (2006) defines how to divide the material into chunks, what is to be accented, and what tones are to be used, as the linguistic intonation systems are known as **tonality, tonicity, and tone** (may be called as *the three Ts*).

- a. **Tonality (or chunking):** the first matter that has to be decided by the speakers is to divide the spoken material into chunks. These chunks are associated with the intonation patterns. Known as *Intonation Phrases* or **IPs**. Each IP in an utterance has its own intonation pattern (or 'tune'). Mainly, the speakers make each clause into a separate IP. It will be considered as: the symbols | and || represent the boundaries between IPs. For example:

Because I love languages | I'm studying intonation. || When I've finished this book, | I'll know a lot more about it.

However, there are many cases where different kinds of chunking are possibly occurred. For example, if a speaker wants to say: *she doesn't know where he*

is, it is possible to say the whole utterance has a single IP or one intonation pattern. But, it also can be divided as:

She doesn't know | where he is.
 She | doesn't know where he is.
 She doesn't | know where he is.
 She | doesn't know | where he is.

- b. **Tonicity (or accentuation):** the speakers use intonation to emphasize some words that are important to be expressed as the meaning that they want to convey. These are the words on which the speaker focuses on the hearer's attention. To emphasize an important word, can be done by *accent* it. According to Wells, the stressed syllables can be accented. In syllable, the nucleus is the most important accent in the IP. It indicates the final of the focused part of the material. At this point, the anatomy of the Intonation Phrases (IPs) consists of: **Tail, Onset, Head, and Pre-head.**
- c. **Tone:** it is a particular pitch pattern on a syllable. By having decided the tonicity, tone is selected in a suitable location for the nucleus. For example, a speaker wants to say: *you mustn't worry*. It can be chosen between several possible tones as follows:

(Fall) You 'mustn't ↘ worry.
 (Rise) You 'mustn't ↗ worry.
 (Fall-rise) You 'mustn't ˘ worry.

In general, a fall tends to indicate that the information is conveyed, or could be complete. Whereas, a rise or fall-rise tends to indicate that there is something more to occur (either from the same speaker, or from a different speaker). The default tone (= the tone that is used if there are no special circumstances), in which for statements, exclamations, commands, and Wh -

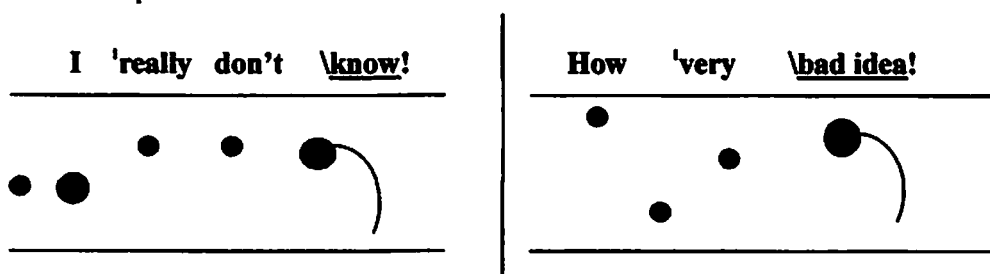
questions is a Fall, but for yes-no questions is a rise. A fall-rise often signals particular implications.

2.1.5. The Types of Intonation Pattern and their meanings

According to Wells (2006), falling and non-falling tones are the basic distinct of nuclear tones in English. There are different kinds of falling tone that consisting of: high fall, low fall, and rise-fall. In the other hand, there are also various kinds of non-falling tone that consist of: high rise, low rise, mid level, and fall-rise. However, the study that proposed by Wells (2006:16) promotes the study of intonation only limits to the falls, rises, and fall-rises.

Wells classifies sentences according to their meanings as shown at statements, questions, exclamations, command, and interjections.

- a. **Falls:** in a falling nuclear tone the pitch of the voice starts relatively high and then moves downwards. The starting point may be placed anywhere from mid to high and the endpoint is low. In identifying the nuclear tone, Wells informs that it must be ignored to all the pitch levels and possible pitch movements, which are found earlier in the intonation phrase. For example:



In the example above, the pitch movement on the nucleus is a Fall.

Even though there is very often a *step up* or even upward movement at the

beginning of the nuclear syllable in pitch. But, as long as the pitch then comes down, it is a falling tone.

As the default tone (or unmarked tone, neutral tone), a **fall** is used for statements, exclamations, wh-questions and commands. On wh-questions (Question-word questions, special questions), can along with non-fall such as a rise or fall-rise. This occurrence may give the effect of making the questions or sentences gentler, friendly, encouraging, and sympathetic. For example, 'when did you ar\underline{rive}? (Definitive fall) Compare to 'when did you ar/\underline{rive}? (Encouraging rise). However, by applying a fall may function as *the definite fall* in expressing confidence, definitely, and unreservedly. Sometimes, a fall can also be used in uttering **declarative questions**. For example: *So we'll be free by \underline{six}, then?* (= Do you mean we'll be free by six?). For other definitive fall can be used as **command**. For examples:

'Stop that \underline{sound}!

'Stand \underline{up} when you answer.

A fall also tends to indicate the **finality**. For example:

'This is a \underline{pen}.

We're \underline{ready}.

In tag question, a fall can be uttered with a rise. In this case, there is an important difference of tone meaning between the two possibilities. With a falling tag the speaker assumes that the other person will agree. For example: The 'view is mag\underline{nificent}, | \underline{isn't} it? (= I'm sure you agree.)

However, in some cases the falling-tone tag has the force of an exclamation. The effect of a tag with fall tone can be used to force the other person to agree. Then, it becomes a way of exercising control. For example:

⇒ 'Daddy, 'can I have some /milk? We'll have to \see, | \won't we?

Moreover, falling tone can also be expressed on the exclamations, consisting of expressions such as surprise, anger, or excitement. Wells also informs that some exclamations have a special grammatical form. In accordance with this form, in English, it can be seen from the use of *what* or *how*. In writing, exclamation is noticed as an exclamation mark. For examples:

'What a \pity!

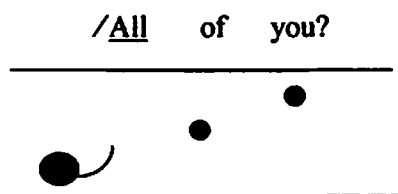
'How \odd!

For other exclamations such as interjections, statements, or yes-no interrogatives are said with an exclamatory fall. For examples:

\Dreadful!

- b. **Rises:** in a rising nuclear tone, the pitch of the voice starts relatively low and then moves upward. The starting point may be anywhere from low to mid, and the endpoint may be anywhere from mid to high. In some cases, there is often a step down in pitch, as it reaches the beginning of the nuclear rise; it still including in a rise tone. If the tail occurs after the nucleus, the rising pitch movement does not happen completely on the nuclear syllable, as in the case of a fall. Hence, a rise is spread over the

nuclear syllable and all the following syllables together with tail. For examples:



As a further remark, Wells also states that rise is used to indicate the concise responses for stimulating further interaction. In accordance with the responses, they also indicate that the superficial social interaction is running well. The independent rises are occurred in declarative questions and in uptalk. In declarative questions, rises have interrogative grammatical form, including *yes-no questions* or *yes-no rise* (or general questions), whether they are as negative or positive questions. For examples:

- You'll be 'coming to /dinner? (= Are you coming for dinner?)

In colloquial speech as: 'Got the /keys? (= 'have you got the /keys?)

In tag question as: 'what does \chaise mean? \Chair, | /doesn't it?

Furthermore, rise tone is used to indicate the **constant-polarity** tag, which means if the main clause is positive the tag is also positive. For example: It's \snowing, | /is it? (\Oh, | I \see.)

On the other hand, rise is often used for short commands (as with statements) to encourage the other speaker to continue and be used for short interjections, in order to invite the other person to speak or to continue speaking. For examples:

(Short commands)

I've got 'something to \tell you. Go /on.

(Short interjection)

I've bought a new hat, darling. Uh-huh. (Tell me about it)

Oh [∨]Mary. /Yes?

- c. **Fall-rises:** in a fall-rise nuclear tone, the pitch of the voice starts relatively high and then moves first downwards and then upwards again. If there is a tail (= syllables after the nucleus), the falling-rising pitch movement is spread over the nucleus and tail. The falling part takes place on the nuclear syllable, or between that syllable and the next. The rising part takes place towards the end of the tail and extends up to the last syllable of the intonation phrases. For example:

A: 'Are you /ready yet?

B: [∨]Almost.

The implicational **fall-rise** is applied to leave the unexpressed reservation to other speaker and the speaker asks for the reservation on the implication to be interpreted. In other word, to make a reservation about what is uttered, a speaker can use fall-rise tones. For examples:

X: *what can we have for \tea?*

Y: *well, we've 'got some [∨]lemons.*

In addition, sometimes fall-rise is also used to indicate a provisional situation about the speaker utterances. The occurrence of this provisional situation is a special case of the implicational fall-rise that is

the speaker produces a statement but at the same time means something.

For example:

Is this the way to mount Bromo? I ^ˈthink so (↓ but I'm ^ˈnot quite sure).

On the other hand, for the use of the fall-rise for **polite correction**, it is applied when someone (the speaker) makes a mistake and we (the listener) want to correct it in a tentative way. For example:

She's coming on Wednesday. On ^ˈThursday.

The fall-rise is often used in **partial statement**; it occurs to some extent statements but still need to be completed. For examples:

So you both live in Milan? ^ˈI do (↓ but ^ˈMary lives in London).

In addition, the use of fall-rise tones are also applied in **implication** that correspond to **negative statements**, whether they have a **definitive fall** or an **implicational (polite-correction) fall-rise**. For examples:

He says they're moving to London. ^ˈNot London.

He ^ˈdidn't say London.

Further, fall-rise tones sometimes are used in **declarative questions**, **warnings (commands)**, **negative commands**, **farewell (informally)**, and in **leading tones** (may be said as the **dependent fall-rise**, to indicate that the conversation still goes on or non-finality indication). For examples:

(In declarative questions)

You ^ˈdidn't go and ^ˈtell him? (= does that mean that you told him?)

(Warnings)

^ˈWait for ^ˈme!

(In negative commands)

^ˈDon't start until you're ^ˈready.

(Informal farewell)

˘See you.

(Dependent fall-rise)

'After ˘lunch | we could 'call on \Mary.

2.2. Review of Related Studies

There are only few studies about input modification of the teacher's speech. The first researcher who examined the teacher's speech modification through phonological linguistic adjustment in the speech was Jitsopha (1994). The other researchers who followed Jitsopha's researches were Owen (1996) and Martinez and Marcoz (2002).

To investigate the teacher's speech modification in phonological adjustment, Jitsopha (1994) observed a native speaker teacher in a class of low level ESL at Center for Applied Linguistic at University of South Australia (CALUSA). He focused the investigation in the eight categories. There are slow rate delivery, more pauses, long pauses, more stresses, clearer articulation, wide pitch range / exaggerated intonation, the use of full form/avoidance of contraction, and less vowel reduction. The data collection technique was non-participant observation, and the verbal interactions were audio-recorded.

The result of the investigation demonstrates that the language in terms of phonology used by the teacher when teaching low-level ESL learners consist of all eight specific categories. The first category is the slower rate delivery, on average the teacher speaks with slow rate of delivery, which is less than 100 words per minute. Second, the teacher uses many pauses to facilitate the learners' comprehension, and to provide time with the pauses to make sure that the learners

could understand what the teacher said. Third, the teacher also uses longer pauses. Forth, with more stresses the teacher often marks the words functioning as key information. Fifth, the teacher uses clearer articulation and more standard style of speech by pronouncing every phoneme and morpheme so clearly. Sixth, the teacher uses exaggerated intonation to mark the key information by using fall, rise, fall/rise, rise/fall, and level tone. Seventh, the teacher seems to avoid contraction. There are some contractions used, but actually the teacher only uses basic contractions which the students have already known. The eight of categories is that every vowel is pronounced with full pronunciation specified in phonetics.

In addition, Jitsopha (1994) also states that the teacher tends to make her language comprehensible for the learners by modifying all the method analyzed. Jitsopha also states that the students became better understood after the teacher modified the utterances with either explanation carrying on phonological adjustment or negotiation of meaning by using all eight specific features ranging from more pauses, prosody, to less vowel-reduction.

Owen (1996) examines the ways in which teachers may modify their language based on the competence of their students to make their input comprehensible. This study focuses on linguistic adjustments that are the pauses, the vocabulary, the address, and the rate of speech. To know the different language modification used, Owen examines one teacher who teaching two different levels of groups of students: the beginner and the advanced group. The data were audio taped and transcribed verbatim.

The results of the comparative analysis support the hypothesis that teachers do modify their speech according to the linguistic ability of their

students. The teacher spoke more to the advanced group of students. The lexical content of teacher speech for both groups of students was simplified but the degree of simplification was less for the advanced group than it was for the beginner's group. Although the teacher did modify the vocabulary content of her input, surprisingly the deciding factor did not seem to be the entire of the students' linguistic level. However, whether the teacher was addressing them as individual or as a group, she seemed to produce more receptive pauses for the advanced group.

Martinez and Marcos (1996) examines the strategies used by teachers to make their input comprehensible and compare the results with the previous research. They examine five primary school teachers, one which is a native teacher and the rest are advanced level of English teacher. The data are collected by audio-video recording, field notes, and interviews.

The result of the study presents the similar features of the EFL teacher's speech with the previous studies in ESL. The teachers tend to speak in short, well-formed sentences, and in simple syntactic structure. They use very simple and common vocabularies, besides an exaggerated intonation, a standard pronunciation, and a slow rate of speech. They more often repeat their own utterances and the students' rather than paraphrase repetition.

Rimawati (2010) examines the teaching strategies performed by the teachers that teach normal and students with special need—in this case is mild mental retarded students. The strategies used by the teachers to make the normal and students with special need comprehend to the teachers' explanation, all are included in input modification. Rimawati examines the speech characteristics of

the general teachers in inclusive classroom, through their intonation, speech rate, and repetition. The data are also collected by video-taping and then converted into WAV file. The result of the study presents the intonation types occurred through teachers' speech during teaching processes and the most frequent types of intonation and repetition. In addition, she uses *praat* software to analyse the intonation types. As the result, the types of intonation observed in the teachers' speech are fall, fall-rise, and rise from the theory of Wells (2006).

In this study, the audio-video recording is also applied in obtaining the data. Instead of using field notes and unstructured interview, the study is supported with authentic data about the students with special need in the special school. The writer also examines the teacher's intonation in different subjects of lessons. Even though the same classification is used in analyzing the teacher's intonation, the writer uses the parameter by means of using software, namely *Praat Software*. The differences between this study and the other previous studies lay on the subject, the location, and the lesson observed. This study examines the use of intonation on teacher's utterances at special school teachers, not English teachers in regular classroom. In this study, the lesson observed is not English language but academic lessons, which are Mathematic, Science, Social, and Bahasa Indonesia, in which the teachers' intonation would mostly occur. As explained before, the teachers have to make the mental retarded students with some learning difficulties understand the lessons well. The analysis of the use of intonation on teacher's speech is considered important and effective to examine the teacher's language input for the students with special need—particularly with mild mental retardation, at a special school.

CHAPTER III

METHOD OF THE STUDY