These new innovations provided the legal framework of a constructive solution of actual problems that it is necessary at the present stage of formation of the system of science and education in Ukraine according to European standards.

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CASE – TECHNOLOGY TO STUDYING HUMAN ANATOMY
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The Conversion to a new educational standard requires the using of modern educational technologies and the forming of professional and general cultural competences. The Case-technology is applied in educational process at the Department of Human Anatomy during the summary sessions. It allows to check and fix the knowledge of a studied section of anatomy. The application of the Case-technology during the summary sessions on the topic of blood supply and innervations of the limb promotes to forming of students’ knowledge of Anatomy and Topography. This ability helps to use them in the future professional activity of the doctor. Moreover, it allows to form an integrated approach in the study of anatomy and topography and the ability to accurately determine the location and projection vessels and nerves to the skin surface.

The Case in Anatomy for students 1–2 years includes the clinical situation, which contains five exercises with missing initial data. To resolve this exercises students need to get additional information from the medical history, instrumental studies, etc. As a complex phenomenon of oral speech, it attracts much attention on the part of specialists from different spheres of knowledge: philologists, linguists, paralinguistic, sociolinguistic, didactic, esthetic, etc. As a complex phenomenon of oral speech, it attracts much attention on the part of specialists from different spheres of knowledge: philologists, linguists, literary critics, art critics, theatrical experts, sociologists, psychologists, acoustic engineers, etc.

The study of intonation is of prime importance for the practice of teaching and learning foreign languages. When one listens to the sound flow of speech in a foreign tongue it is intonation that catches one’s ear first. The concrete meaning of an utterance may not be clear but the overall prosodic pattern of speech can help the non-native speaker decode the emotional state of the speaker and his attitude towards the partner in communication. It is common knowledge already that intonation is most difficult to master in the foreign language learning process. Wrong intonation does not only betray a speaker’s foreign origin and jars upon a native speaker’s ear – it can convey distorted meanings resulting in a serious misunderstanding in the process of communication. In this sense, as many phoneticians point out, intonation is much more important.
than accurately pronounced sounds of a foreign tongue: “English speakers are able to make a good
deal of allowance for imperfect sound-making, but being for the most part aware of the far-reaching
effect of intonation in their own language, they are much less able to make the same allowance for mis-
takenly used tunes” (O’Connor, Arnold 1973: 2).

Intonation studies in Great Britain from the very start were to a great extent pedagogi-
cally oriented. British phoneticians have contributed a lot into the teaching of English intona-
tion to ‘overseas students’. The most well-known book of this kind appeared at the beginning of
the previous century: it was Harold Palmer’s “En-
lish Intonation with Systematic Exercises” (1922).
The work by David Crystal “Prosodic Systems and
Intonation in English” (1969) has turned out to be
the most fundamental work on the theory of supra-
segmentals including the description of English in-
tonation, followed by an outstanding work by Daniel
Hirst “Intonation in British English” (1977). At the
end of the XXth century intonation has stopped to
be the ‘Cinderella’ of the linguistic sciences. The
year of 1986 has turned out to be the Vinage Year in
the intonation research: there appeared three signi-
ficant books – a two-volumed ‘bible’ by the American
linguist Dwight Bolinger (“Intonation and its Parts”
and “Intonation and its Uses”), a monograph by the
British scholar Alan Cruttenden (“Intonation”) and a
book by the German phonetician Elizabeth Couper-
Kühlen (“An Introduction to English Prosody”).

Alan Cruttenden was right in profecying
(1986: 183) that the study of intonation was at a point
from which there is likely to be significant and consist-
ent progress in the next decade or two. He said it was
“an exciting time for intonationalists” (Op. cit.: 184).
The beginning of the XXIst century announced the
arrival of even greater interest in intonation research
(Wells 2006). The goal of intonology nowadays is
to give a description of intonation as a linguistic cat-
egory possessing its own phonetic features and func-
tions, its universal and specific characteristics in oral
speech. Intonation is one of the most important means
of language expression inseparable from lexical and
grammatical characteristics of an utterance. Without
intonation, there is no utterance. Intonation is an es-
sential component of the discourse structure of speech.
It is the music of speech used for both – meaning and
expression, reflected in the attitude of the speaker: “…
every utterance we make contains, in its intonation,
some indication of this attitude. Clearly, the speaker’s
words and grammatical structures are used with the in-
tention of expressing his attitude; but intonation gives
additional information; that is why different actors can
give such widely varying interpretations of the same
role in a play. We may regard the words as a rough
guide to the meaning, and the intonation as giving
greater precision and point, but this is not to say that in-
tonation makes a greater contribution to the whole that
does the verbal structure; indeed the intonation with-
out words would give a very vague impression of the
total meaning. Nevertheless, it does provide important
information which is not contained in any of the other
features of utterances, and without this additional in-
formation there would be many more imprecisions
and ambiguities in English speech than in fact there
are” (O’Connor, Arnold 1973: 5). Sometimes intona-
tion is dispensable but in most cases, it is essential, it
carries the main load in shaping the speaker’s mean-
ing. Elizabeth Couper-Kühlen writes (1986: 209):
“The fact that speakers have the option of giving their
utterances informational, illocutionary, attitudinal and
textual ‘meaning’ with intonational means alone con-
stitutes strong evidence for the function of intonation
in language. This function is not fully ‘distinctive’ in
the classical sense, but it is potentially of such far-
reaching import that students of language can hardly
afford to ignore it”.

Intonation mistakes are the ones that are most
difficult to overcome for a foreign language learner.
The language learner is burdened with his native
tongue intonation knowledge lying dormant in him and
influencing him in the perception of the foreign
tongue intonation patterns. The latter ones are con-
vveying linguistic meanings different from the native
tongue, though sometimes seeming almost the same
in form. The foreign language learner is often misled
by the fact that there are universals in intonation the
melodical component of which is based on the fall
and rise of the voice pitch practically in every one of
the world languages. The language learner does not
at first feel the difference in the tone configuration
and its other parameters pertaining to the supraseg-
mental characteristics of the target language.

On the level of performance, the foreign language
learner is also under the strong influence of his native
tongue intonation habits, which leads to the wrong
suprasegmental organization of the utterance in the
choice of melody, peaks of prominence placement,
placement of pauses, rhythm arrangement of an utter-
ance, etc. The distorted perception of foreign speech
determined by the ‘phonological sive’ of the native
tongue can explain the causes of pronunciation mis-
takes resulting into the foreign quality of oral speech.

The teaching of intonation remains to be less
effective and more hazardous than the teaching of
other phonetic aspects of a foreign tongue. There is
still no adequate and learnable description of Eng-
lish intonation for Russian learners (Vishnevskaya,
Levina 2007). There are substantial reasons for it.
Firstly, it is due to the nature of intonation itself, be-
ing a very complex sound phenomenon. Secondly,
existing descriptions of intonation seem to be in-
complete. Thirdly, intonation is less tangible than
other phonetic characteristics of oral speech. How-
ever, there are ways of improving suprasegmental
qualities of oral speech in the process of the English
language acquisition process.

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VOCAL SCHOOL OF WEST KAZAKHSTAN REGION
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The modern local system of vocal pedagogics is connected with names of teachers – Shilimova N. vocalists. Savelyeva V.T., Savelyeva L.F., Maule-tova T.K., Lymareva L.A., Moldagaynov A., Rakhi-mova Zh.A., Kuzhakov K.K., Bizhanov K.K. and others. In this row the tendency of continuity, fidelity to the methodical principles of vocal school is very brightly traced. Very often pedagogics and concert and performing activity of teachers representatives of vocal art of the West Kazakhstan region go in parallel. Such practice, by means of scenic performance allows to illustrate the whole complex of vocal and technical and art means of vocal art. Carrying out parallels of this sort the pedagogics art bears in itself an inherent value. The article analyzes the period of the formation and development trends of vocal pedagogy in Western Kazakhstan in the period from the 60s to the present day. In this regard, it is necessary to determine the direction of vocal schools in the region through the study of methodological principles teachers vocalists.

The combination of vocal and technical means to ensure a high level of performance, clearly defined methods - these notions are related to the term vocal school, a much broader distinguishing feature of which is the identity of national culture, the originality of this style, a certain standard of sound, as well as representatives vocal pedagogy, as holders of the system. Here we will talk about the theory, methodological bases and practice of vocal performance.

Not separating vocal pedagogy Western region from all vocal pedagogy of Kazakhstan, it is necessary to tell about the presence damn vocal school, influencing the formation and development of not only the education, but also musical art of the region as a whole.

Portraits of teachers, stages of their formation in professional role allow to understand more deeply the principles of vocal pedagogics going from widely known directions, performers, teachers, representatives of various national schools. Despite uniform understanding of modern vocal equipment as standard, regional conditions in close connection with original musical culture nevertheless can leave the marks.

Savelyeva V.T., was born in 1927 in Uralsk. She was the third child in a family of the chairman of Workers’ and Peasants’ inspection. Her mother ended 4 classes of school, but by nature possessed talent of the organizer, the creative atmosphere reigned in a family, children grew and versatilely developed in the most unexpected directions. In the early childhood Valentina and her brother had a passion for house performances which came to the end with domestic display for all comers children was shown. Here statements of young talents got a response from the grateful nursery of public. Valentina grew very active child, with pleasure took part in outdoor games, safely crossed the river, on – was boyish fearlessly ready on the most unexpected projects. Always she liked to sing. Her passionate love to singing was distinctly shown at youthful age, then it arrives in the Ural musical school, in a class of the teacher Galaktionova Anna Feodorovna. The teaching staff of school of a wartime was presented by very strong teachers, at will of destiny appeared in Kazakhstan, evacuated of the most different corners of the country and from abroad.