



**Galina KAN**  
senior teacher  
Uzbekistan State University of  
World Languages

### A GOOD PRONUNCIATION MEANS GOOD LANGUAGE SKILLS

Такомиллашган талаффуз устида ишлаш инглиз тилини ўқитишни муваффақиятли йўлга қўйишнинг асосий шартидир. Бу талабада ҳам ўқиш, ҳам сўзлашиш ва ёзиш кўникмаларини ривожлантиришнинг зарур омили ҳисобланади. Кейинги йиллари нофилологик таълим йўналишларида инглиз тилини ўқитишда талаффузга кам эътибор қаратилмоқда, у гўё мустақил равишда ўзлаштирилиши керакдек бўлиб қолди. Муаллиф ушбу масалага узоқ йиллар давомида бўлажак журналист кадрларга дарс бериш тажрибасидан келиб чиқиб ёндашган.

Постановка правильного произношения является одним из основных условий успешной работы при обучении английскому языку. Обучение правильным произносительным навыкам тесно связано с обучением правильному чтению, аудированию, письму. Произношение стало аутсайдером в нефилологических вузах. И это стало предметом обсуждения данной статьи.

Training perfect pronunciation is the principal term of successful teaching English. It is a key to teaching good reading, speaking and writing. However, a good pronunciation has become an outsider in ESP teaching process. Pronunciation is something, which is considered to be self-studied. This has prompted the subject of discussion after we have made a keen study of a long-term experience of teaching journalists.

**Калит сўзлар:** артикуляция, товуш, интонация, мантикий урғу, талаффуз, гап, синтагма, транскрипция, қабул қилинган талаффуз, тайёр ҳолда ишлатиш, шакллантириш.

**Ключевые слова:** артикуляция, звук, интонация, логическое ударение, произношение, предложение, синтагма, транскрипция, принятое произношение, воспроизводить, обрабатывать.

**Key words:** articulation, intonation, logical stress, pronunciation, sense group, sentence, sound, transcription, Received Pronunciation, General American, to reproduce, to train.

This article is intended for English language teachers who would like to build and strengthen English reading, listening and speaking skills and to develop the students' confidence that their English is good.

The actual teaching process seeks to gain a better understanding of the process by the students what they do and why they do it. The result is the so-called construction of an "internal" or "bottom up" view of teaching.

It has become clear for the period of more than 20 years that our students are being taught English so that they could speak English fluently, but a good pronunciation has become an outsider in the teaching process. The main target is to teach the students to speak. Pronunciation is something, which is considered to be self-studied. However, it is not, and for many reasons.

This has prompted the subject of discussion after we have made a keen study of a long-term experience of teaching journalists. It is rather an attempt to provide some ideas how to incorporate pronunciation into the language process. While trying to master English our students have the first problems and these are pronunciation skills. Our curriculum is directed at speeding language proficiency, that is the students should gain a good pronunciation by themselves. It must be of great importance to obtain a good pronunciation on a par with fluent speaking.

The first help must come from the first-year students' teachers who should provide good pronunciation skills. It may take a whole term at least. Taking into consideration that the teachers of the journalism faculty can't dwell on such a long time like teaching the students at philology faculties, we have to intensify teaching pronunciation by correcting the students' mistakes which they have come with, and you know that it is a hard job to correct the mistakes, and it takes more time to correct mistakes than to teach them the correct pronunciation right from the starting point.

A great deal may be gained when the students are aimed at proper learning: correct pronunciation and reading, word stress, sentence stress and competent use of intonation. Our everyday work has brought the students to the fact that they should know the rules of articulating the English sounds, dividing sentences into sense groups, covering phrases by correct intonation patterns. They must know what intonation patterns are used in all communicative types. As a result, they must present correct reading of a sentence, a phrase, and paragraph. It is a very hard job and much depends on the knowledge of a teacher, his or her individual approach to the subject. We should admit that the recently adopted approach to teach fluent English speaking while disregarding good pronunciation skills has

taken deep roots. I mean a tendency of teaching good speaking without teaching good pronunciation and reading.

It is a difficult task to speak about details of English pronunciation unless we know a certain technique for describing sounds, a technique which is called phonetics. Here we should say which pronunciation we are going to teach the students. We shall concentrate on “Received Pronunciation” as British and “General American” as a widely accepted American accent.

There are some inviting exercises to start working at the sounds. What should you start with? I usually start with consonants, because the students have less confusing difficulties when reproducing the English consonants than the vowels. You may divide the sound drill into several activities.

First, you introduce the sound; it may be shown on the monitor of the computer or written on the blackboard in transcription. Tell the students to listen to you and explain them how to articulate it. The language-learner should know the articulation of each sound of the foreign language. Then pronounce the sound and you may compare its articulation to the similar sound of the Russian or Uzbek language. The students often try to replace a sound with the similar sound of their mother tongue. You cannot make them just imitate a sound. The students should know the rules of articulation. After pronouncing the sound, you ask the students whose pronunciation is better than that of their group mates to reproduce the sound, then all the other students do the same, and after that, you may tell the students to pronounce it in chorus with the teacher, after the teacher, individually.

Now there are many language courses that you can use on the lesson and which are recorded by English speakers. Ear-training exercises should be practiced every day and they will help the students to understand easily a foreign speech.

The students should see the transcription of the sound on the monitor or on the blackboard, or reproduced by a projector. The students should know the visual image of the sound so that they may easily find the transcription in the dictionary. After that the sound may be trained in a number of words containing the same sound. It would very good if the words were professional terms even though their meaning might be strange to the students. Later they may come across these words and learn their meaning. Then the sounds are trained in sentences, phrases, short rhymes or poems, dialogues, having basically the being trained sound. Later it would be very useful to practice a sound drill at the beginning of each lesson.

Inseparable from the syllabic structure the students should have a notion of accentual structure of English words. The teacher has to explain the use of the principal, secondary stress, the meaning of the logical stress. While working at

monologues and dialogues the students must know which words are to have the logical stress and that the word with the logical stress is having the main semantic meaning. It is very important for getting the right understanding of the content by the students. The stress in compound words is always a heavy load. The students may be given a task to differentiate the stress in a compound word and two words, which do not make a compound.

E.g. 1) `Why did the `bus `stop at the `bus stop?

The first **bus** and **stop** are a noun and a verb, and both of them have the primary stress. The second **bus stop** is a compound word and the primary stress is only on “bus”.

2) `Is a `blackbird a `black `bird?

The first “**blackbird**” is a compound noun and the primary stress is on the first syllable. The second “**black**” and “**bird**” are separate individual words, both of which get the primary stress.

You may play games for ear training, like having the students sitting with their back to you, you pronounce two words with contradicting sounds, e.g. cat – cut, had – hat, etc. To give some variety you may change the sounds: vowels – short or long; monophthongs and diphthongs; consonants – voiced and voiceless.

Those students, who imitate correctly, may turn their face to you.

The students may write dictations to practice sounds. They listen to a text and write only the words with a certain sound. Alternatively, they write what they hear and hand in their writing for the teacher to check it.

The students often come after school education having no idea about sentence stress, speech melody, tempo and rhythm.

A sentence may be a single intonation unit or have two and more intonation groups. We should teach them to divide a sentence into sense groups, what intonation patterns are used in all communicative types. You should focus on learning the intonation patterns of all types of communication. The students must know that there is a subject phrase, a sense group of adverbial modifiers, participial and gerundial phrases which are separated by a special pause and intonation.

Training intonation patterns goes hand-in-hand with the vocabulary and grammar exercises. The use of correct stress and intonation brings to correct speaking a foreign language and easy understanding. Fluent reading and speaking are only possible when you are sure that you have obtained a good pronunciation.

## REFERENCES

1. Americanenglish.state.gov. Create to Communicate. – Washington, D.C., 2013. – 170 p.
2. Bowman B., Larson M.J. and others. Teaching English as a Foreign Language. – Washington, D.C., 1992. – 243 p.
3. Creative English Teaching Forum. Orality and Literacy/ Editor Th. Kral. – London – New York, 1995. – 163 p.
4. The Kogan Page Guide to Working in the Media/Ed. by L. Shepherd. – London: Kogan Page, 1997. – 175 p.
5. Vartanova E. Changing Media and Communications /Ed. by Y.Zassoursky, Moscow, 1998. – 361 p.