

## COURSE CONTENT FOR ELCS LAB

### COMPUTER ASSISTED LANGUAGE LEARNING (CALL) LAB

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## I UNIT - PHONETICS

(Introduction to the Sounds of English- Vowels, Diphthongs & Consonants.)

### Introduction:

Phonetics is the scientific study of speech sounds. It is a fundamental branch of Linguistics and itself has three different aspects: **Articulatory Phonetics** – describes how vowels and consonants are produced or “articulated” in various parts of the mouth and throat; **Acoustic Phonetics** – a study of how speech sounds are transmitted: when sound travels through the air from the speaker’s mouth to the hearer’s ear it does so in the form of vibrations in the air; **Auditory Phonetics** – a study of how speech sounds are perceived: looks at the way in which the hearer’s brain decodes the sound waves back into the vowels and consonants originally intended by the speaker. Received Pronunciation (RP) is a form of pronunciation of the English language which has traditionally been the prestige British accent. RP is a form of English.

### Objectives:

- Familiarisation with the English phonemic chart
- To acquire English pronunciation in a short amount of time
- To be able to know the pronunciation of words from dictionaries
- To define a core list of English pronunciation items
- Methods to deal with the problems in pronunciation

### The Sounds of English and Their Representation:

In English, there is no one-to-one relation between the system of writing and the system of pronunciation. The alphabet which we use to write English has 26 letters but in English there are approximately 44 speech sounds. To represent the basic sound of spoken languages linguists use a set of phonetic symbols called the International Phonetic Alphabet (IPA). The phonetic chart contains all of the IPA symbols used to represent the sounds of the English language. This is the standard set of phonemic symbols for English (RP). Speech can be seen as controlled breathing. An utterance begins with a breath. As we exhale, we modify the flow of air in a variety of ways to produce the various sounds of speech. Speech Sounds are very broadly divided in to two categories, namely vowels and consonants.

**Vowels:**

There are twenty distinctive vowel sounds, made up of twelve pure vowels or monophthongs and eight vowel diphthongs (glides). Vowels are the most important sounds. Every word has to have a vowel sound. To articulate vowels one needs to allow free flow of air through the mouth. Vowels are of two kinds – Pure vowels and Diphthongs. Of the twelve pure vowels seven are short and five are long. We notice that the sounds indicated by the long vowels are stretched and the sounds indicated by the short vowels are clipped. Besides Monophthongs there are eight vowel sounds called Diphthongs. They are actually combinations of two vowel sounds with the voice gliding from one sound to another.

**Consonants:**

We can define a consonant by reference to three characteristics:

- The point of articulation -where in the vocal tract it is made
- The type of articulation - how we make it
- Whether the sound is voiced or unvoiced

**Plosives:**

One way of making a consonant is to block the flow of air so that pressure builds up, and then suddenly release it. Consonants formed in this way are referred to as plosives or stops.

	Voiced	Voiceless	Examples
<b>Point of articulation</b>			
The two lips (bilabial)	b	p	bat/pat
Tongue tip and tooth-ridge (alveolar)	d	t	dug/tug
Back of tongue and soft palate or velum (velar)	g	k	big/pick

### Fricatives

Some consonants are produced when air is forced through a narrow opening. These are known as fricatives.

	Voiced	Voiceless	Examples
<b>Point of articulation</b>			
Lip and teeth (labio-dental)	v	f	vat/fat
Tongue-tip and teeth (dental)	ð	θ	that/think
Tongue and tooth-ridge (alveolar)	z	s	peas/peace
Tongue and hard palate (palatal)	ʒ	ʃ	measure/mesh
The glottis is partially constricted (glottal)		h	hat

### Affricates

A plosive and a fricative are pronounced together.

	Voiced	Voiceless	Examples
<b>Point of articulation</b>			
Palate and tooth-ridge	dʒ	tʃ	judge/church

**Nasals**

The air exits through the nose rather than the mouth. All nasals are voiced.

Point of articulation	Voiced	Voiceless	Examples
	The two lips (bilabial)	m	
Tongue tip and tooth ridge (alveolar)	n	-	<b>nine</b>
Tongue and soft palate (velar)	ŋ	-	<b>sing</b>

**Approximants:** The remaining four consonants of English are less clear-cut. Some may be realised in a number of ways. There are several quite distinct /l/ and /r/ sounds.

Point of articulation	Voiced	Voiceless	Examples
Tooth-ridge (alveolar)	l	-	lot
Hard palate (palatal)	r	-	rot

**Lateral Approximants:** Two consonants are similar to vowels in that there is no real contact between vocal organs. These two are known as **glides**.

Point of articulation	Voiced	Voiceless	Examples
The two lips (bilabial)	w	-	win
Tongue and hard palate (palatal)	j	-	you

## VOWELS

Vowel is sound which doesn't obstruct the flow of the Air in the vocal tract.

Vowels are classified into three groups: short, long and diphthongs. Short vowels and long vowels are pure vowels (monophthongs). Monophthongs represent one symbol - one sound but diphthongs represent two symbols one sound.

Short Vowels (Pure Vowels/ Monophthongs)	Example
ɪ	pit
e	pet
æ	pat
ʌ	cut

ɒ	cot
ʊ	put
ə	about

Long Vowels (Pure Vowels/ Monophthongs)	Example
iː	lean
ɜː	learn
ɑː	lark
ɔː	lawn
uː	loot

Diphthong	Example
aɪ	file
eɪ	fail
ɔɪ	foil
əʊ	foal
aʊ	foul
ʊə	poor
ɪə	pier
eə	pair



# PHONETICS

1 ɪ READ	2 ɪ SIT	3 ʊ BOOK	4 u: TOO	5 ɪə HERE	6 eɪ DAY	phonetics	
7 e MEN	8 ə AMERICA	9 ɜ: WORD	10 ɔ: SORT	11 ʊə TOUR	12 ɔɪ BOY	13 əʊ GO	
14 æ CAT	15 ʌ BUT	16 ɑ: PART	17 ɒ NOT	18 eə WEAR	19 aɪ MY	20 aʊ HOW	
21 p PIG	22 b BED	23 t TIME	24 d DO	25 tʃ CHURCH	26 dʒ JUDGE	27 k KILO	28 g GO
29 f FIVE	30 v VERY	31 θ THINK	32 ð THE	33 s SIX	34 z ZOO	35 ʃ SHORT	36 ʒ CASUAL
37 m MILK	38 n NO	39 ŋ SING	40 h HELLO	41 l LIVE	42 r READ	43 w WINDOW	44 j YES

## Phonetic Transcription:

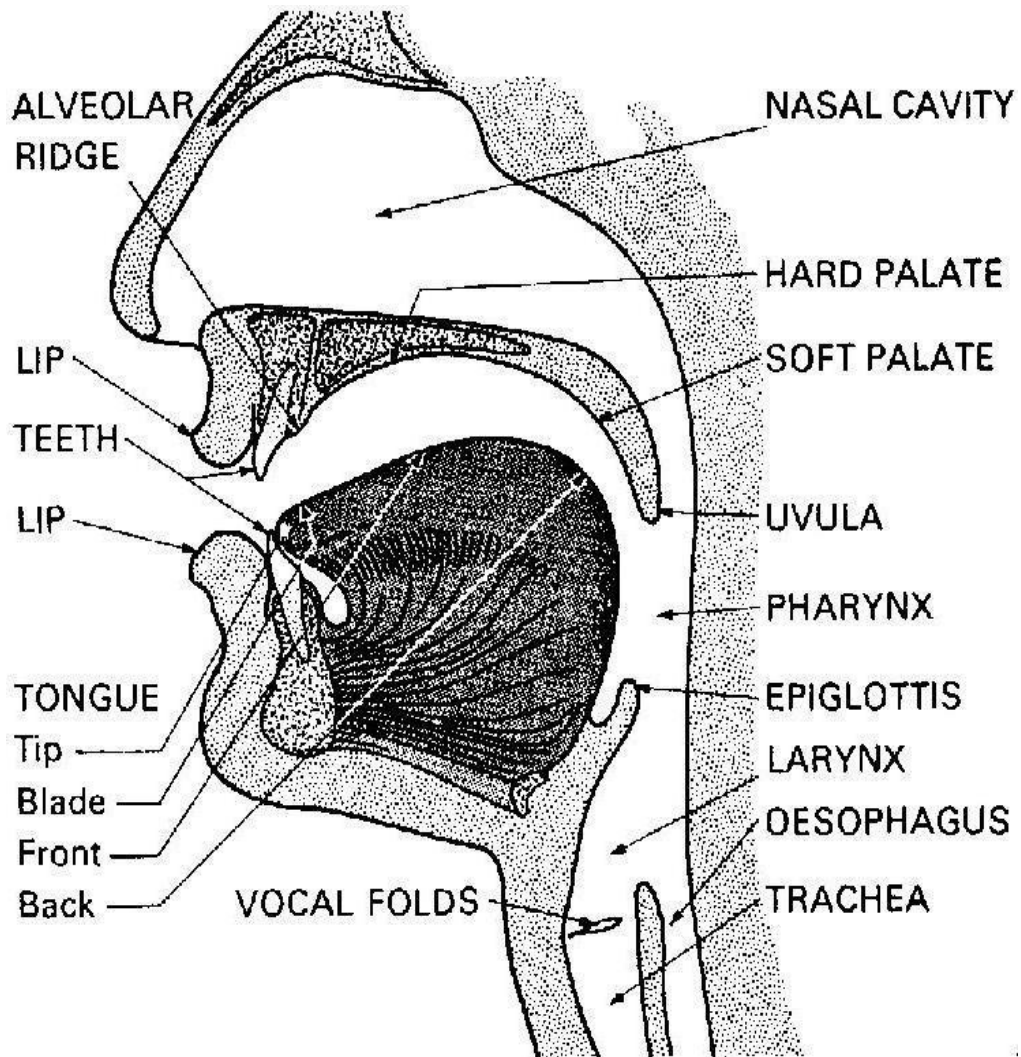
<b>beat</b>	/bi:t/	<b>beat</b>	/bi:t/	<b>beaten</b>	/'bi:tn/
<b>become</b>	/bɪ 'kʌm/	<b>became</b>	/bɪ 'keɪm/	<b>become</b>	/bɪ 'kʌm/
<b>begin</b>	/bɪ 'ɡɪn/	<b>began</b>	/bɪ 'ɡæn/	<b>begun</b>	/bɪ 'ɡʌn/
<b>bend</b>	/bend/	<b>bent</b>	/bent/	<b>bent</b>	/bent/
<b>bind</b>	/baɪnd/	<b>bound</b>	/baʊnd/	<b>bound</b>	/baʊnd/
<b>bite</b>	/baɪt/	<b>bit</b>	/bɪt/	<b>bitten</b>	/'bɪtn/
<b>bleed</b>	/bli:d/	<b>bled</b>	/bled/	<b>bled</b>	/bled/
<b>blow</b>	/blou/	<b>blew</b>	/blu:/	<b>blown</b>	/bloun/
<b>break</b>	/breɪk/	<b>broke</b>	/brɔ:k/	<b>broken</b>	/'brɔ:kən/
<b>bring</b>	/brɪŋ/	<b>brought</b>	/brɔ:t/	<b>brought</b>	/brɔ:t/
<b>build</b>	/bɪld/	<b>built</b>	/bɪlt/	<b>built</b>	/bɪlt/
<b>burn</b>	/bɜ:rn/	<b>burnt</b>	/bɜ:rn/	<b>burnt</b>	/bɜ:rn/
<b>burn</b>	/bɜ:rn/	<b>burned</b>	/bɜ:rnd/	<b>burned</b>	/bɜ:rnd/

<b>buy</b>	/baɪ/	<b>bought</b>	/bɔ:t/	<b>bought</b>	/bɔ:t/
<b>catch</b>	/kætʃ/	<b>caught</b>	/kɔ:t/	<b>caught</b>	/kɔ:t/
<b>choose</b>	/tʃu:z/	<b>chose</b>	/tʃouz/	<b>chosen</b>	/'tʃouzən/
<b>come</b>	/kʌm/	<b>came</b>	/keɪm/	<b>come</b>	/kʌm/
<b>cost</b>	/kɒst/	<b>cost</b>	/kɒst/	<b>cost</b>	/kɒst/
<b>cut</b>	/kʌt/	<b>cut</b>	/kʌt/	<b>cut</b>	/kʌt/
<b>dig</b>	/dɪg/	<b>dug</b>	/dʌg/	<b>dug</b>	/dʌg/
<b>do</b>	/du:/	<b>did</b>	/dɪd/	<b>done</b>	/dʌn/
<b>draw</b>	/drɔ:/	<b>drew</b>	/dru:/	<b>drawn</b>	/drɔ:n/
<b>dream</b>	/dri:m/	<b>dreamt</b>	/dremt/	<b>dreamt</b>	/dremt/
<b>dream</b>	/dri:m/	<b>dreamed</b>	/dri:md/	<b>dreamed</b>	/dri:md/
<b>drink</b>	/drɪŋk/	<b>drank</b>	/dræŋk/	<b>drunk</b>	/drʌŋk/
<b>drive</b>	/draɪv/	<b>drove</b>	/drouv/	<b>driven</b>	/'drɪvən/
<b>eat</b>	/i:t/	<b>ate</b>	/eɪt, et/	<b>eaten</b>	/'i:tn/
<b>fall</b>	/fɔ:l/	<b>fell</b>	/fel/	<b>fallen</b>	/'fɔ:lən/
<b>feed</b>	/fi:d/	<b>fed</b>	/fed/	<b>fed</b>	/fed/
<b>feel</b>	/fi:l/	<b>felt</b>	/felt/	<b>felt</b>	/felt/
<b>fight</b>	/faɪt/	<b>fought</b>	/fɔ:t/	<b>fought</b>	/fɔ:t/
<b>find</b>	/faɪnd/	<b>found</b>	/faʊnd/	<b>found</b>	/faʊnd/
<b>fly</b>	/flaɪ/	<b>flew</b>	/flu:/	<b>flown</b>	/floun/
<b>forget</b>	/fər 'get/	<b>forgot</b>	/fər 'gɒt/	<b>forgotten</b>	/fər 'gɒtn/
<b>forgive</b>	/fər 'gɪv/	<b>forgave</b>	/fər 'geɪv/	<b>forgiven</b>	/fər 'gɪvən/
<b>freeze</b>	/fri:z/	<b>froze</b>	/frouz/	<b>frozen</b>	/'frouzən/
<b>get</b>	/get/	<b>got</b>	/gɒt/	<b>got</b>	/gɒt/
<b>get</b>	/get/	<b>got</b>	/gɒt/	<b>gotten</b>	/'gɒtn/
<b>give</b>	/gɪv/	<b>gave</b>	/geɪv/	<b>given</b>	/'gɪvən/

<b>go</b>	/gou/	<b>went</b>	/went/	<b>gone</b>	/gon/
<b>grow</b>	/grou/	<b>grew</b>	/gru:/	<b>grown</b>	/groun/
<b>hang</b>	/hæŋ/	<b>hung</b>	/hʌŋ/	<b>hung</b>	/hʌŋ/
<b>have</b>	/hæv/	<b>had</b>	/hæd/	<b>had</b>	/hæd/
<b>hear</b>	/hiə/	<b>heard</b>	/hɜ:rd/	<b>heard</b>	/hɜ:rd/
<b>hide</b>	/haɪd/	<b>hid</b>	/hɪd/	<b>hidden</b>	/'hɪdn/
<b>hit</b>	/hɪt/	<b>hit</b>	/hɪt/	<b>hit</b>	/hɪt/
<b>hold</b>	/hould/	<b>held</b>	/held/	<b>held</b>	/held/
<b>hurt</b>	/hɜ:rt/	<b>hurt</b>	/hɜ:rt/	<b>hurt</b>	/hɜ:rt/
<b>keep</b>	/ki:p/	<b>kept</b>	/kept/	<b>kept</b>	/kept/
<b>know</b>	/nou/	<b>knew</b>	/nu:/	<b>known</b>	/noun/
<b>lay</b>	/leɪ/	<b>laid</b>	/leɪd/	<b>laid</b>	/leɪd/
<b>lead</b>	/li:d/	<b>led</b>	/led/	<b>led</b>	/led/
<b>learn</b>	/lɜ:rn/	<b>learnt</b>	/lɜ:rn/	<b>learnt</b>	/lɜ:rn/
<b>learn</b>	/lɜ:rn/	<b>learned</b>	/lɜ:rn/	<b>learned</b>	/lɜ:rn/
<b>leave</b>	/li:v/	<b>left</b>	/left/	<b>left</b>	/left/
<b>lend</b>	/lend/	<b>lent</b>	/lent/	<b>lent</b>	/lent/
<b>let</b>	/let/	<b>let</b>	/let/	<b>let</b>	/let/
<b>lie</b>	/laɪ/	<b>lay</b>	/leɪ/	<b>lain</b>	/leɪn/
<b>lose</b>	/lu:z/	<b>lost</b>	/lɒst/	<b>lost</b>	/lɒst/
<b>make</b>	/meɪk/	<b>made</b>	/meɪd/	<b>made</b>	/meɪd/
<b>mean</b>	/mi:n/	<b>meant</b>	/ment/	<b>meant</b>	/ment/
<b>meet</b>	/mi:t/	<b>met</b>	/met/	<b>met</b>	/met/
<b>pay</b>	/peɪ/	<b>paid</b>	/peɪd/	<b>paid</b>	/peɪd/
<b>put</b>	/pʊt/	<b>put</b>	/pʊt/	<b>put</b>	/pʊt/
<b>read</b>	/ri:d/	<b>read</b>	/red/	<b>read</b>	/red/

<b>ride</b>	/raɪd/	<b>rode</b>	/roud/	<b>ridden</b>	/'rɪdn/
<b>ring</b>	/rɪŋ/	<b>rang</b>	/ræŋ/	<b>rung</b>	/rʌŋ/
<b>rise</b>	/raɪz/	<b>rose</b>	/rouz/	<b>risen</b>	/'rɪzən/
<b>run</b>	/rʌn/	<b>ran</b>	/ræn/	<b>run</b>	/rʌn/
<b>say</b>	/seɪ/	<b>said</b>	/sed/	<b>said</b>	/sed/
<b>see</b>	/si:/	<b>saw</b>	/sɔ:/	<b>seen</b>	/si:n/
<b>sell</b>	/sel/	<b>sold</b>	/sould/	<b>sold</b>	/sould/
<b>send</b>	/send/	<b>sent</b>	/sent/	<b>sent</b>	/sent/
<b>set</b>	/set/	<b>set</b>	/set/	<b>set</b>	/set/
<b>shake</b>	/ʃeɪk/	<b>shook</b>	/ʃʊk/	<b>shaken</b>	/'ʃeɪkən/
<b>shine</b>	/ʃaɪn/	<b>shone</b>	/ʃoun, ʃɒn/	<b>shone</b>	/ʃoun, ʃɒn/
<b>shoot</b>	/ʃu:t/	<b>shot</b>	/ʃɒt/	<b>shot</b>	/ʃɒt/
<b>show</b>	/ʃou/	<b>showed</b>	/ʃoud/	<b>shown</b>	/ʃoun/
<b>shut</b>	/ʃʌt/	<b>shut</b>	/ʃʌt/	<b>shut</b>	/ʃʌt/
<b>sing</b>	/sɪŋ/	<b>sang</b>	/sæŋ/	<b>sung</b>	/sʌŋ/
<b>sink</b>	/sɪŋk/	<b>sank</b>	/sæŋk/	<b>sunk</b>	/sʌŋk/
<b>sit</b>	/sɪt/	<b>sat</b>	/sæt/	<b>sat</b>	/sæt/
<b>sleep</b>	/sli:p/	<b>slept</b>	/slept/	<b>slept</b>	/slept/
<b>smell</b>	/smel/	<b>smelt</b>	/smelt/	<b>smelt</b>	/smelt/
<b>smell</b>	/smel/	<b>smelled</b>	/smeld/	<b>smelled</b>	/smeld/
<b>speak</b>	/spi:k/	<b>spoke</b>	/spouk/	<b>spoken</b>	/'spoukən/
<b>spell</b>	/spel/	<b>spelt</b>	/spelt/	<b>spelt</b>	/spelt/
<b>spell</b>	/spel/	<b>spelled</b>	/speld/	<b>spelled</b>	/speld/
<b>spend</b>	/spend/	<b>spent</b>	/spent/	<b>spent</b>	/spent/
<b>spill</b>	/spɪl/	<b>spilt</b>	/spɪlt/	<b>spilt</b>	/spɪlt/
<b>spill</b>	/spɪl/	<b>spilled</b>	/spɪld/	<b>spilled</b>	/spɪld/

<b>spit</b>	/spɪt/	<b>spat</b>	/spæt/	<b>spat</b>	/spæt/
<b>spit</b>	/spɪt/	<b>spit</b>	/spɪt/	<b>spit</b>	/spɪt/
<b>split</b>	/splɪt/	<b>split</b>	/splɪt/	<b>split</b>	/splɪt/
<b>spoil</b>	/spɔɪl/	<b>spoilt</b>	/spɔɪlt/	<b>spoilt</b>	/spɔɪlt/
<b>spoil</b>	/spɔɪl/	<b>spoiled</b>	/spɔɪld/	<b>spoiled</b>	/spɔɪld/
<b>stand</b>	/stænd/	<b>stood</b>	/stʊd/	<b>stood</b>	/stʊd/
<b>steal</b>	/sti:l/	<b>stole</b>	/stəʊl/	<b>stolen</b>	/'stəʊlən/
<b>strike</b>	/straɪk/	<b>struck</b>	/strʌk/	<b>struck</b>	/strʌk/
<b>swim</b>	/swɪm/	<b>swam</b>	/swæm/	<b>swum</b>	/swʌm/
<b>take</b>	/teɪk/	<b>took</b>	/tʊk/	<b>taken</b>	/'teɪkən/
<b>teach</b>	/ti:tʃ/	<b>taught</b>	/tɔ:t/	<b>taught</b>	/tɔ:t/
<b>tear</b>	/teə/	<b>tore</b>	/tɔ:/	<b>torn</b>	/tɔ:n/
<b>tell</b>	/tel/	<b>told</b>	/təʊld/	<b>told</b>	/təʊld/
<b>think</b>	/θɪŋk/	<b>thought</b>	/θɔ:t/	<b>thought</b>	/θɔ:t/
<b>throw</b>	/θrou/	<b>threw</b>	/θru:/	<b>thrown</b>	/θroun/
<b>understand</b>	/ʌndər 'stænd/	<b>understood</b>	/ʌndər 'stʊd/	<b>understood</b>	/ʌndər 'stʊd/
<b>wake</b>	/weɪk/	<b>woke</b>	/wəʊk/	<b>woken</b>	/'wəʊkən/
<b>wear</b>	/weə/	<b>wore</b>	/wɔ:/	<b>worn</b>	/wɔ:n/
<b>win</b>	/wɪn/	<b>won</b>	/wʌn/	<b>won</b>	/wʌn/
<b>write</b>	/raɪt/	<b>wrote</b>	/rəʊt/	<b>written</b>	/'rɪtn/



## II UNIT – STRUCTURE OF SYLLABLES

### Introduction:

Syllable is a unit of human speech that is interpreted by the listener as a single sound. Every word in English is made up of one or more syllables. A syllable consists of vowels and consonants. The central element of a syllable is normally a vowel sound and the marginal elements are usually consonants. At times a single vowel itself can constitute a syllable. In India, languages are syllable-timed languages so uniform stress is given to different syllables. English, on the contrary, is a stress-timed language in which there exists a distinction between strong and weak syllables.

### Objectives:

- ✓ To understand the nature of syllables in English
- ✓ To understand the differences between strong and weak syllables
- ✓ To understand the differences between strong and weak forms

### Syllabic Division:

- ☆ Monosyllabic Words (A word with one-syllable)
- ☆ Disyllabic Words (A word with two-syllables)
- ☆ Trisyllabic Words (A word with three-syllables)
- ☆ Polysyllabic Words (A word with three-syllables or more than three)

### Consonant Clusters:

If the syllable begins with more than one consonant we call this a consonant cluster. **Two consonant clusters:** S +p, t, k, f, m, n Examples are spin, stick, sphere, smell and snow. In these type of clusters the s is call pre-initial consonant and the other consonant is called the initial consonant. Consonant plus l, r, w, j Examples are plate, grin, slip, music etc. In these type of clusters the first consonant is the initial and the second is the post-initial consonant.

**Three consonant clusters:** Some syllables begin with three consonants, although the combinations are limited. The three consonants are called the pre-initial, the initial and the post-initial. The pre-initial consonant is always s, the initial consonant is always p, t or k and the post-initial consonant is always l, r, w or j. Examples are ‘splay’, ‘spray’, ‘spew’, ‘string’, ‘stew’, ‘sclerosis’, ‘screen’, ‘squeak’ and ‘skewer’.

**Types of Syllables:**

☞	Type - 1	V	I, a
☞	Type - 2	VC	an, at
☞	Type - 3	CV	no, go
☞	Type - 4	CVC	cat, but
☞	Type - 5	CCV	try, grow
☞	Type - 6	CCCV	spray, spree
☞	Type - 7	CCVC	spread, scream
☞	Type - 8	CCCVCC	strange, script
☞	Type - 9	CCCVCCC	strands, strengths
☞	Type - 10	CVCCCC	tempts, texts
☞	Type - 11	CCVCCCC	twelfths
☞	Type - 12	CCVCCC	drenched, grasps
☞	Type - 13	CCVCC	breathed, branch
☞	Type - 14	CVCC	belt, self
☞	Type - 15	VCC	and, end



<b>Mono-Syllabic Words</b>	<b>Disyllabic Words</b>	<b>Trisyllabic Words</b>	<b>Polysyllabic Words</b>
back	ar cade	ar cher y	Spee do me ter
bad	Arc tic	ar ma da	rea so na ble
badge	ar gue	ar se nic	a quar i um
bag	ar mor	ar ter y	a vi a tion
ban	ar my	ar ti stic	ci vi li an
band	ar son	ar se nal	co me di an
bang	ar tist	ar ti cle	con ve ni ent
bank	bar ber	bar be cue	e spi o nage*
bask	bar gain	car a mel	ex te ri or
bass	bar ley	car di ac	ex pe ri ence
bash	bar ter	car di gan	fa mi li ar
bat	car bon	car di nal	gla di a tor
batch	car cass	car na tion	hu mi li ate
bath	card board	car ni val	i di o tic
black	car go	car pen ter	im pe ri al
bland	car pet	guar di an	in fe ri or
blank	car ton	har mo ny	in gre di ant
blast	car toon	kar a te	in som ni a
brag	cart wheel	mar gar ine	in te ri or
bran	char coal	par ti cle	leu ke mi a*
branch	char ming	par ti tion	li brar i an
brand	dar ken	phar ma cy	lux u ri ous
brass	dark ness	star va tion	ma chi ner y
cab	gar age	tar pau lin	ma lar i a
calf*	gar bage	a nar chy	ma te ri al
calves*	gar den	a part ment	me di o cre*
camp	gar gle	de part ment	me mor i al
can	gar land	de par ture	mi ni a ture
cap	gar lic	re gar ding	no tor i ous
cash	gar ment	sa far i	or i en tal
cask	gar nish	arr i val*	pe cu li ar
cast	gar ter	ba zaar*	ra di a tion
cat	har bor	bi zarre*	ra di a tor
catch	hard ly	heart less*	re ta li ate
chaff	hard ware	hear ty*	spi ri tu al
chance	harm ful	hear ti ly*	su pe ri or
chant	harm less	ca vi ar	erac
chap	har ness	dis re gard	ce ler ate
chasm	har poon	le o tard	ad mi ni ster
chat	har vest	de vi ous	ad ver sar y
clam	lar der	du bi ous	ad ver tise ment

clamp	lar va	en vi ous	am pli fi er
clan	mar ble	fo li age	ca ter pill ar
clap	mar gin	fu ri ous	cen ti me ter
clash	mar ket	ge ni ous	cir cum fer ence
clasp	mar tial	glor i ous	con tro ver sy
class	mar vel	guar di an	con ver sa tion
crab	par cel	han di cap	co o per ate
crack	parch ment	he li um	de li ver y di
craft	par don	i di ot	a me ter di
cram	par ka	In di an	sco ver y e
cramp	par sley	in qui ry	mer gen cy e
crash	par snip	le ni ent	ter nall y e
dab	par tial	loll i pop	ter ni ty
dad	part ly	ma ni ac	e ver y where
daft	part ner	mar i na	he li cop ter ki
dam	par tridge	me di a	lo me ter kin
damp	par ty	me di um	der gar ten li
dance	sar casm	mo squi to*	ter a cy
dank	sar dine	na sti ness	li ter all y li
dash	scar let	ob vi ous	ter ar y li
drab	shar pen	pa ti o	ter a ture
draft	spar kle	pa tri ot	ma ter ni ty
drag	star fish	pe ri od	mi ser a ble
drank	star ling	pho bi a	o per a tion
fact	star tle	pre mi um	per i me ter
fad	tar get	pre vi ous	po ly e ster
fan	tar mac	ra di ant	re fi ner y
fang	var nish	ra di ate	re fri ger ate
fast	a larm	ra di o	rhi no cer ous*
fat	a part	ra di us	re fer en dum
fax	bom bard	scor pi on	spee do me ter
flack	ci gar	se ri al	tem per a ture
flag	de part	se ri ous	ther mo me ter
flank	di scard	sill i ness	wa ter co lor
flap	em bark	so di um	wa ter me lon
flash	en large	spa ni el	ircir
flask	gui tar	sta di um	cum fer ence
flat	ja guar*	stu di o	dir ec tor y
frank	land mark	stu di ous	in fir mar y
gag	mo narch	te di ous	se mi cir cle
gang	ra dar	terr i er	urlux
gap	ram part	tri vi al	ur i ous
gas	re gard	var i ous	orall
gash	re mark	zo di ac	i ga tor
gasp	rhu barb*	comm itt ee	cal cu la tor

glad	so nar	em ploy ee	de o dor ant
glance	arr ive	en gi neer	dir ec tor y
gland	iea	guar an tee	e le va tor e
glass	chieve	Hall ow een	va por ate
gnat	ba bies	ju bi lee	ex te ri or
grab	be lief	o ver see	gla di a tor
graft	be lieve	par a keet	ho nor a ble
gram	be siege	pi o neer	in fe ri or in
grand	ca shier	re fer ee	te ri or na vi
grant	coll ie	re fu gee	ga tor o per
graph	coo kie	vo lun teer	a tor ra di a
grasp	fron tier	e ner gy	tor su pe ri
grass	mo vie	en ter tain	or tem por
hack	pix ie	e ter nal	ar y
had	prai rie	e ver y	wa ter co lor
hag	pre miere	ex er cise	bi no cu lars
half*	ra bies	fi er y	ca ter pill ar
halves*	re lief	flatt er y	in fir mar y
ham	re lieve	fu ner al	par ti cu lar
hand	re prieve	gall er y	pe cu li ar tar
hang	re trieve	ge ner al	an tu la me di
has	se ries	ge ner ate	o cre* ver y
hat	som bie	ge ner ous	bo dy per so
hatch	al gae*	gibb er ish	na li ty acce
have	eaapp	gin ger ly	ler a tor
jab	eal	go vern ment	opp or tu ni ty
jack	app ear	go ver nor	re fri ger a tor
jam	be neath	gro cer ies	a bi li ty
jazz	be queath	hand ker chief**	a ca de mic
knack	con ceal	hi ber nate	a ca de my
lack	day dream	in ter cept	A mer i ca a
lad	de ceased	in ter com	na ly sis a
lag	de crease	in ter est	na to my a
lamb	de feat	in ter fere	quar i um
lamp	di sease	in ter nal	ar ma dill o
lance	i deal	in ter pret	ba si call y
land	in crease	in ter val	bi o gra phy
lap	or deal	in ter vene	ca pa ci ty
lapse	re lease	in ter view*	ci vi li an co
lash	re peat	li ber ty	a li tion co
lass	re treat	li ber al	me di an
last	re veal	li ber ate	com for ta ble
latch	eyall	li mer ick	de mo cra cy
laugh	ey	li ter ate	de o dor ant
lax	bar ley	lott er y	di a be tes

mad	chim ney	lum ber jack	di plo ma cy
man	don key	ma ter nal	di spo sa ble
map	gall ey	mi ner al	e lec tri cian
mash	hock ey	mi ser ly	e qua li ty
mask	jock ey	mi ser y	e qui va lent
mass	jour ney	mo der ate	e sca la tor
mast	jer sey	my ster y	e spi o nage*
mat	kid ney	nu mer al	e ter nall y
match	mo ney	nu mer ous	fa mi li ar
math	mon key	nur ser y	ho nor a ble**
nag	par sley	o per a	in cu ra ble
nap	pull ey	o per ate	in ha bi tant
pack	troll ey	or der ly	in som ni a
pact	vall ey	o ver all	la va tor y
pad	voll ey	o ver alls	leu ke mi a*
pal	whi skey	o ver cast	li brar i an
pan	bi ased	o ver come	li ter a cy
pant	bon dage	o ver due	li ter all y
pants	brea kage	o ver flow	li ter a ture
pass	break fast	o ver head	ma chi ner y
past	brill iance*	o ver lap	ma jor i ty
pat	brill iant*	o ver look	ma lar i a
patch	buoy ant*	o ver night	ma te ri al
path	cabb age	o ver see	ma ter ni ty
plan	can vas	o ver take	mi ni a ture
plank	car at	o ver throw	mi ser a ble
plant	chi na	o ver time	mo na ster y
plaque*	Chris tian	pa ter nal	na tu rall y
prank	Christ mas	pott er y	pho to gra phy
quack	cli mate	po ver ty	re a li stic
rack	co bra	pro per ty	re li a ble
raft	coll age*	pu ber ty	rea so na ble
rag	co ma	re fer ee	tar an tu la
ram	comm a	re fer ence	tem per a ture
ramp	con stant	re ser voir*	ty pi call y
ranch	cott age	sce ner y	va lu a ble
rank	cour age	se ver al	wa ter co lor
rap	da mage	sla ver y	wa ter me lon
rash	da ta	slipp er y	
rat		som er sault	*Indicates an uncommon spelling
sack		sor cer or	

## Exercises for Practice:

act•or  
 art•ist  
 ask•ing  
 bash•ful  
 be•side  
 big•ger  
 blind•ness  
 bold•ly  
 book•let  
 boss•y  
 breath•less  
 bump•y  
 care•ful  
 climb•ing  
 clos•est  
 cloud•less  
 com•ing  
 count•less  
 cream•y  
 cry•ing  
 dark•ness  
 dear•est  
 deep•er  
 dis•cover  
 dream•ing  
 drop•per  
 drown•ing  
 end•less  
 ex•port  
 farm•er  
 fear•ful  
 fore•cast  
 fool•ish  
 friend•ly  
 fur•ry  
 grace•ful  
 hand•y

a•gree•ment  
 a•maze•ment  
 ab•sorb•ing  
 ac•cept•a•ble  
 ac•ci•den•tal  
 ad•van•tage  
 ad•ven•tur•ous  
 ag•gra•vat•ing  
 ag•ri•cul•ture  
 al•co•hol•ic  
 al•ter•a•tion  
 am•bi•tion  
 an•ti•freeze  
 ap•pli•ance  
 ap•pro•pri•ate  
 ar•range•ment  
 as•sign•ment  
 as•sump•tion  
 bak•er•y  
 be•lov•ed  
 ben•e•fi•cial  
 bou•le•vard  
 breath•less•ly  
 but•ter•fly  
 cap•i•tal•ize  
 cap•tiv•i•ty  
 cat•er•pil•lar  
 cel•e•bra•tion  
 cel•lo•phane  
 chal•leng•ing  
 char•ac•ter•ize  
 cir•cu•la•tion  
 cit•i•zen•ship  
 clum•si•est  
 co•op•er•a•tion  
 col•lect•i•ble  
 com•fort•a•ble

con•ser•va•tion  
 con•sis•ten•cy  
 con•struc•tion  
 con•tin•u•al  
 con•tin•u•ous  
 con•tra•dic•tion  
 pre•his•tor•ic  
 pres•en•ta•tion  
 psy•chi•a•trist  
 pro•por•tion•al  
 pub•li•ca•tion  
 pum•per•nick•el  
 pun•ish•ment  
 qual•i•fi•ca•tion  
 ques•tion•naire  
 re•al•ize  
 re•cy•cle  
 re•la•tion•ship  
 re•mem•ber  
 re•place•ment  
 re•sent•ment  
 rep•u•ta•tion  
 res•er•va•tion  
 res•i•den•tial  
 re•quire•ment  
 scav•en•ger  
 scor•pi•on  
 sec•re•tar•y  
 sem•i•cir•cle  
 sem•i•co•lon  
 sen•sa•tion•al  
 sig•na•ture  
 sig•nif•i•cant  
 slip•per•y  
 sta•tion•er•y  
 ster•e•o•type  
 stim•u•la•tion

tech•nol•o•gy  
 ther•mom•e•ter  
 tra•di•tion•al  
 trans•form•er  
 triv•i•al  
 ul•tra•vi•o•let  
 un•con•scious  
 un•pop•u•lar  
 un•sus•pect•ing  
 veg•e•ta•tion  
 vi•o•la•tion  
 vi•o•lent•ly  
 vig•or•ous•ly  
 vol•un•tar•i•ly  
 wher•ev•er  
 wil•der•ness  
 win•di•est  
 won•der•ful  
 sus•pen•sion  
 syl•la•ble  
 talk•a•tive  
 de•fi•ant•ly  
 de•liv•er•y  
 de•mand•ing  
 de•mol•ish  
 de•part•ing  
 de•pend•a•ble  
 de•sir•a•ble  
 de•struc•tion  
 de•vel•op•ment  
 dem•o•crat•ic  
 di•ag•no•sis  
 dif•fer•ence  
 dis•a•gree•ment  
 dis•cour•aged  
 dis•lo•cat•ed  
 dis•o•be•di•ent

hard•en

hill•y

hot•ter

im•prove

itch•y

com•pe•ti•tion

com•plex•ion

com•pli•cat•ed

com•po•si•tion

com•put•er

su•per•fi•cial

su•per•son•ic

sub•scrip•tion

sub•trac•tion

suc•ceed•ing

sug•ges•tion

dis•pleas•ure

dis•re•spect•ful

dis•trac•tion

diz•zi•ness

doc•u•ment

du•pli•ca•tion

e•lec•tri•fy

em•bar•rass•ing

### III – WORD ACCENT (STRESS)

#### Introduction:

Stress is defined as using more muscular energy while articulating the words. When a word or a syllable in word is produced louder, lengthier, with higher pitch or with more quality, it will be perceived as stressed. The prominence makes some syllables be perceived as stressed. Words including long vowels and diphthongs or ending with more than 1 consonant are stronger, heavier and stressed.

#### Objectives:

- ✓ To pronounce correctly all the individual speech sounds in English;
- ✓ To pronounce correctly in isolated words as well as in sentences;

#### Primary Stress & Secondary Stress:

English words have one or more syllables. A syllable is a complete sound unit. In words containing more than one syllable, one or sometimes two syllables prominent, that is , they receive the stress or accent. The more prominent of the syllable receives the primary accent and the other receives the secondary accent. While the primary accent mark comes above the syllable the secondary accent mark comes below the syllable. The accentual pattern of English words does not rigidly conform to any set of rules and one should learn to speak with the right accent by being exposed to the right models of speech.

#### Stressed Syllables:

In words of more than one syllable, one of them will receive more stress than the others. Stressed syllables are those that are marked in the dictionary as stressed. Stressed syllables are usually longer, louder, and higher in pitch. In English, stressed syllables are usually long syllables with clear vowel sounds.

The word “banana”, for example, has 3 syllables. Syllable 1 is not stressed and so is short. Syllable 2 is stressed and so is long with a clear vowel sound. Syllable 3 is not stressed and so is also stressed syllables are strong syllables and unstressed syllables are weak syllables. Stressed syllables are usually long, have a pitch change and have full

vowel sounds while unstressed syllables are short and often have a reduced vowel sound.

### Words that are often Stressed & Unstressed:

In an English utterance, stressed words give information to the listener and unstressed words join the information words together. Correct pronunciation of stressed and unstressed words is thus extremely important for effective communication in English.

Information words in a sentence are usually **nouns, verbs, adjectives, and adverbs**. They give information about who, what, when, where, why, and how. They express the main idea or content of the phrase or sentence. They carry the message and therefore usually stressed.

Unstressed words are usually function words like **articles, pronouns, possessives, prepositions, auxiliary verbs, and conjunctions**. These words connect the information words to form grammatical sentences.

### Don'ts in Stress:

If you stress all the words in an utterance, you may sound unpleasant or even cause misunderstanding because you are giving too much information, and English speakers usually stress all words only when they are impatient or angry.

### Word Accent Exercises:

In a number of disyllabic words, the stress depends upon whether the word is used as a noun or adjective or a verb. The accent is on the first syllable if the word is a noun or adjective and on the second syllable if it is a verb.

'absent – ab'sent 'accent – ac'cent 'conduct – con'duct 'content – con'tent  
 'contrast – con'trast 'contract – con'tract 'convert – con'vert 'abstract –  
 ab'stract  
 'compress – com'press 'conflict – con'flict 'contact – con'tact 'defect – de'fect  
 'desert – de'sert 'dictate – dic'tate 'export – ex'port 'frequent – fre'quent



'impress – im'press      'progress – pro'gress      'object – ob'ject      'produce –  
pro'duce

#### Disyllabic words – Accent on the first syllable

'able      'agent 'army 'artist 'beauty      'body 'butter 'any 'beggar  
'colour

#### Disyllabic words – Accent on the second syllable

a'bout      a'dmit      a'dvance      a'go      al'though      a'gree      be'gin  
be'tween con'firm      de'ceive      pos'ses      re'ceive      de'fend

#### Trisyllabic words – Accent on the first syllable

'beautiful      'customer 'nobody      'company 'agency      'article

#### Trisyllabic words – Accent on the second syllable

Ag'reement      a'ppointment at'tention      con'nection des'tructive di'rector

#### Trisyllabic words – Accent on the third syllable

After'noon      ciga'rette      decom'pose      repre'sent      under'stand

#### A word having four syllables (Polysyllabic)

A'blilty      a'pologise      de'velopment      'popularity      pho'tography  
sim'plicity      diplo'matic      unim'portant      circu'lation      in'tentional

Words having more than four syllables

Affili'ation      au'thoritative      identifi'cation      exami'nation      oppor'tuny

**Observe :** 'January 'February March 'April May June Ju'ly 'August Sep'tember

Oc'tober No'vember De'cember

### Sentence Stress:

It is generally the case that one word is stressed more than any other since it possesses the highest information content for the discourse utterance, that is, it informs the hearer most. The group of words described above are largely from what is called 'content' words as opposed to 'function' words. Content words are nouns, verbs, adjectives, and adverbs while function words are articles, prepositions, conjunctions, and modal auxiliaries. Furthermore, it is content words that are polysyllabic, not function words.

### *The sound "Hello" with proper stress and tone:*

- Can affect the meaning of a sentence.
- Can cause misunderstandings.
- Is as important as your choice of words.

### *Saying Hello to one another, in the following ways:*

- As if it was to their boss.
- to their best friend.
- to an attractive man/woman at the bar.
- to a six month old baby.

***How different words can be stressed in the sentence. The bold text indicates where the stress lies.***

- **I** like your mother's cooking. (Personally, I like)
- I **like** your mother's cooking. (Emphasis of natural meaning.)
- I like **your** mother's cooking. (A particular mother. )
- I like your **mother's** cooking. (Particular family member.)
- I like your mother's **cooking**. (Only Cooking )

***This is another sentence to practice stress.***

- ⊕ I didn't say we should beat him. = Someone else said we should beat him.
- ⊕ I **didn't** say we should beat him. = I am denying saying it.
- ⊕ I didn't **say** we should beat him. = I implied it / whispered it / wrote it down.
- ⊕ I didn't say **we** should beat him. = I said someone else should beat him.
- ⊕ I didn't say we **should** beat him. = I said we must beat him, etc.
- ⊕ I didn't say we should **beat** him. = I said we should take him to dinner.
- ⊕ I didn't say we should beat **him**. = We should beat someone else.

**Rules for Sentence Stress in English**

The basic rules of sentence stress are:

1. **content words** are **stressed**
2. **structure words** are **unstressed**
3. the **time between stressed words** is always the **same**

The following tables can help you decide which words are **content words** and which words are **structure words**:

**Content words - stressed**

Words carrying the meaning	Example
main verbs	SELL, GIVE, EMPLOY
nouns	CAR, MUSIC, MARY
adjectives	RED, BIG, INTERESTING
adverbs	QUICKLY, LOUDLY, NEVER
<b>negative</b> auxiliaries	DON'T, AREN'T, CAN'T

**Structure words - unstressed**

Words for correct grammar	Example
pronouns	he, we, they

prepositions	on, at, into
articles	a, an, the
conjunctions	and, but, because
auxiliary verbs	do, be, have, can, must

### Accent Rules

When a word has more than one syllable, one of the syllables is always a little louder than the others. The syllable with the louder stress is the accented syllable. It may seem that the placement of accents in words is often random or accidental, but these are some rules that usually work.

- Accents are often on the first syllable. Examples: ba'/sic, pro'/gram.
- In words that have suffixes or prefixes, the accent is usually on the main root word. Examples: box'/es, un/tie'.
- If de-, re-, ex-, in-,po-, pro-, or a- is the first syllable in a word, it is usually not accented. Examples: de/lay', ex/plore'.
- Two vowel letters together in the last syllable of a word often indicates an accented last syllable. Examples: com/plain', con/ceal'.
- When there are two like consonant letters within a word, the syllable before the double consonants is usually accented. Examples: be/gin'/ner, let'/ter.
- The accent is usually on the syllable before the suffixes -ion, ity, -ic, -ical, -ian, -ial, or -ious, and on the second syllable before the suffix -ate. Examples: af/fec/ta'/tion, dif/fer/en'/ti/ate.
- In words of three or more syllables, one of the first two syllables is usually accented. Examples: ac'/ci/dent, de/ter'/mine.

### Stress on 1<sup>st</sup> syllable:

- ✚ Most two-syllable nouns, such as label, format, interest, pity, treaty, purchase
- ✚ Most two-syllable adjectives, such as lucky, grateful, handsome, fearful, active, skittish
- ✚ Compound nouns, such as blackboard, sidewalk, streetlight, shoelace, backhand, headset

**Stress on 2<sup>nd</sup> syllable or last syllable of a two-syllable word:**

- ✚ Most two-syllable verbs, such as invent, reply, decide, persuade, divulge, conduct, implore
- ✚ Compound adjectives, such as run-down, close-cut, high-strung, pumped-up, dim witted, ill-fitting
- ✚ Compound and two-word (phrasal) verbs, such as withdraw, undo, pass out, give up

**Stress on penultimate syllable (2<sup>nd</sup> to the last):**

- ✚ With words (adjectives) ending in –ic, such as syllabic, epidemic, intrinsic, autocratic, historic
- ✚ With words (nouns) ending in –sion or –tion, such as distribution, decision, intuition, prevention

**Stress on ante-penultimate syllable (3<sup>rd</sup> to the last):**

- ✚ With words (nouns) ending –cy, -ty, -phy, -gy, such as democracy, entity, photography, energy
- ✚ With words (adjectives) ending in –cal, such as medical, surgical, practical

**Stress on first syllable in compound nouns:**

- ✚ hair brush, hay fever, pot holder, wind tunnel

(Note: In many case, word stress simply must be learned, without rules to do the teaching.)

## IV. ENGLISH INTONATION

### Introduction:

Intonation refers to the total pattern of pitch changes, i.e., the rising and falling of the voice when a person is speaking, within an utterance. So we call the melody of language intonation. It is another important element of spoken English.

### Objectives:

- ✓ To speak English fluently with correct rhythm.
- ✓ To speak with appropriate intonation according to the context.

### Importance:

- It is the English intonation which makes English sound really English.
- Intonation makes speech meaningful.

### English intonation adds the meaning of an utterance in two ways:

- It shows the relationship of words within and between sentences;
- It tells something about the feeling of the speaker.

### Intonation Refers:

- Different meanings for the same utterance.
- Different pitches help us express our feelings: happiness, sadness, surprise, annoyance, anger, and so on.
- In listening to the meaning of an utterance, we listen to how speakers talk as well as to what they say.
- The HOW and WHAT together give us the meaning of an English utterance.
- Intonation patterns that disagree with the content of the utterance may indicate doubt, sarcasm, or confusion.

### Types of Intonation:

English has different intonation patterns: rising tone, falling tone, rising falling and falling rising tone. When rising and falling go together, they can make a falling-rising tone.

Word	Symbols	Tone names	Meaning
Yes	→	Level	Neutral; uninterested: 'Yes'
Yes	↘	Fall	Positive response 'I agree'
Yes	↗	Low-rise	Question, eliciting a response
Yes	↑	High-rise	Disappointment: 'Are you saying Yes'
Yes	↘↗	Fall-rise	'Carry on, I'm listening'
Yes	↗↘	Rise-fall	Reserved, indicating doubt

### Intonation Units:

Intonation units are also called tone groups or tone-units. An intonation unit may contain several syllables, some of them stressed and some unstressed. The last stressed syllable is usually a marker of the highest importance and has the focus stress. On this syllable, there takes place a change of pitch, either an upward (rising tone) or downward (falling tone) movement, or a combination of the two (falling rising). A nucleus refers to the syllable in an intonation unit which carries maximal prominence.

### Example:

For example, this is the normal way of saying the following sentence:  
I am WRiting a LETter to him NOW.

There are ten syllables in this sentence among which three are stressed syllables. The last stressed syllable is NOW. So we say that NOW has the focus stress, and is the tonic syllable and therefore is the nucleus of the intonation unit. The nucleus is the essential part of the intonation unit. It is still present even if the unit consists of a single syllable, as is the case with many sentence words like yes, no, why, etc.

### Tail, Head & Pre-head of an intonation unit:

- Any syllable or syllables that may follow the nucleus in an intonation unit are called the "tail". In the sentence "I am WRiting a LETter to him", the nucleus of this intonation unit is on the tonic syllable "LET".
- There are three unstressed syllables after the nucleus. These syllables are called the "tail" of this intonation unit.

- The part of an intonation unit that extends from the first stressed syllable up to the nucleus is called the “head” of the intonation unit. In the sentence “I am WRITing a LETter to him”, the “head” of this intonation unit is made up of three syllables: “writing a”.
- Any unstressed syllable or syllables that may precede the “head”, or the “nucleus” if there is no head, are called the “pre-head”. In the sentence “I am WRITing a LETter to him”, “I am” comprises the “pre-head” of this intonation unit.

So if you analyze the following sentence, we will come up with the structure of an intonation unit like this:

I am WRITing a LET ter to him.

P H N T

P = Pre-head

H = Head

N = Nucleus

T = Tail

### **INTONATION: FALLING TUNE**

In the falling intonation, there is a gradual and rhythmical fall in the pitch of the speaker, with a considerable duration and tempo. Falling tune is commonly used in:

- a. Giving commands.
- b. Making statements.
- c. Asking questions that demand information

Note that there is a fall in pitch of the end of each sentence as shown by the arrows [ ]; also the stressed syllabus in each sentence as shown by the use of capital letters. Read the sentences as directed by the instructor, paying attention to the falling tune in each last stressed syllable and unstressed syllables after it carry the falling in pitch

### **A COMMANDS**

- i. STAND up.
- ii. BRING it HERE
- iii. PASS your PAPers up at ONCE
- iv. STAND beHIND the CLASS.



- v. COME tomorrow for your BOOKS
- vi. KEEP that CHAIR in the Library
- vii. TELL us your REASON for SHOUTING in CLASS
- viii. STOP SHOUTing WHILE in the CLASS
- ix. GIVE the LETTER to your FATHER
- x. STAND up WHEN the TEACHER COMES

### **B STATEMENTS**

- i. The TEACHER is COMing
- ii. She GOT it WRONG
- iii. We've TREATED this TOPic beFORE
- iv. The inSTRUCTIONS are VERY CLEAR
- v. JOHN will TRAVel to ENUGu for the QUIZ
- vi. We shall WRITE the NEXT examiNATION
- vii. JANE has no INTrest in MATHS
- viii. We shall ALL PASS BIOlogy
- ix. I'll SEE the TEACHER for some explaNATION
- x Our SCHOOL TEAM PLAYS WELL

### **C. QUESTIONS THAT DEMAND INFORMATION**

- i. How FAR have you GONE?
- ii. WHOSE BOOK is THIS?
- iii. WHY are you Always LATE?
- iv. WHY did you aBUSE the MAN?

- v. WHEN will you FINish the assIGNment?
- vi. WHO TOLD you aBOUT it?
- vii. WHAT is the NAME of your FATHER?
- viii. WHEN are we GOing on HOLIDay?
- ix. WHERE did you BUY the BOOK?
- x. HOW shall we explain this To the PRINcipal?

You may read and study the examples given above in order to have a clearer understanding of falling tune

### **INTONATION: Rising tune**

As the name rightly suggests, there is a rhythmical rise in the speaker's pitch level as it consequently affects the pace and duration of the speech production. In rising intonation, the stressed syllables are capitalized in the sentences, and the rising pitch level of the speaker is shown by the arrow ( ) at the end of the sentence. (comprise with the arrow used in indicating falling tune).

Rising time is commonly used in:

1. questions that demand 'yes' or 'No' answers,
2. questions that show warm personal interest,
3. enumerating items,
4. polite requests,
5. greetings,
6. indicating uncertainty, and
7. incomplete statements.

### **A. "Yes/"No" Question**

- i. Did she PASS?
- ii. Is it LATE?
  1. Will you COME aGAIN?
  2. Have you Finished WRITing?
  3. Were you THERE at THREE?
  4. Do you PLAY for the SCHOOL the MATCH?

5. Is JOHN GOing to WATCH the MATCH?

### B. Question showing Warm Personal Interest

- i. You MEAN, tomorrow MORning?
- ii. Have you TAKen Anything SINCE you CAME?
  1. You REALLY SCORED Seventy perCENT?
  2. SURE, my BROther CAME?
  3. Will you COME for LUNCH, PAUL?
  4. MUmmy, WHEN are you COMing aGAIN?
  5. WHAT will you BUY for me at CHRISTmas, Uncle?

### C. Enumeration

- i. ONE, TWO, and THREE.
- ii. The BOY CAME in with a DUSter , a BOOK, and a PENCIL.
  1. You can GO into the HALL with stationeries.
  2. We CAME, we SAW, and we CONquered.
  3. They ATE, DRANK, and DANCED.
  4. Mr IKE TEAcher MATHS, PHYSics, and BIOlogy.

### D. Polite Requests

- i. PLEASE COME in.
- ii. DO SIT DOWN.
  1. HAVE some DRINK.
  2. JUST a MOment, PLEASE
  3. HAVE some COffee.
  4. SEND my GREEtings to SISter MARY

### E. Greetings

- i. GOOD MORning, SIR.
- ii. HAPpy NEW YEAR, JOE
  1. SAFE JOURney, CHUKS.
  2. GOOD DAY, Mr Okon.
  3. GOOD-BYE, UNcle.

4. HAppy BIRTHday, HArRY.

### F. Indication of Uncertainty

- i. We could COME on MONday.
- ii. He may rePENT After THIS.
  1. They may CALL off the STRIKE toMorrow.
  2. They perHAPs WILL.
  3. I exPECT him on SUNDay.
  4. He may be in SCHOOL NOW.

### G. Incomplete Statement

- i. WHEN you FInish,
- ii. WHILE they were PLAYing,
  1. SINCE it's RAning,
  2. WHILE he is GEEting SET,
  3. WHEN the THIEF is KNOWN,
  4. SINCE her MOther KNOWS,

### Falling – Rising Tone:

This tone is the combination of a fall and a rise. This is used for statements expressing reservation, making correction, and for giving warnings and threats.

1. She is beautiful ( but not intelligent )
2. I saw him ( but I didn't speak to him )

### Rising – Falling Tone:

This tone is a combination of a rise and a fall. This reinforces the meaning conveyed by the following fall. In addition, the initial rise may indicate warmth or sarcasm.

1. Yes – (enthusiastic agreement)
2. Its fine
3. Are you sure this will work ? ( suspicious )

## UNIT V . NEUTRALIZATION OF MOTHER TONGUE INFLUENCE

When we begin speaking in the second language (i.e. English), we initially use sounds from our mother tongue. Thus, everyone has mother tongue influence (MTI) to begin with. With more and more listening to those fluent in the second language, practicing speaking yourself and correcting mistakes, you slowly learn to replace your mother tongue sounds with the original sounds of English.

### Objectives:

- ✓ Neutralize mother tongue influence.
- ✓ Get fluency in the second language.
- ✓ Sounding like a native English speaker.

Heavy mother tongue influence happens because your native language sounds have not yet been replaced with the second language sounds.

This, in turn may happen due to one or more of the following reasons:

1. You have not heard enough English
2. You have not spoken enough English
3. You have not been corrected enough

Many deserving candidates lose out on job opportunities because of their vernacular accent. By inculcating certain practices in our daily lifestyle, we will get closer to sounding like a native English speaker and equip with a global accent.

- Observe the mouth movements of those who speak English well and try to imitate them. When you are watching television, observe the mouth movements of the speakers. Repeat what they are saying, while imitating the intonation and rhythm of their speech.
- Until you learn the correct intonation and rhythm of English, slow your speech down. If you speak too quickly, and with the wrong intonation and rhythm, native speakers will have a hard time understanding you. Don't worry about your

listener getting impatient with your slow speech -- it is more important that everything you say be understood.

- ☑ Listen to the 'rhythm' of English. Do not use the 'music' of your native language when you speak English. Each language has its own way of 'singing'.
- ☑ Use the dictionary. Try and familiarise yourself with the phonetic symbols of your dictionary. Look up the correct pronunciation of words that are hard for you to say.
- ☑ Make a list of frequently used words that you find difficult to pronounce and ask someone who speaks the language well to pronounce them for you. Record these words, listen to them and practice saying them. Listen and read at the same time.
- ☑ Record yourself reading some sections of the book. Compare the sound of your English with that of the person reading the book on the tape.
- ☑ Pronounce the ending of each word. Pay special attention to 'S' and 'ED' endings. This will help you strengthen the mouth muscles that you use when you speak English.
- ☑ Read aloud in English for 15-20 minutes every day. Research has shown it takes about three months of daily practice to develop strong mouth muscles for speaking a new language.
- ☑ Record your own voice and listen for pronunciation mistakes. Many people hate to hear the sound of their voice and avoid listening to themselves speak. However, this is a very important exercise because doing it will help you become conscious of the mistakes you are making.
- ☑ Be patient. You can change the way you speak but it won't happen overnight.

- ☑ Improve pronunciation and diction. There are a few tricks to making a vernacular accent more globally understandable.

### Exercises to practise every day:

- ☛ Pretend you are a newscaster and read out the newspaper to your mirror. Do not read local newspapers. Focus on national newspapers.
- ☛ While reading a book, underline all the words you do not know. Look them up in the dictionary.
- ☛ Make a list of these words, and make sure you use at least five of them in a conversation during the day.
- ☛ Most important, make an effort to speak in English to your friends and family.

### The mother tongue’s influence on prepositions:

One prepositional error that is very common among students in India is the use of the preposition ‘about’ after the word ‘discuss’, which is a transitive verb and is not followed by any preposition.

- ☛ Incorrect: I discussed about the movie 3 idiots.    ☛ Correct: I discussed the movie 3 idiots.
- ☛ Incorrect: Please discuss about the proposal with your team.    ☛ Correct: Please discuss the proposal with your team.

For most learners of English, “in” and “on” are problematic prepositions. In the place of “on” they use “in” or “to” as in the following examples:

- Do you live in the campus?
- Sekar was admitted in hospital.
- Have you added my name in the list?

In the sentences above, the preposition ‘in’ is incorrect. Below are the correct sentences:

- Do you live on the campus?

- Sekar was admitted to hospital.
- Have you added my name to the list?

It is incorrect to say “in the campus”. The preposition that precedes the word campus is “on”. Look at these examples:

- Our students are prepared for both ‘on-campus’ and ‘off-campus’ placements.
- Students interested in staying on the campus should fill in the form.

The preposition “in” or “on” can be used with the term “a/the list” as in these examples:

- I am on the waiting list.
- The names of some students are not included in the list.

The word ‘admit’ can be used either as a transitive or an intransitive verb. When the verb is used intransitively, it takes the preposition “to” as in the following examples:

- He met with an accident and was admitted to hospital.
- I’ve planned to admit my son to school this year.

When the verb is used transitively, it takes an object as in the following example:

- John admitted his fault.

When the word ‘admit’ has the meaning ‘to grant permission or opportunity’, it is followed by “of” as in the following example:

- The rental agreement is written in an unambiguous language and it admits of no other interpretation.



# INTERACTIVE COMMUNICATION SKILLS LAB

## I UNIT: ICE-BREAKING ACTIVITY AND JAM SESSION

(Articles, Prepositions, Word formation- Prefixes & Suffixes, Synonyms & Antonyms)

### Introduction:

Ice Breakers are an effective way of starting a training session or team-building event. They can be interactive and fun sessions, which run prior to the main event or day's activity. The activities can form a number of varieties including problem solving, facilitation, communication, leadership, trust and decision making. Ice Breaker Activities are aimed at adding some energy and fun, allowing your team to think and look differently at how they can work together. Icebreakers can play an important role in helping young people integrate and connect with one another in a group environment.

### Objectives:

- ✓ To stimulate cooperation and participation.
- ✓ To provide positive momentum for group activity.
- ✓ Developing social skills.
- ✓ Building a rapport with leaders.
- ✓ Creating a good atmosphere for learning and participation.

### Activities:

1. If you had a time machine that would work only once, what point in the future or in history would you visit?
2. If you could go anywhere in the world, where would you go?
3. If your house was burning down, what three objects would you try and save?
4. If you could talk to any one person now living, who would it be and why?
5. If you HAD to give up one of your senses (hearing, seeing, feeling, smelling, tasting) which would it be and why?
6. If you were an animal, what would you be and why?
7. Do you have a pet? If not, what sort of pet would you like?
8. Name a gift you will never forget?
9. Name one thing you really like about yourself.
10. What's your favourite thing to do in the summer?

### JAME SESSIONS:

JAM is the acronym for Just A Minute. In this process, students are asked to speak on a topic of their choice or on a given topic for a minute. It is conducted for students to

improve their communication skills. It helps the introvert and shy students to take initiative and speak on the topic for a minute. It helps students condense the entire essence precisely in their mind, and speak only the relevant aspects within a minute. In addition, it can be used during the interviews as well by the interviewers. Some companies conduct JAM session during their employment interview to test the communication skills of the candidates. That is the reason JAM is included in Campus Recruitment Training Programs to encourage students to improve their communication skills thus enhancing their employability skills. Hence, students must actively participate in JAM sessions in educational institutions to improve their communication skills and grab employment opportunities. In classrooms, after completion of the teaching session, the teachers can ask some students and ask them to speak what they understood about the session. By this, students will be able to listen and learn well.

### Just a Minute topics

1. Mouth watering eateries on roadside
2. Are films only for entertainment?
3. Fresher's Day; is it breaking the ice?
4. Engineering is a right platform to take-off for a bright career
5. Are Engineering Colleges really producing professionals?
6. Technical fests in Engineering Colleges
7. Do we really have freedom of speech?
8. Human being most advanced and powerful species on earth. Is that so?
9. Sometimes wars are the best solution to a problem.
10. Are we really working for our Goals?

#### Common Use of Articles:

- "a/an" usually indicates an item in general or a typical item.

Example: A man and a boy are on a bus.

- "the" usually indicates one or more items that are specific or unique.

Example: The sun and the planets remain a mystery.

- "a/an" is used for the first mention of an item, followed by "the" for the second mention of the item.

Example: They took a train to Reno. The train was very clean and comfortable.

- "the" can be used with a first mention of an item only if the item is familiar to both the speaker and the listener.

Example: "Honey, where did you park the car?" "In the driveway, dear."

- "the" is used with nouns preceded by numbers or superlatives.

Example: The four friends sing folk songs. Really? What is the most popular song that they sing?

- "a" or "an" ?

Use "a" before words that begin with a consonant (or "u" when it is pronounced like "you"); use "an" before words beginning with a vowel (or with a "silent h"). Examples: "An eye for an eye, a tooth for a tooth." "A historian gave us a history lesson." "It was an honourable thing to do." "She teaches at a university."

### Word Formation – Prefixes & Suffixes

A root, as its name suggests, is a word or word part from which other words grow, usually through the addition of prefixes and suffixes. The root of the word vocabulary, for example, is voc, a Latin root meaning "word" or "name." This root also appears in the words advocacy, convocation, evocative, vocal, and vociferous.

The very words prefix and suffix are good examples too. Pre means before and fix means to fasten or attach, so quite literally, a prefix is something attached to the beginning of

something else. Suff is a variant of sub, below or under, so a suffix is something fastened underneath something else (in this case, behind the root).

#### Common Prefixes

Prefix	Meaning	Example
a-, an-	without	amoral
ante-	before	antecedent
anti-	against	anticlimax
auto-	self	autopilot
circum-	around	circumvent
co-	with	co-pilot
com-, con-	with	companion, contact
contra-	against	contradict
de-	off, away from	devalue
dis-	not	disappear
en-	put into	enclose
ex-	out of, former	extract, ex- president
extra-	beyond, more than	extracurricular
hetero-	different	heterosexual
homo-	same	homonym
hyper-	over, more	hyperactive
il-, im-, in-, ir-	not, without	illegal, immoral, inconsiderate, irresponsible
in-	into	insert
inter-	between	intersect
intra-	between	intravenous
macro-	large	macroeconomics
micro-	small	microscope
mono-	one	monocle

non-	not, without	nonentity
omni-	all, every	omniscient
post-	after	postmortem
pre-, pro-	before, forward	precede, project
sub-	under	submarine
syn-	same time	synchronize
trans-	across	transmit
tri-	three	tricycle
un-	not	unfinished
uni-	one	unicorn

Noun Suffixes		
Suffix	Meaning	Example
-acy	state or quality	privacy
-al	act or process of	refusal
-ance, ence	state or quality of	maintenance, eminence
-dom	place or state of being	freedom, kingdom
-er, -or	one who	trainer, protector
-ism	doctrine, belief	communism
-ist	one who	chemist
-ity, -ty	quality of	veracity
-ment	condition of	argument
-ness	state of being	heaviness
-ship	position held	fellowship
-sion, -tion	state of being	concession, transition

**Synonyms:** Synonyms are different words with almost identical or similar meanings. Words that are synonyms are said to be synonymous, and the state of being a synonym is called synonymy.

**Antonyms:** A word that expresses a meaning opposed to the meaning of another word, in which case the two words are antonyms of each other.

List of Synonyms Antonyms

Word	Synonym	Synonym
narrow	confined	restricted
nature	aspect	character
necessary	mandatory	requisite
negate	contradict	refute
negligent	careless	remiss
negotiate	bargain	deal
nice	affable	benign
noble	aristocratic	distinguished
novice	beginner	Non-professional
nuisance	annoyance	offense
obedient	faithful	loyal
objection	disapproval	protest
obligatory	compulsory	required
observe	notice	watch
obvious	conspicuous	definite
offend	anger	irritate
offer	bid	proposal
omen	premonition	sign
omit	exclude	remove
opportune	advantageous	auspicious
pacify	appease	placate
pain	ache	discomfort
paramount	chief	leading
partisan	biased	dogmatic

passive	inactive	lethargic
pause	break	cease
permeate	diffuse	disseminate
perpetuate	endure	preserve
perplex	astonish	baffle
persecute	afflict	harass
radiate	effuse	emanate
radical	basic	fundamental
rage	anger	furor
rank	arrange	classify
realize	accomplish	fulfil
recalcitrant	obstinate	stubborn
receptacle	container	repository
reconcile	atone	conciliate
regret	deplore	grieve
reliable	dependable	trustworthy
sanction	approval	permit
scope	aim	extent
section	division	portion
settle	adjust	compromise
shallow	superficial	trivial
shrewd	careful	calculating
significant	distinctive	important
slight	delicate	slender
spontaneous	impromptu	unplanned
spread	announce	broadcast
stabilize	balance	steady
tame	domesticate	subdue
tangle	intertwine	twist
temper	mood	nature
tendency	inclination	trend
term	cycle	duration
thrift	conservation	prudence



tough	aggressive	unyielding
transfer	convey	exchange
tumult	agitation	commotion
turbulent	disordered	violent
vain	boastful	inflated
valid	authorized	legitimate
variety	assortment	diversify
verify	authenticate	substantiate

### THE PREPOSITION

1. There is a cow in the field.
2. He is fond of tea.
3. The cat jumped off the chair.

- ✓ In sentence 1, the word in shows the relation between two things - cow and field.
- ✓ In sentence 2, the word of shows the relation between the attribute expressed by the adjective fond and tea.
- ✓ In sentence 3, the word off shows the relation between the actions expressed by the verb jumped and the chair.

The words in, of, off are here used as Prepositions.

**Def.- A Preposition is a word placed before a noun or a pronoun to show in what relation the person or thing denoted by it stands in regard to something else. [The word Preposition means 'that which is placed before'.]**

### Kinds of Prepositions

Prepositions may be arranged in the following classes :-

*At, by, for, from, in, of, off, on, out, through, till, to, up, with.*

Compound Prepositions which are generally formed by prefixing a Preposition (usually a = no or be = by) to a Noun, an Adjective or an Adverb.)

About, above, across, along, amidst, among, amongst, around, before, behind, below, beneath, beside, between, beyond, inside, outside, underneath, within, without.

Phrase Prepositions (Groups of words used with the force of a single preposition.) according to -- in accordance with -- in place of agreeably to -- in addition to -- in reference to

along with -- in (on) behalf of -- in regard to  
away from -- in case of -- in spite of  
because of -- in comparison to -- instead of  
by dint of -- in compliance with -- in the event of  
by means of -- in consequence of -- on account of  
by reason of -- in course of -- owing to  
by virtue of -- in favour of -- with a view to  
by way of -- in front of -- with an eye to  
conformably to -- in lieu of -- with reference to  
for the sake of -- in order to -- with regard to

## II UNIT: ROLE PLAY - EXPRESSIONS IN VARIOUS SITUATIONS

( Situational Dialogues -Self-introduction and Introducing - Others - Greetings - Apologies - Requests - Social and Professional Etiquette - Telephone Etiquette. Concord and Words often misspelt- confused/misused )

### Introduction:

Role-playing can be thought of as unstructured drama. In these exercises, a student looks at the topic from the perspective of a character. The instructor provides the setting and the characters, but the students have to decide their characters' lines and directions. Generally, the students will need to do some research to make informed decisions from their characters' perspectives. This research opportunity can easily become an inquiry element. These exercises require the students to use imagination, background knowledge appropriate to the character being role-played, and communications skills.

### Objectives:

- To help build teams and improve communications
- To develop motivation and imagination
- To improve speaking and listening for real life situations

### Characteristics:

- Role playing games, exercises and activities can enhance business projects, giving specific business outputs and organizational benefits.
- It uses scripts that you read with your partner, like actors in a movie.
- It gives you information about your role. You can then talk with your partner using this information.
- It helps you speak English in full sentences.
- It makes you think about what you are saying, so you remember the language.
- It gives you many things to think and talk about.

### Types of Role Play

- 1. Situation Role Plays: Situation Role Plays give you practice speaking English with correct sentences and pronunciation. Examples: At the Markets, Clothes Shopping, Airport Check-in, Job Interview
- 2. Story Role Plays : In Story Role Plays, you and your partner are characters in a story.
- 3. Short Discussions : Short Discussions give you practice in asking and answering questions about a topic. Examples – Introduction, Talk about Food, Talk about America, NEWS! Global Warming

- 4. Long Discussions: Long Discussions give you practice in asking and answering questions about a topic, as well as discussing the opinions of other people. Examples: Environment, Movies.

### Non-verbal Communication in Role-Play

- Chromatics – Timing of verbalizations and pauses.
- Haptics – Contact and deliberate touch between individuals.
- Kinesics – All forms of body language and body movement, including facial expressions, eye movement, gesture, and posture.
- Oculesics – Intentional and unintentional eye contact in the act of communication.
- Olfactics – The influence of odour.
- Physical Appearance – Characteristics of the body, clothing, hairstyle, etc.
- Proxemics – Consideration of personal space and arrangement of physical items.
- Silence – The absence of verbal and nonverbal communication.
- Symbolism – Meaning associated with symbols.
- Vocalics – Vocal impacts on the act of speaking, to include tone of voice, timbre, volume, and rate of speech.

### Conversation Starters:

*How are you getting on?* – just another way of saying ‘how are you?’

*You doing OK?* – asked when the person has had some tough experience recently and you want to ask politely if they’re OK.

*Hi, ...! What’s new?* – this is a very informal way of greeting a close friend or anyone who you see on a regular basis and you want to ask has anything happened since you last met.

*Hi, ...! What’s up?* – the same as above with a difference that you’re probably not that interested in what news the other person might have.

*Hi, ...! Long time no see!* – used when you haven’t seen the person for a long period of time and you want to state that fact in the greeting.

*Hi, ...! Have you been keeping busy?* – just a standard enquiry with little or no direct meaning.

*Do you mind me asking...?* – a typical way of asking something that might be a slightly personal question.

*OK, here’s the thing ...* – a very handy way to start making your point if you’re not sure how to begin the sentence.

**Responding to a Conversation:**

*Thanks, I've been keeping busy* – just a standard response to a standard greeting with little or no direct meaning.

*Thanks for asking, I'm fine, how are you?* – a typical response and counter-question to a greeting phrase 'how are you?'

*Hi, how you're doing! It's good to see you!* – a typical response to a greeting from someone you haven't seen for a while.

*Can't complain* – a response to a standard greeting like 'How are you?' It's not as exciting phrase as 'Thanks, I'm great!' but it doesn't mean you're having some problems in your life.

*Can you say it again, please?* – a request to repeat the question if you didn't understand what was said. A more direct question: *Can you slow it down a bit, please?*

*And how about you?* – a typical response when you're not sure what to ask next so you're asking the other person the same thing they asked you. You can respond with this counter-greeting on nearly all standard greetings.

*To the best of my knowledge ...* – when you're 99% sure about the statement you're making. Also a good start of a response you want to take a bit more time to consider what you're going to say.

*As far as I know ...* – the same as above.

*Good for you!* – a response to someone telling you about their success in something or some good news that they're happy about.

*Can't argue with that* – used when you agree with the statement of the other person.

*How do you know?* – a counter-question you can ask when someone surprises you with a question about something they're not really expected to know.

*That's a good one!* – a surprise response to funny or surprising news from your chat partner.

*Really? Tell me more about it!* – used when you want your chat partner to tell me about what he/she just said.

*Frankly speaking...* – just a way to start your response. It indicates that you're about to open up and be very honest with your chat partner.

*Well, to be honest with you, ...* – the same as above.

*No problem* – a typical response to a small request you're happy to do.

*Never mind, its fine!* - this phrase is used when the person offers to do a favour for you but it's not really necessary.

*Never mind, forget what I just said* –You can use this phrase if you feel that he/she might be slightly annoyed or offended by your question or comment so you want to end it there.

*You got me there* – this can be said instead of 'I don't know' – it will sound more casual and not as defensive as the old 'I don't know'!

*You've got to be kidding me!* – said when someone tells you something that borders on the unbelievable and you want to express your surprise.

*That's a good question.* – a phrase used when you want to take your time to think over the question. This is an ideal phrase to use when you're stuck but instead of remaining silent you can start your response with this phrase.

*Well, how to put it in the right words.* – the same as above.

*That would be great!* – a response to an offer that you're really happy about.

*... you know what I mean?* – when you want to emphasize what you just said.

*You see, the thing is that ...* – this is how you begin a sentence when you're asked to explain something.

### **Departure Phrases:**

*I'd better be going* – followed by a simple phrase like 'it's too late', or 'have lots to do' – and indicator you'd like to walk off and finish the conversation.

*OK, I'm sorry but I have to leave now!* – used when your chat partner has clear intentions of continuing the conversation but you just need to go so you're making it clear that you need to go.

*See you later!* – used when you know that you'll be seeing each other again sometime.

*See you around!* – the same as above

*Keep in touch!* – a good-bye phrase meaning you want the other person to get in touch with you every now and then and that you've the same intentions.

*It was nice seeing you, take care!* – a good-bye phrase used when you know that you won't see the person for a while.

*It's been good talking to you!* – the same as above phrase.

*Hope to see you again!* – you can use this phrase when finishing a conversation with someone you've just met.

*Say hello to ...!* – a short and handy way of saying to remind someone from you.

### SUMMARY OF CONCORD RULES

*Grammar* agreement between words in gender, number, case, person, or any other grammatical category which affects the forms of the words.

#### Sentence Structure -- Subject-Verb Agreement

- ✓ Make every verb agree in number with its subject. If the subject is singular, use a singular verb; if the subject is plural, use a plural verb.
- ✓ Those prepositions and the nouns that follow them (objects of the prepositions) are prepositional phrases. Objects of prepositions cannot be subjects.  
Examples: The letter (singular) to the editors is(singular to agree with letter) ready.  
The copiers(plural) in Operations are(plural to agree with copiers) better than those in our area.
- ✓ The 'e' pronouns and their negatives are always singular:  
each, each one, either, neither, everybody, nobody, everyone, no one, everything, nothing
- ✓ These pronouns are also always singular:  
One anyone anybody someone somebody
- ✓ These pronouns are singular or plural. Their number is determined by the key word in the prepositional phrase that follows the pronoun: all, any, most, none, some
- ✓ With two or more subjects joined by and (a compound subject), use a plural verb.  
Example: The secretary and the treasurer are (plural) responsible for presenting the annual report.
- ✓ With two or more singular subjects joined by or nor, use a singular verb. If one of the subjects is plural and one is singular, make the verb agree with the subject closer to it.

## Telephoning Skills

Learning how to communicate well on the telephone is one of the top priorities for many students who need to use English at work. Learning the common phrases that are used on the telephone helps students know what to expect. However, what students often need most is practice, practice, and more practice. While helpful, practicing a role-play in the classroom is not always the best way to improve telephoning skills.

### Overcome Barriers:

Telephoning requires special skills as there are a number of difficulties that arise when telephoning that are specific to telephoning. The first and foremost difficulty is not being able to see the person you are communicating with. This lack of visual communication often makes students, who can communicate quite successfully in other situations, nervous and thereby hinders their communicative abilities. Add to this the typical hectic pace of business communication, and you have a particularly difficult situation.

### Breathe:

Before you pick up the phone, take a deep breath. Most of us are what they call “shallow breathers”. We take small breathes in and out and therefore, sound tired when we answer the phone. The goal is to sound like you like your job and you are glad they called. Practice taking a very big breath and answering the phone at the top of that breathe. You will continue speaking on the exhale of that breath and the caller will hear energy in your voice! You can also practice it when you are making a call and start your breath as the phone is ringing on the other end. You’ll be surprised how you feel when you use this technique.

### Identify yourself:

Give your full name and function and or the name of your company. Since they have taken the time to call you, you may answer the phone this way;

### Be Sincere:

If we are honest with ourselves, we are all “problem solvers” in some way. People call us on the phone to have a problem answered. Whether it is to get driving directions, or hours of operation or questions about our merchandise, they have a question and want it answered quickly, intelligently and politely.

### Listen attentively:

Put everything down when you answer the phone! Easier said than done, isn’t? How many times have you been in your office answering email, talking on the phone, listening to your



iPod and sipping? Callers don't like to be ignored and by multitasking, we are not focused on the caller's wants and needs.

### **Visualize the person:**

Visualize the person, even if you don't know them so that you remind yourself you are engaged in a two-way conversation. If you still have trouble listening, start taking notes on what they are saying. Use a headset if possible, to keep your hands free. By taking notes you can verify with them as well as yourself, the important points of the conversation and the action items that needed attention.

### **Outcome:**

If the phone call has been successful, the first 30 seconds established a positive perception about you through voice, and tone and focus. The last 30 seconds will be when the caller finalizes their opinion about you. You can make that a positive experience by thanking them for calling, reviewing the problem you were able to solve and then most importantly, thanking them for their continued business.

Telephone skills include:

#### **Smiling**

Smiles and gestures can easily be heard over the phone, so keeping that smile on your face helps to create a positive engagement with caller every time you talk to them.

#### **Empathy**

If you can't put yourself in a caller's shoes especially when you know they are wrong, how can you understand why they have the feelings they do about the issues they have called in about? If you cannot come to an understanding of why a caller is calling, it's practically impossible to help them in any positive way.

#### **Problem Solving Skills**

Generally, the company you work for will offer the tools to solve any problem a caller may have, but it is your job to learn how to use them effectively.

### **Social Etiquette:**

#### **What is Etiquette?**

- Practicing good manners
- Knowing how to behave in a given situation
- Knowing how to interact with people

Prospective and future employers expect it. Proper etiquette helps you make a great first impression and stand out in a competitive job market.

### Communication is Key

Verbal: What you say and how you say it

Nonverbal: handshake, posture, eye contact, facial expressions, confidence

### Social Functions

- ✚ Avoid hanging out exclusively with your friends; mingle and make conversation
- ✚ Make attempts to meet as many people as possible
- ✚ The art of small talk is asking questions

### First Impressions

- ✚ It takes 30 seconds for a person meeting you for the first time to form impressions about you, your character, and abilities. You never get a second chance to make a first impression!
- ✚ You're always —onstage. Always be prepared to look and sound your best
- ✚ Good grooming is essential. Smile and make eye contact

### Introductions

In the business arena, the person of lesser importance, regardless of gender, is introduced to the person of greater importance, regardless of gender: —President Prince, I'd like to introduce (student name)

- 🔗 When being introduced:
- 🔗 Stand up
- 🔗 Look them in the eye
- 🔗 Give a firm handshake
- 🔗 Greet them - "How do you do?" or "How do you do, President Prince?"
- 🔗 Speak slowly and clearly
- 🔗 Smile!

## Most commonly confused and misspelled English words

Some English words may sound the same yet they are so different in meaning, others may even share full spellings, yet pronounced so differently. Bellow are most commonly mistaken and misspelled words in English.

1. all right vs. alright
2. A lot or Alot?
3. All ready vs. Already
4. All together and altogether
5. Beside vs. besides
6. Until vs. By

7. Complement (v) vs. compliment (n)
8. Councilor vs. Counselor
9. Decent vs. descent
10. Discreet vs. discrete
11. Council vs. counsel
12. Every day vs. Everyday
13. Fewer vs. Less.
14. Good vs. well
15. Lay vs. lie
16. Loose vs. lose
17. Practice vs. Practise
18. Principal vs. principle
19. Raise vs. rise
20. Regard / regardless / regards
21. Stationary vs. Stationery
22. that, which and who
23. there, their, they're
24. wander vs. wonder
25. Which vs. What
26. Elicit' vs. 'illicit'
27. 'Each' vs. 'Every'

### III UNIT DESCRIPTIONS-GIVING DIRECTIONS AND GUIDELINES

(Sequence of Tenses, Question Tags and One word substitutes)

#### **Describing:**

Describing is something which involves recreating your experiences and impressions. It includes perceiving the subject of your description accurately. Use a flowchart to identify the flow of events in the process you are examining. Collect the data for describing the situation. This data can be collected from existing sources.

#### **Objectives:**

- To develop skills in describing
- To master effective communication
- To understand the depth of the situation

#### **Describing Objects:**

A paragraph to describe objects consists of 5 parts as follows:

- Function/ Use
- Components/ Parts
- Characteristics (material/shape/ figure /dimensions /property /colour)
- Position
- Connection between parts

Language Focus: Function/Use

- A drum is used for making music.
- A drum is used to make music.

Components/Parts

- A hammer consists of a handle and a head.
- is made up of
- is composed of
- hammer includes a handle and a head.
- A hammer has two parts: a handle and a head.
- sections: one is a handle, the other is a head.
- components: one is a handle, the other is a head.

Characteristics Material

- A chair is made of wood.
- Bread is made from wheat.
- This kind of car is made by a big company in Japan.
- Shape

A coin is circular. Noun	Adjective
Square	square
rectangle	rectangular
triangle	triangular
ellipse	elliptical
semicircle	semicircular
circle	circular
cube	cubic
pyramid	pyramidal
cone	conical
hemisphere	hemispherical
cylinder	cylindrical

### Describing a Person:

#### Height

He is tall. He is short. He is normal height.  
+ He is very tall. He is quite short. He is relatively normal height.

#### Build

She is skinny. (negative) She is fat. (negative)  
She is underweight. (negative) She is overweight. (negative)  
She is thin. (negative) She is plump. (neutral)  
She is slim. (positive) She is stocky. (neutral)  
She is slender. (positive) She is bonny. (positive)  
if a man is fat (especially round the waist) we often say he has a beer belly.

#### Hair

blonde/fair hair brown hair red hair black hair grey hair  
blonde brunette redhead - -  
Eyes  
grey eyes green eyes blue eyes brown eyes dark eyes

#### Type of hair

She has long hair. She has short hair. He has no hair. = He is bald. She has medium length hair. She has short hair.  
 + She has long, black hair. She has short, black hair. - She has medium length, blonde hair. She has medium length, red hair. She has short, blonde hair.

### Type of complexion

He is Asian. He has light-brown skin. She is black. She has dark skin. He is white. He has fair skin. She is white. She has lightly tanned skin. She is white. She has very pale skin.

### Other features

moustache beard chin forehead nostrils  
 eyebrows cheeks lips teeth  
 bald, black, blonde, blue, brown, curly, fat, grey, long, medium,  
 overweight, pale, plump, red, short, skinny, slim, stocky, straight, tall, tanned,  
 thin, wavy and white are all adjectives – they describe things  
 very, quite and slightly are all modifiers – they change (modify) the adjectives

### Giving Directions

Giving and receiving directions in English is a great because it is useful, easy, and can be modified to suit different levels and abilities. In addition students practice movement, speaking, listening, and critical thinking skills. Because of this, the students tend to remember this things pretty well. Not everyone knows where they are going and may need help with directions from time to time. Directions may be needed to get to a nearby town, or directions to the newest mall in town or directions to the nearest rest room in a large building. Where ever you are going the expression below can be used when asking for directions.

#### Objective:

- To develop effective communication skills
- To speak fluently
- For giving accurate instructions
- To develop critical thinking

#### Suggestions for giving directions

Giving street directions is really very easy when you remember to follow these points. When giving directions you are actually giving two sets of instructions.

In the first set- “Go To” – you are telling the listener what street to go to or how far to go. In the second set- “Then”, you are telling the listener what to do when they get there. (turn right/left, go straight, on the left, etc.)

Giving even very complicated directions is just a repetition of these two basic steps. Another good idea is to use easily identifiable landmarks; instead of the amount of time to get someplace (time is relative, after all). Easily identifiable landmarks are street lights, stop signs, parks, tall building standing alone, etc.

### Prepositions of location most commonly used when giving directions:

go straight	go to	turn right	turn left
cross	on your right	on your left	beside
next to	behind	across from	in front of
caddy corner on the corner of (to be very specific NE, SE, NW, SW corners)			

*Note the expressions used in the dialogue and the progression of the conversation:*

*Wally: Excuse me, could you tell me how to get to the city hospital?*

*Sally: Sure, the hospital is on Tenth Street, about 20 minutes away by foot. Go south on this street two blocks until you come to the stop light.*

*Wally: Go south two blocks to the stop light.*

*Sally: Correct, then, turn left and go three more blocks, until you come to the end of the road. A park will be in front of you.*

*Wally: Turn left and go for three blocks to the park.*

*Sally: Right, then turn right again and go seven blocks, to Lipton Avenue.*

*Wally: Turn right and go seven blocks to Lipton Avenue.*

*Sally: Next, turn left on Lipton Avenue and go two blocks. The hospital is on your left, across from the baseball stadium.*

*Wally: OK, let me see if I've got this straight. Go south on this street for two blocks to the stop light. Turn left at the light and go three blocks to the park. Turn right at the park and go seven blocks to Lipton Avenue. At Lipton Avenue turn right and...*

*Sally: No, turn left on Lipton Avenue.*

*Wally: OK, turn left on Lipton Avenue, the hospital is two blocks down, on my left.*

*Sally: You got it.*

*Wally: Thanks.*

When Giving Directions in English, Giving directions usually consists of two sets of instructions.

In the first set: Say "Go to" and tell the listener what street, building, office number, etc – or – how far they need to go.

In the second set: Say "Then" and tell the listener what to do when they get there. (turn left, turn right, it's on the left, etc.)

\* Don't forget to say "Thank you" after someone has given you assistance

### Giving Directions for Locations:

The jewellery store (on First Avenue at the corner of Hill Avenue/next to the women's wear/behind the Italian restaurant)

The bar (on Main Street, at the corner of Pine/across from the furniture store/across from the men's store)

The police station (on Main/Memorial/First Avenue/next to the Fire Department/across from the book store)

The toy store (on Forest Street/Main Street/across from the Chinese restaurant)

The movie theatre (on Oak Street across from the Book store)

The sporting goods store (on First Avenue/next to women's wear)

### One Word Substitutions:

1.	One who is out to subvert a government	Anarchist
2.	One who is recovering from illness	Convalescent
3.	One who is all powerful	Omnipotent
4.	One who is present everywhere	Omnipresent
5.	One who knows everything	Omniscient
6.	One who is easily deceived	Gullible
7.	One who does not make mistakes	Infallible
8.	One who can do anything for money	Mercenary
9.	One who has no money	Pauper
10.	One who changes sides	Turncoat
11.	One who works for free	Volunteer
12.	One who loves books	Bibliophile
13.	One who can speak two languages	Bilingual
14.	One who loves mankind	Philanthropist
15.	One who hates mankind	Misanthrope
16.	One who looks on the bright side of things	Optimist
17.	One who looks on the dark side of things	Pessimist
18.	One who doubts the existence of god	Agnostic
19.	One who pretends to be what he is not	Hypocrite



20.	One incapable of being tired	Indefatigable
21.	One who helps others Good	Samaritan
22.	One who copies from other writers	Plagiarist
23.	One who hates women	Misogynist
24.	One who knows many languages	Polyglot
25.	One who is fond of sensuous pleasures	Epicure
26.	One who thinks only of himself	Egoist
27.	One who thinks only of welfare of women	Feminist.
28.	One who is indifferent to pleasure or pain	Stoic
29.	One who is quite like a woman	Effeminate
30.	One who has strange habits	Eccentric
31.	One who speaks less	Reticent
32.	One who goes on foot	Pedestrian
33.	One who believes in fate	Fatalist
34.	One who dies without a Will	Intestate
35.	One who always thinks himself to be ill	Valetudinarian
36.	A Government by the people	Democracy
37.	A Government by a king or queen	Monarchy
38.	A Government by the officials	Bureaucracy
39.	A Government by the rich	Plutocracy
40.	A Government by the few	Oligarchy
41.	A Government by the Nobles	Aristocracy
42.	A Government by one	Autocracy
43.	Rule by the mob	Mobocracy
44.	That through which light can pass	Transparent
45.	That through which light cannot pass	Opaque
46.	That through which light can partly pass	Translucent
47.	A sentence whose meaning is unclear	Ambiguous

48.	A place where orphans live	Orphanage
49.	That which cannot be described	Indescribable

## Question tags:

Question Tags are often used to solicit input or confirmation to what we are saying. Using question tags well also promotes a understanding of the use of various auxiliary verbs. There are **five ways in which we normally use question tags** and they are easily explained here.

### 1. Positive/negative

If the main part of the sentence is positive, the question tag is negative.

*Example:* "He's a doctor, **isn't he?**"

*Example:* "You work in a bank, **don't you?**" ( Note that if there is not an auxiliary use do, does, or didn't at the end of the sentence)

If the main part of the sentence is negative, the question tag is positive.

*Example:* "You haven't met him, **have you?**"

*Example:* "She isn't coming, **is she?**"

### 2. With auxiliary verbs

The question tag uses the same verb as the main part of the sentence. If this is an auxiliary verb ('have', 'be') then the question tag is made with the auxiliary verb.

*Example:* "They've gone away for a few days, **haven't they?**"

*Example:* "They weren't here, **were they?**"

*Example:* "He had met him before, **hadn't he?**"

*Example:* "This isn't working, **is it?**"

### 3. Without auxiliary verbs

If the main part of the sentence doesn't have an auxiliary verb, the question tag uses an appropriate form of 'do'.

*Example:* "I said that, **didn't I?**"

*Example:* "You don't recognise me, **do you?**"

*Example:* "She eats meat, **doesn't she?**"

#### 4. With modal verbs

If there is a modal verb in the main part of the sentence the question tag uses the same modal verb.

*Example:* "They couldn't hear me, **could they?**"

*Example:* "You won't tell anyone, **will you?**"

#### 5. With 'I am'

Be careful with question tags with sentences that start 'I am'. The question tag for 'I am' is 'aren't I?'

*Example:* "I'm the fastest, **aren't I?**"

or in a negative form we use the same "am" form at the end as in the positive form of the sentence.

*Example:* "I'm not fat, **am I?**"

**Special verbs**

[The following verbs are called special verbs because they can be used with ‘NOT’]

**am, is, are, was, were, has, have, had, shall, should,  
will, would, may, might, can, could,  
do, does, did, ought to, must, dare, need.**

**Auxiliary verbs**

S. no	Subject	Present		Past	
		Singular	Plural	Singular	Plural
1	1 <sup>st</sup> person <b>I</b> (singular) <b>We</b> (plural)	<b>Am, Have, Do, Shall, Will, Can, May</b>	<b>Are, Have, Do, Shall, Will, Can, May</b>	<b>Was, Had, Did, Should, Would, Could, Might</b>	<b>Were, Had, Did, Should, Would, Could, Might</b>
2	2 <sup>nd</sup> person <b>You</b> (singular & plural)	<b>Are, Have, Do, Shall, Will, Can, May</b>	<b>Are, Have, Do Shall, Will, Can, May</b>	<b>Were, Had, Did, Should, Would, Could, Might</b>	<b>Were, Had, Did, Should, Would, Could, Might</b>
3	3 <sup>rd</sup> person <b>He, she, it</b> (singular) <b>They</b> (plural)	<b>Is, has, Does, shall, will Can, may</b>	<b>Are, Have, Do Shall, Will, Can, May</b>	<b>Was, had, Did, should, Would, could, might</b>	<b>Were, Had, Did, Should, Would, Could, Might</b>

**A Bird’s eye view of tenses and voices**

Model sentence : Nandini writes a novel

Tense	Voice	Simple	Continuous	Perfect	Perfect Continuous
Present	Active	Nandini writes a novel	Nandini is writing a novel	Nandini has written a novel	Nandini has been writing a novel
	Passive	A novel is written by Nandini	A novel is being written by Nandini	A novel has been written by Nandini	[No passive voice ]
Past	Active	Nandini wrote a novel	Nandini was writing a novel	Nandini had written a novel	Nandini had been writing a novel
	Passive	A novel was written by Nandini	A novel was being written by Nandini	A novel had been written by Nandini	[No passive voice ]
Future	Active	Nandini will/shall write a novel	Nandini will/shall be writing a novel	Nandini will/shall have written a novel	Nandini will/shall have been writing a novel
	Passive	A novel will/shall be written by Nandini	[No passive voice ]	A novel will/shall have been written by Nandini	[No passive voice ]

## IV UNIT: ACTIVE AND PASSIVE VOICE –COMMON ERRORS IN ENGLISH (Idioms and Phrases)

### **ACTIVE AND PASSIVE VOICE**

A verb is in the Active Voice when its form shows that the person or thing denoted by the Subject does something ; or, in other words, is the doer of the action.

Objectives:

- ✓ To master active voice and passive voice.
- ✓ Avoid errors in spoken English.
- ✓ Practice idioms and phrases.

Compare:-

- ✓ 1. Rama helps Hari.
- ✓ 2. Hari is helped by Rama.

It will be seen that these two sentences express the same meaning.

But in sentence 1, the form of the Verb shows that the person denoted by the subject does something.

Rama (the person denoted by the subject) does something.

The Verb helps is said to be in the Active Voice.

In sentence 2, the form of the Verb shows that something is done to the person denoted by the Subject.

Something is done to Hari (the person denoted by the Subject.)

The Verb helped is said to be in the Passive Voice.

The Active Voice is so called because the person denoted by the Subject acts.

☞ A Verb is in the Passive Voice when its form shows (as in sentence 2) that something is done to the person or thing denoted by the Subject.

☞ The Passive Voice is so called because the person or thing denoted by the Subject is not active but passive, that is, suffers or receives some action.

☞ Voice is that form of a Verb which shows whether what is denoted by the Subject

does something or has something done to it.

Note the change from the Active Voice to the Passive Voice in the following sentences:-

#### Active Voice

1. Sita loves Savitri.
2. The mason is building the wall.
3. The peon opened the gate.
4. Some boys were helping the wounded man.

#### Passive Voice

1. Savitri is loved by Sita.
2. The wall is being built by the mason.
3. The gate was opened by the peon.
4. The wounded man was being helped by some boys.

#### Active Voice

5. He will finish the work in a fortnight.
6. Who did this?
7. Why did your brother write such a letter?

#### Passive Voice

5. The work will be finished by him in a fortnight.
6. By whom was this done?
7. Why was such a letter written by your brother?

## Common Errors in English

Incorrect    I have a good news for you.  
 Correct     I have good news for you

Incorrect    **The men** are national beings.  
 Correct     **Men** are national beings.

- Incorrect The boys leave **the school** at four o'clock.  
Correct The boys leave **school** at four o'clock.
- Incorrect He sent **a word** that he would come soon.  
Correct He sent **word** that he would come soon.
- Incorrect I have read **the Shakespeare's Macbeth**.  
Correct I have read **Shakespeare's Macbeth**
- Incorrect You cannot **set a foot** in this house.  
Correct You cannot **set foot** in this house.
- Incorrect **The envy** is an evil passion.  
Correct **Envy** is an evil passion.
- Incorrect He has not yet **gone to the bed**.  
Correct He has not yet **gone to bed**.
- Incorrect He is **Daniel** in judgment.  
Correct He is **a Daniel** in judgment.
- Incorrect He made **very wise** decision.  
Correct He made **a very wise** decision.
- Incorrect **Fire** broke out in our village.  
Correct **A fire** broke out in our village.
- Incorrect **Andaman's** are a group of islands.  
Correct **The Andaman's** are a group of islands.

### Idioms & Phrases:

An idiom is a form of expression peculiar to a particular language and often having a meaning other than the one that it appears to have.

**Smell a Rat:** How come the front door is open? Frankly, *I smell a rat*. I'm convinced that something *is definitely wrong here*.

**Go to the Dogs:** Have you seen their house lately? It's really gone to the dogs. It's true that it has become run-down and *in serious need of repair*.

**Fishy:** When the security guard saw a light in the store after closing hours, it seemed to him that there was something *fishy* (something strange) going on.

**Take the Bull by the Horns:** She finally *took the bull by the horns* (acted decisively to correct the situation) and went to a professional dance school for help.

**Let the cat out of the Bag:** He wasn't supposed to know about it, but someone *let the cat out of the bag* (reveal secret).

**For the Birds:** As far as they were concerned, *it was for the birds!* They left during an intermission because they found the reading totally *uninteresting and meaningless*.

**Straight From the Horse's Mouth:** That's right. I got it straight from the horse's mouth!

**Pay Through the Nose:** Since many other stamp collectors would also be bidding for it, he realized that he would have to *pay through the nose* in order to have it.

**Tongue-in-Cheek:** I didn't mean to offend her. I was simply making a *tongue-in-cheek remark*.

**Pull Someone's Leg:** Oh, really? Come on, you're pulling my leg! Do you really think that I'm trying to *fool you with a ridiculous story?*



## V. ORAL PRESENTATION SKILLS & INFORMATION TRANSFER

### (READING COMPREHENSION - RESUME)

#### Oral Presentation Skills:

Successful presentations are designed to meet the needs and expectations of the audience. The information and delivery should be relevant and presented in a way so that the audience will listen and keep listening. Many presenters get caught up in the details of the topic and what they want to say, and lose sight of the audience and what they need to gain. The emphasis should be on the listener, not the presenter. You will have determined what information will appeal to them and this will increase your persuasiveness. There is no question about the importance of content. A presentation without good content will always fall flat. However there are many skills that must be applied to bring good content to life.

#### Objectives:

- To analyzing audience
- Help to decide what to include in the presentation
- To develop enthusiastic delivery style
- To develop skills are comprised of effective eye contact, volume, pacing, tone, body language, word choice, and appearance

#### For the Best Presentation:

Even with solid research, subject expertise, good planning and excellent facilities, some presentations fail. If a presenter does not have a confident, enthusiastic delivery style, the audience quickly loses interest and becomes bored. Research has shown that an audience's opinion of a presentation is based

- 7% from the presentation content,
- 38% from voice
- 55% from facial expressions and gestures.

#### Presentation Style:

Presenters need to use their own personality while focusing on their delivery skills to project the professional and confident style needed to create a successful presentation. Utilizing an interactive and lively presentation style uses nervous energy in a positive way instead of as an inhibitor. Delivery skills are comprised of effective eye contact, volume, pacing, tone, body language, word choice, and appearance.

**Presentation Content:**

- ¬Focus their attention
- ¬Start with a clear, relevant purpose statement that shows the benefit to them
- ¬Use language that is clear and easily understood
- ¬Start with the familiar
- ¬Use examples and analogies
- ¬Stay focused on your main objective(s)
- ¬Use concrete examples
- ¬Make it memorable

**Physical Environment:**

- ¬Keep room temperature on the cooler side
- ¬Give them a break if they have been sitting more than 1 hour
- ¬If a break isn't possible, ask them to stand up and stretch
- ¬Eliminate unnecessary noise distractions
- ¬Lighting should be bright
- ¬Visuals should be easily viewed by all audience members

**The Presenter:**

- ¬Create an attention-getting introduction
- ¬Make a positive first impression
- ¬Use your voice, gestures, and facial expressions for emphasis to increase retention

**Right Body Language in Presentations:**

- Using your body language properly will help your presentation become interesting and engaging.
- Keep your weight balanced equally over both feet.
- Stand facing the audience.
- Gestures add visual emphasis to your words and help your listeners remember the content. When possible, check your physical appearance in a full-length mirror prior to your presentation.
- Your appearance affects the audience's perception of you.
- Everyone experiences nervousness before presentations.
- The trick is to make your excess energy work for you by fuelling it into your presentation. Good visuals help support and organize a presentation.
- The best way to come across as sincere and interested is to be you.

- How do you let your own personality shine through without compromising the structure and content of the presentation?
- Share personal experiences
- Use humour (appropriately), tell stories not jokes
- Relax
- Speak in a natural, conversational style – Avoid reading from a script
- Use your visual aids as your notes rather than reading from them or a script
- Become involved and committed to your topic.

### **Use of Visual Aids:**

People depend on what they see visually as their primary source of information. Adding visual aids to your presentation has a dramatic impact on how much your audience takes away. Research shows that information seen and heard has a much better chance of being remembered than information just heard. Good visuals help support and organize a presentation. They focus the audience's attention and clarify and augment ideas. Visuals enable you to get more content across in a shorter period of time, simplify complex information, and eliminate misunderstanding.

## **INFORMATION TRANSFER**

Information transfer or presenting verbal accounts of facts and processes in pictorial form body of material in different ways. It is an important skill in your professional and personal lives, both to explain a map, graph or table in speech or writing and to represent a verbal text in graphic form. Information transfer is used specifically in the contexts of narration, physical and process description, listing and classifying, comparison and contrast, showing cause and effect relationship, and generalizing from numerical data. Transferring information from verbal to graphic form, and vice versa is thus a very useful skill that will help you in study and at work.

### **Different Graphical Presentations:**

Technology in every field of information means the macro information is being transferred as much as micro is being, which we have on our finger tips. The information can be shown through texts, tables, maps tree diagrams bar graphs, pie charts, flow charts and so on. Information in verbal form can be made clearer and easier to understand by presenting it in graphic or pictorial form.

## **RESUME' WRITING**

A resume (or curriculum vitae) is a brief summary of your abilities, education, experience, and skills. A successful résumé will review, summarize, and present your training, experience, and achievements clearly and concisely. Its main task is to convince

prospective employers to contact you for an interview. Resumes are used for most jobs and are generally 1-2 pages. Curriculum vitae are used in academics and can be longer.

**Aims :**

- *To help getting a personal interview;*
- *Creating both the look and content of resume with unique skills.*
- *To provide the employer with reference material during the interview;*
- *To serve as a reminder to the employer after the interview.*

**Types of Resumes:**

- 1. Chronological Resume**
- 2. Functional Resume**
- 3. Combination Resume**
- 4. Targeted resume**

**A resume is divided in three sections:**

- 1. Introduction*
- 2. Primary Section*
- 3. Secondary Section*

**1. Introduction:**

As the name suggests this section introduces the document to the employer. It includes only two sub sections namely header and objectives.

**Header:** This includes name and contact details of the applicants. The document opens up with these details. Highlight your name in bold form in an eye catching way. Do not use numbering or bullets to write information like address, email id or telephone number.

**Objectives:** The objective holds the ambitions and career plans of the applicant. The employer tries to figure out the candidate's potentials, his expectations from the job and how he plans to shape up his own career with this job. The objective should be so well written that it interests the employer in knowing more about your credentials.

**2. Primary Section:**

This is the most important part of the resume. The employer spends maximum time reading this section and thus the contents, the look and the flow of this section has to be perfect. Adopt the reverse chronology for all the subsections. Ideally, the experience section should get more prominence and therefore should come first. Nevertheless applicants can put forth educational qualification section prior if they wish to stress on it more.

**Experience:** This section includes your work history with details like your designation, where you worked, the total work duration and the responsibilities you handled during your working period. Using bullet format and action words is a good way of emphasizing

the work done by you within the responsibilities section. Elaborate this section wisely to bring out the best of your capacities.

**Educational Qualifications:** This includes the qualifications gained by you. This section should also include the name of the awarding body, year of passing and the grades scored so that the employer has better understanding of your qualifications.

**Certifications:** This section includes the skills and abilities acquired by attending courses, internships, workshops or training sessions etc. Certifications help you understand your area of work better by teaching you more whereas the licenses give you the authority to perform that particular work.

**Achievements:** This includes the awards and the accolades won by the applicant during his course of work or studies. Include a maximum of 4 achievements to avoid making it look immodest.

### 3. Secondary Section

**Personal Details:** These details help the employer in knowing you better beyond your professional status. It includes family background, marital status, age, hobbies etc. In reality, these details do not matter to the employer.

**References:** This includes the name and contact details of people you have worked with or studied under the guidance of. However, the practice of writing references is slowly thinning down and concluded in only one sentence, 'available upon request.' The references should always come last in the resume.

#### Cover Letter

The cover letter will give splendid look to your resume. The letter basically consists of a request or you can say self- recommendation on the basis of what work experience you have garnered and how and why do you think the recruiter or employer should give you preference over other candidates applying for the same post. Cover letters are short and should have the post applied for, written clearly and also from where you have come to know of the vacant position in that particular organization.

#### Reading Comprehension:

We can become an active, effective reader through comprehension regulation. This is a method for consciously controlling the reading process. Comprehension regulation involves the use of preplanned strategies to understand text. It is a plan for getting the most out of reading. It allows you to have an idea of what to expect from the text. Most importantly, it gives you techniques to use when you are experiencing difficulties.

**As an active reader, you can get an idea of what the writer is trying to communicate by:**

- ✓ *Setting goals based on your purpose for reading*
- ✓ *Previewing the text to make predictions*
- ✓ *Self-questioning*
- ✓ *Scanning*
- ✓ *Relating new information to old*

**Skills for being an effective reader and for increasing comprehension are:**

- ✓ *Finding main ideas and supporting details/evidence*
- ✓ *Making inferences and drawing conclusions*
- ✓ *Recognizing a text's patterns of organization*
- ✓ *Perceiving conceptual relationships*
- ✓ *Testing your knowledge and understanding of the material through application*

*When comprehension fails, we can use a plan that includes:*

- ✓ Using structural analysis and contextual clues to identify unknown vocabulary words (e.g., look at roots, prefixes, suffixes). If this fails, keep a dictionary close by and look up words you don't understand
- ✓ Reading more critically - ask questions while you read
- ✓ Summarizing or outlining main points and supporting details
- ✓ Rereading the material
- ✓ Try to explain what you've read to someone else