

## GRAMMAR AND SENTENCE

---

### UNIT STRUCTURE

- 1.0 Introduction
- 1.1 Unit Objectives
- 1.2 Grammar and Sentence
- 1.3 Purposes of Grammar
- 1.4 Divisions of Grammar
- 1.5 The Sentence
- 1.6 The Simple Sentence
- 1.7 Parts of Speech
- 1.8 Activities

### **1.0 INTRODUCTION**

In this Unit, you will be introduced to grammar, its importance and divisions. You will also be looking at the sentence and the different components present.

### **1.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show understanding of grammar, its importance and its elements.
- Examine sentences and identify the Subject and the Predicate.

### **1.2 GRAMMAR AND SENTENCE**

GRAMMAR consists of a logical statement and explanation of the rules and principles which govern our language at the present time. If we were to invent a new language we should

probably begin with the creation of certain fundamental and important words. But before we had proceeded far, it would be necessary to formulate certain rules which should govern both the construction of the language and the formation of secondary or derived words.

It would be our aim to make these rules as simple and of as general application as possible; and we should take care as we proceeded further in the development of the language that all words and constructions strictly conformed thereto.

But in the case of a language already in existence like English, Grammar comes not before the language, but after it. Such creation of Grammar as that described above is impossible; we have to take the language as we find it, and our grammatical rules must be drawn up in accordance with the employment of the language by the best modern writers.

### **1.3 PURPOSES OF GRAMMAR**

English Grammar is necessarily an **Inductive Science**. The material on which the student of Grammar has to work is the language as spoken and written; his task is to examine as many and as varied specimens as possible, and from these to try and discover the general laws underlying the language. And when such laws — constituting the Grammar of the Language—are definitely formulated, they serve at least two useful purposes:

- (1) They teach us what is correct and what is incorrect in the language, and hence help us to speak and write correctly and without ambiguity.
- (2) They aid in the preservation of the language in its present settled form and check any influences which may tend to degrade it, such as slang or Americanisms.

### **1.4 DIVISIONS OF GRAMMAR**

Grammar includes in its treatment

- (1) **Accidence**, which deals with the classification of words and an examination of their forms and the changes in those forms for various purposes.

- (2) **Syntax**, which consists of a methodical summation of the rules and principles governing the construction and arrangement of words in sentences, and an enquiry into the relationship of the words in such sentences.
- (3) **Orthography** and **Orthoepy**, which deal with the correct spelling and pronunciation of words. On this part of the subject we shall only be able to touch incidentally.

It is difficult and not always desirable to draw a hard and fast line between these divisions of Grammar—particularly the first two—for both syntax and accident of a part of speech may often be best treated together. The use of words in composition, in fact, helps to illustrate their form and to explain their classification; and frequently it also explains their spelling.

## **1.5 THE SENTENCE**

It is one of the prerogatives of the human race that individuals can utter their ideas to others by means of speech. By a further development of civilisation, they are enabled to explain their thoughts intelligibly not only in this manner but also by a system of written signs, provided such signs are understood by all to whom they are presented.

When we speak or when we write our thoughts are expressed by means of sentences rather than by separate words. In dealing with Grammar then, our first aim must be to understand clearly what this instrument of human thought—the sentence—really is. A Sentence may be defined as the expression of a single thought.

### **Parts of a Sentence**

We find that there are two main elements present in a sentence:

- (1) Words denoting what we are talking or writing about—the **Subject**.
- (2) Words denoting what we say about the thing under discussion—the **Predicate**.

Logically, then, every sentence falls naturally into its two components—the Subject and the Predicate; and for the present we shall keep to these two main divisions.

## **1.6 THE SIMPLE SENTENCE**

When a sentence contains only one simple statement, without any subsidiary remarks, it is called a **Simple Sentence**.

It may be the expression of:

(1) An assertion: (a) Man walks.

(b) They have not gone.

(2) A question: (a) Has he spoken?

(b) Have they not replied?

(3) A command: (a) Go!

(b) Do not obey!

(4) An exclamation (a) Long live the king!

(b) May those men never want bread!

If we examine these sentences we shall easily be able to perceive the two logical elements mentioned in the last paragraph.

Take the first sentence *Man walks*.

We ask ourselves: What statement are we making? The answer is that some person or thing *walks*. The word *walks* is therefore the *Predicate* of the sentence. Further we ask: About whom or what is this statement made? The answer is that it is *man* who walks. *Man* is therefore the Subject of the sentence.

Again in the last sentence: *May those men never want bread!*

If we ask the same questions we see:

(1) That we are talking about *those men* (Subject).

(2) That we are wishing that they *may never want bread* (Predicate).

## Analysis – Tabular form

The other sentences may on the same principle be subdivided thus:

No. of sentence	Subject	Predicate
1 <i>b</i>	They	have not gone
2 <i>a</i>	He	has spoken
2 <i>b</i>	They	have not replied
3 <i>a</i>	-	go
3 <i>b</i>	-	do not obey
4 <i>a</i>	The king	live long

## NOTES ON THE ABOVE ANALYSIS

(1) With reference to sentences 3*a* and 3*b* expressing *command*, it will be noticed that the Subject column is left blank. The words *thou* or *you* are, of course, understood in such sentences and may be supplied within brackets by the student.

(2) In sentences 2*a* and 2*b* denoting a question, we see that the analysis is exactly the same as if the sentences were affirmative: thus *Has he spoken?* is analysed just as *He has spoken*.

(3) In most sentences it will be observed that the Subject precedes the Predicate; this is usually the case in English. There are, however, exceptions, one of which is exemplified in sentence 4*a*, *Long live the King!* whilst in 2*a* and 2*b* we find the Subject between two parts of the Predicate.

## FURTHER EXAMPLES

We shall now give two rather more complicated illustrations of the simple sentence. In these, several words form the Subject and several the Predicate; the rule to be observed is that in analysing them all words connected with the main idea of the Subject or of the Predicate must be placed respectively with each.

(a) *The soldiers in the town were unable to obtain the necessary provisions in time.*

Using the tests, we see that:

(1) We are talking about—*the soldiers in the town.*

(2) We are saying concerning them that they—*were unable to obtain the necessary provisions in time.*

(b) *This man, admired by the whole nation, eventually died a martyr to his cause.*

On reflection we shall perceive:

(1) That whilst the main subject is *this man*, the words *admired by the whole nation* are closely bound up with *this man*;

Consequently the subject is: *This man admired by the whole nation.*

(2) In a similar manner, the Predicate consists of the words: *eventually died a martyr to his cause.*

## **1.7 PARTS OF SPEECH**

Before we proceed any further with the subject of analysis of sentences, it will be necessary to investigate the classification of words into Parts of Speech, as they are called. We shall then be in a position to judge of what kind of words the Subject and Predicate consist, and to subdivide them grammatically. This classification, accordingly, forms the subject of our next chapter.

The student should note that the elementary analysis of a sentence which has at present been given is logical rather than grammatical; although as grammar is itself logical, grammatical analysis, of which we shall shortly treat, will essentially follow the principles laid down up to the present, and will seek to amplify and extend them.

## **1.8 ACTIVITIES**

1. What is meant by Grammar? Explain its chief subdivisions.
2. In what way should the subject of the Grammar of a modern language be approached?

3. What is meant by a sentence? What different forms of thought may a simple sentence express?

4. Analyse logically into Subject and Predicate:

- a) The men were laughing.
- b) We are seven.
- c) Do not go yet.
- d) May I be there to see!
- e) Give me that money.
- f) Have they asked him that question?
- g) They all decided to leave the country.
- h) A bird in the hand is worth two in the bush.
- i) A penny saved is a penny gained.
- j) Most of our friends agree with us.
- k) An honest tale speeds best.
- l) A thing of beauty is a joy for ever.

**UNIT STRUCTURE**

2.0 Introduction

2.1 Unit Objectives

2.2 Parts of Speech

2.2.1 Nouns

2.2.2 Verbs

2.2.3 Pronouns

2.2.4 Adjectives

2.2.5 Adverbs

2.2.6 Prepositions

2.2.7 Conjunctions

2.2.8 Interjections

2.3 Tabular Form of the Parts of Speech

2.4 Discrimination of the Parts of Speech

2.5 Elementary Parsing

2.6 Activities

**2.0 INTRODUCTION**

This unit gives an overview of the classification of words into eight Parts of Speech. You will also be introduced to elementary parsing.

**2.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show understanding of and identify the different parts of speech.



- Recognise that the same word may represent different parts of speech according to its use in the sentence.
- Carry out parsing effectively by assigning various words to their respective classes.

## **2.2 PARTS OF SPEECH**

PARTS OF SPEECH are classes into which words are divided according to their use in speech or writing. There are eight Parts of Speech: Noun, Verb, Pronoun, Adjective, Adverb, Preposition, Conjunction, and Interjection.

### **2.2.1 Nouns**

We have already referred to the fact that when man speaks he says something concerning some person or thing. His natural desire is to give **Names** to the objects he sees around him, whether they be animate or inanimate; and once fixed, each name remains applicable only to one particular object or to others like it. One object he calls *tree*, another *river*, a third *John*. Words like these which are names, we call **Nouns**.

**NOTE.**-The term *Object* is, for the present, used to include Persons, Places, Things, and Qualities. In later chapters, the same term is employed in a different sense for the object of a Verb; but no ambiguity is likely to result from its present application.

### **2.2.2 Verbs**

Then, again, man uses words for what he says concerning objects: he says that they *walk*, *move*, *shine*, *fall* and so on. Words employed for this purpose are generally the most important words in the sentence: hence they are called **Verbs**.

## Fundamental Parts of Speech

With these two kinds of words we could express our ideas, though it is true that with these alone conversation would be very difficult indeed; we should be obliged to repeat ourselves over and over again, and even then fail to make our meaning clear. It will be explained presently how, in order to avoid these difficulties, other Parts of Speech are employed; the point here to be emphasised is that man could manage, and probably *did* manage with these in primitive times. The Noun and the Verb are therefore designated the Essential or Fundamental Parts of Speech. It is an open question as to which of the two originated first in primitive times; according to our mode of thought, at all events, both seem to be absolutely *necessary* to any language, whilst other parts seem to be merely *convenient*.

A combination of these two Parts of Speech constitutes the simplest form of a sentence: *for e.g. John walks; rivers flow; trees fall*. Here the logical Subject and Predicate are represented in their simplest forms as *Noun* and *Verb* respectively.

### **2.2.3 Pronouns**

To avoid the constant repetition of the same names in or during conversation, small words are employed instead of those names when they have once been mentioned, or are understood by those concerned without being mentioned. Such words stand in the place of Nouns, and are therefore called **Pronouns**.

#### **Consider this sentence:**

"Mrs Jones met the gentleman *who* dined with *her* yesterday; and as soon as *she* recognised *him*, *she* spoke to *him*. *She* did *this* on the impulse of the moment."

Here the words in italics are Pronouns of various kinds. Without these we should be obliged to say: "Mrs Jones met the gentleman—the gentleman dined with Mrs Jones yesterday—and as soon as Mrs Jones recognised the gentleman, Mrs Jones spoke to the gentleman. Mrs Jones spoke to the gentleman on the impulse of the moment."

The simplicity and economy of the first sentence as compared with the second are obvious. The most commonly used Pronouns are those which are called Personal: I, thou, he, she, it, we, you, they.

### **2.2.4 Adjectives**

A name being assigned to a certain class of objects, the members of which resemble each other in certain characteristics (*e.g. man*), it becomes necessary to add words to distinguish one individual of the class from another, or to describe a particular specimen more fully. Thus *men* may be divided into *tall* men and *short* men; into *fair* men and *dark* men; into *stupid* men and *clever* men; and so forth.

Words added to Nouns for this purpose to describe further or to discriminate the objects named are termed **Adjectives**.

It should be noted that in thus adding Adjectives, we affect the meaning in two ways:

- (1) We **describe** the object **more fully** or **increase the intension**. The word *man* implies a being having certain well-known characteristics; but when we speak of a *short dark* man we are describing our object much more fully by adding two more qualities.
- (2) At the same time we limit its application or **decrease the extension**. The word *man* applies to the enormous number of beings denoted by that name; whereas the words *short dark man* apply to a comparatively small number of those beings.

### **2.2.5 Adverbs**

As the Adjective is thus used to qualify a Noun or Pronoun, so we need words to qualify *other Parts of Speech*, particularly the Verb. Thus when we say: "The man walks," the verb *walks* applies to a certain well-known action performed by man. If, however, we want to express something about the walking of a particular man we may say that he walks *quickly* or *slowly*; or he walks *often* or *here*. Words thus added to Verbs (and other Parts of Speech) to extend their

meaning are termed **Adverbs**. The remarks made with reference to increase of intension and decrease of extension by Adjectives are equally applicable to Adverbs.

### **2.2.6 Prepositions**

To indicate the relationship between two *objects* which are connected in some way, we use yet another Part of Speech. For instance, we see before us a book and a table, and we want to express some connection between them. We say accordingly the book is *on* the table, the book is *under* the table, or the book is *near* the table. Words thus placed before a Noun to indicate the relationship which the object named bears to some other object, are termed **Prepositions**.

### **2.2.7 Conjunctions**

In the same way we employ a class of words to indicate the relationship between *two thoughts* and hence to connect two sentences—the expression of those thoughts—with each other. Thus we say: He arrived *but* was too late; he went out *and* soon returned.

Words which thus join sentences together are termed Conjunctions.

**NOTE:** It must be observed that Conjunctions also connect *words* as well as *sentences*, for **e.g.** the man *and* the woman came; his house stands between the church *and* the school.

### **2.2.8 Interjections**

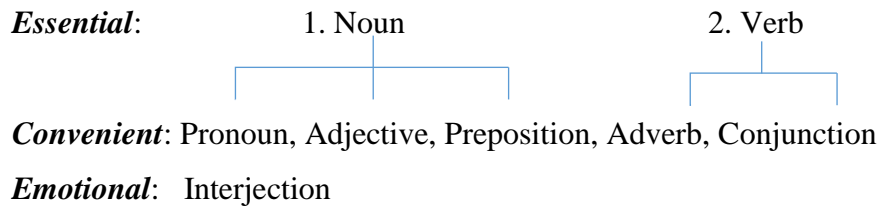
Lastly, there are certain exclamatory words in our language such as: *alas! oh! ah!* which are called **Interjections**.

Strictly speaking, these words are not Parts of Speech at all, for they are only a noisy utterance like the cry of an animal; they do not, in fact, represent any thought at all, as do other Parts of Speech, but are rather the expression of **feeling** or **emotion**.

They have been called "the miserable refuge of the speechless." Yet, as they are actually **words** and are written down as part of our language, it seems best to class them as a Part of Speech.

## **2.3 TABULAR FORM OF THE PARTS OF SPEECH**

The Parts of Speech may be roughly tabulated thus:



Such a form roughly indicates the development of the Parts of Speech from the two fundamental parts. It must be remembered, however (as will be further illustrated later on), that a Preposition now joins not only Nouns but also other Parts of Speech together, and that an Adverb modifies other Parts of Speech than Verbs, though these are their main functions.

## **2.4 DISCRIMINATION OF THE PARTS OF SPEECH**

It is frequently impossible to determine what Part of Speech a word is, when it is isolated. As has been previously mentioned, it is the sentence which is the expression of human thought, and it is from this that we must work. This is especially necessary in the discrimination of the Parts of Speech, for in English more than in any other language the same word may represent different Parts of Speech, according to its use in the sentence. For instance, we may have the sentences:

(1) *Black* is a colour.

(2) A *black* man was present.

(3) *Black* my boots at once!

In the first instance, *black* is the name of something, and is therefore a Noun; in the second, it describes *man*, and is thus an Adjective; in the third, it gives a command, and is therefore a Verb.

## **2.5 ELEMENTARY PARSING**

The process of assigning various words to their classes, that is, picking out the words and stating the Part of Speech of each, is an elementary form of Parsing. In learning to do this, the student should ask himself the questions:

- (1) Which words in the given sentences say something about an object? These will be Verbs; they generally denote an action or state of existence.
- (2) Which words are names? These will be Nouns. It may be noted that the Adjectives *a* or *the* can generally be mentally supplied before Nouns, if not already present.
- (3) Which words *stand in the place of a Noun*? These will be Pronouns; they are usually very short words.
- (4) Which words are used with a Noun to *describe* it in some way? These will be Adjectives.
- (5) Which words are used with a Verb to *modify* its meaning? These will be Adverbs; they tell us when, why, where, or how concerning the Verb.
- (6) Which words *join a Noun* to some other word? These will generally be Prepositions; they usually precede the Noun.
- (7) Which words *join Sentences*? These will be Conjunctions.
- (8) Which words appear to express *no thought* but rather a *feeling*? These will be Interjections; they are usually followed by an exclamation mark (!).

### **Example of Elementary Parsing**

Take the sentence: *The head of the firm immediately asked the poor man whether he would accept the small salary.*

- The words *asked* and *would accept* make statements they are **Verbs**.
- *Head, firm, man, salary* are names of objects: they are **Nouns**.
- *He* stands for *poor man*, and is thus a **Pronoun**.
- *The poor* and *small* describe *man* and *salary* respectively; they are **Adjectives**.
- *Immediately* tells us something about the *asking* as to *when* it was done: it is therefore an **Adverb**.
- *Whether* joins the sentences "The head . . . man" and "he . . . salary": it is thus a **Conjunction**.

- *Of* connects *the firm* with *the head*, and is thus a **Preposition**.

## **2.6 ACTIVITIES**

1. What are Parts of Speech? Explain briefly their origin.
2. Discuss the advantages gained by the employment of the Pronoun and the Adjective in a language.
3. What are Prepositions and Conjunctions? Explain what functions they perform in the language.
4. Write sentences containing the following words, and state what Parts of Speech they are in your sentences: *in, pen, long, stand, good, now, if, ship*.
5. Form sentences showing each of the words *light* and *fast* as **three** different parts of speech; and each of the words *hope, doubt, fleet, iron* as **two** different parts.
6. Name the Parts of Speech of each word in the following sentences:
  - (1) Oh no! It is time to leave.
  - (2) It is better to have loved and lost than never to have loved at all.
  - (3) They soon agreed to the conditions he proposed.
  - (4) Fine feathers make fine birds.
  - (5) I hope that you understand the meaning of this chapter.
7. Classify the words in the following passage according to the parts of speech they are used for in it:

*Manuel* walked on stage and *the* song *started immediately*. Glassy-eyed from the *shock of* being in front of so many people, Manuel moved *his* lips and *swayed* in a *made-up* dance step. He couldn't see his parents, *but he* could see his brother Mario, who was a year younger, thumb-wrestling *with* a friend. Mario was wearing Manuel's favourite *shirt*; he would deal with Mario *later*. He *saw* some *other* kids get up and head *for* the drinking fountain, *and* a baby sitting in the middle of an aisle watching him *intently*.

Show that the words in italics in these lines can be used for other Parts of Speech besides those they represent here.

**UNIT STRUCTURE**

3.0 Introduction

3.1 Unit Objectives

3.2 Nouns

3.3 Classification

3.3.1 Proper Nouns

3.3.2 Common Nouns

3.3.3 Proper Nouns used as Common

3.3.4 Abstract Nouns used as Concrete

3.4 Nouns – Countables and Uncountables

3.5 Collective Nouns

3.6 Formation of Nouns

3.7 Plurals

3.8 Activities

**3.0 INTRODUCTION**

In this Unit, you will be looking at Nouns and how they are classified. You will also look at how certain nouns can be used differently.

**3.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show understanding of the word ‘noun’
- Identify the various types of nouns and how they are used.
- Pick out nouns and state the class to which they belong.



## **3.2 NOUNS**

A NOUN is the **Name** of any object of our thoughts. Thus Nouns are the names of

- (1) Persons: e.g. John, Smith.
- (2) Sets of people: e.g. crowd, jury.
- (3) Places: e.g. London, England.
- (4) Things: e.g. book, stone, town.
- (5) Materials: e.g. gold, leather, oxygen.
- (6) Qualities: e.g. beauty, mercy, colour.
- (7) Actions: e.g. walking, riding, expansion.
- (8) States of existence: e.g. sickness, health.

## **3.3 CLASSIFICATION**

Nouns may be classified in various ways; for clearness and consistency, we prefer the following divisions:

- I. Concrete: Proper, Common.
- II. Abstract.

A **Concrete Noun** is the name of some object which has an actual existence whether we are thinking about it or not: e.g. John, man, tree, air, crowd.

An **Abstract Noun** is the name of something which has no actual existence of itself but is only a conception of the mind e.g. beauty, holiness, hardness, health. Thus we know that a flower, a landscape, a face, a picture are all *beautiful* in different ways, and hence we form a *conception* of some quality underlying all these Concrete examples; to this quality we give the name of *beauty*.

### **3.3.1 Proper Nouns**

We give names to particular or individual objects as distinguished from the name of a class of objects. The Noun employed as the special name of an object —its **own** name—is called a **Proper Noun**. [Lat. proprium =own, belonging to.] Such Nouns almost always refer to Persons or Places, and it is customary to distinguish them by an initial **Capital** Letter.

Examples: John, Smith, Jupiter; London, Nile, Italy.

**NOTE.**-It may be remarked here that although *John*, for instance, is the name of many individuals, yet when we think or speak of *John* it is not in connection with all who bear that name, but of one particular individual: the name *John* does not include the general characteristics of a set of men named John, but solely those of the man of whom we are thinking. John is therefore a *Proper Noun*.

### **3.3.2 Common Nouns**

Similarly names are given, as has been said, to classes of objects, and these serve to denote the general characteristics of the various members of those classes.

Thus, the word *man* denotes not one particular individual, but any specimen of the beings who have the qualities commonly attributed to man. Since a Noun employed for this purpose is *general* in its application, it is called a **Common Noun**.

**Examples:** boat, man, school, word, town, foot.

There are three **Special Kinds of Common Nouns** of which mention must be made:

#### **(1) Collective Nouns**

Collective nouns are names given to a group of objects when considered **as a whole**. Examples: crowd, jury, committee, flock, crew. We say: "*The crowd was noisy*," and "*The committee has passed the resolution*." The singular Verbs show that we regard *the crowd*, *the committee*, as one object.

#### **(2) Nouns of Multitude**

Nouns of multitude are the same words used **distributively**. In this case our minds are concentrated *not* on the whole but on the **separate parts** of the object. Thus we say: "*The crowd were expressing their opinions freely*," "*The jury do not all agree with the judge*."

#### **(3) Nouns of Material**

Nouns of material are names expressing the substance or matter of which an object is made.

**Examples:** cloth, gold, leather, air.

### **3.3.3 Proper Nouns used as Common, and vice versa**

- (a) When an object has some special characteristic, we sometimes apply the Proper Noun which is its name to other objects of a similar nature. It then becomes practically a Common Noun. Therefore we might call a great discoverer “the Columbus of the twentieth century”; or we might speak of someone as “a Solomon,” or “a Samson,” or “a Venus,” if they possessed great wisdom, strength, or beauty. This usage is frequently found in poetry, **e.g.**

Here was a *Caesar*; when comes such another?

A *Daniel* come to judgment!

The Black Prince, that young *Mars* of men.

The Proper Noun *Caesar* became the *title* of the Roman Emperors and hence passed into a Common Noun; whence the words Czar and Kaiser. Note that the initial Capital Letter is retained in such cases.

- (b) Conversely, if one specimen of a class becomes extremely important to our minds, the common name of the class comes at length to signify that specimen only, and it consequently becomes a *Proper Noun*.

**Examples:** *The Tower* (meaning the Tower of London); *The City* (referring to a certain part of London); *The Lord* (speaking of God). A child uses *Father* with reference to *his own* father. Note that in such cases the Noun takes an initial Capital.

### **3.3.4 Abstract nouns used as Concrete (Proper and Common)**

- (a) Sometimes an Abstract Quality is personified: its name then becomes a Proper Noun, **e.g.** His Majesty the King, His Honour; also in:

She sat like *Patience* on a monument.

*Wisdom* is justified of her children.

(b) Or an Abstract Quality may be applied to a class of objects which it especially suits; its name then becomes a *Common Noun*, e.g. a youth (= a man having the qualities of youth); similarly, a justice (of the peace), the nobility (=nobles).

The **reverse process**—a Concrete Noun becoming Abstract—is very rare, owing to the ease with which an Abstract Noun may be formed from a Concrete, e.g. manliness or manhood from man ; darkness from dark; slavery from slave.

**Note**—It is sometimes difficult to decide whether a Noun is Abstract or Concrete. In addition to what has been said above, a useful test is: can the Noun in the sense in which it is used be pluralised? If so, it has become a Common Noun: for Abstract Nouns have no plural. **E.g.** *The beauties* (=the beautiful things) of Nature, our *sins* (= acts of sinful nature); both these are Common Nouns.

### **3.4 NOUNS – COUNTABLES AND UNCOUNTABLES**

(a) We use ‘a’ and ‘an’ with singular countable nouns.

#### **Usage Practice**

I saw **a** mouse running across the kitchen floor.

**An** accident occurred on our way to school.

We met **an** old friend while we were there.

I must buy **a** new pen; my old one has **a** broken nib.

We also use expression like ‘*some*’, ‘*a few*’, ‘*plenty of*’ and ‘*many*’ with plural countables.

#### **Usage Practice**

**Many** of the boys went hiking during the holidays.

We invited only **a few** people.

**A lot** of us think that examinations should be abolished.

**Several** girls decided to bake **some** cakes.

- (c) With uncountables, we use expressions such as ‘a little’, ‘a lot of’, ‘plenty of’, ‘some’, etc. ‘Much’ is used with uncountables in negative sentences and in questions.

#### Usage Practice

There is **some** sugar in the bowl.

**A little** more salt is needed in the soup.

We did not see **much** dirt on the floor.

**A lot** of the land has been planted with barley.

- (d) Notice that we use singular verbs with: (1) singular countables; and (2) all uncountables.

#### Usage Practice

The customer **has** come to pay you.

A man who **calls** himself Mr Harper is here to see you.

Food **is** scarce in many developing countries.

Their laughter **was** so loud that I could hear it in the room.

### **3.5 COLLECTIVE NOUNS**

Collective nouns usually refer to groups of people or things.

#### Examples

A **range** of mountains

A **herd** of cattle

A **bunch** of flowers

The **staff** of a school

A **gang** of robbers

The **audience** at a concert

A **school** of whales

The **crew** of a ship

A **list** of names

### **3.6 FORMATION OF NOUNS**

We form most nouns by adding suffixes. Below is a list of the nouns formed in this way.

<b>-al</b>	denial, arrival, withdrawal, approval
<b>-ness, -ess</b>	hostess, goodness, kindness
<b>-ment</b>	contentment, engagement, shipment, compliment
<b>-th</b>	growth, depth, strength, health, wealth
<b>-ity</b>	gravity, brevity, stupidity, humidity, timidity, solidity
<b>-ion</b>	connection, portion, admission, decision, action, revision, motion
<b>-ery</b>	machinery, bravery, robbery, scenery, slavery
<b>-ian, -an</b>	magician, artisan, musician, physician
<b>-ee</b>	payee, drawee, absentee, employee, referee
<b>-ing</b>	hunting, singing, shouting, swimming
<b>-ship</b>	friendship, relationship, workmanship, hardship
<b>-hood</b>	childhood, boyhood, brotherhood, neighbourhood
<b>-dom</b>	kingdom, wisdom, freedom
<b>-ism</b>	tourism, realism, communism

There are other nouns NOT formed by adding suffixes.

<b>Examples</b>	
Proud- pride	Dirty- dirt
Hate – hatred	Mighty - might
Believe- belief	Misty - mist
Dreadful – dread	High - height

### **3.7 PLURALS**

By now, you should know how to form the plurals of nouns. This section deals with irregular or uncommon plurals. There are also nouns which do not have any plurals as well as those which are always used in the plural form.

- (a) There are plurals which are NOT formed by adding ‘-s’, ‘-es’, ‘-ies’, etc.

**Examples**

man - men	mouse - mice
woman - women	louse - lice
tooth - teeth	child - children
foot - feet	ox- oxen
goose - geese	mother-in-law - mothers-in-law
brother-in-law - brothers-in-law	<b>BUT</b> pen-holder - pen-holders
passer-by - passers-by	<b>BUT</b> machine-gun – machine-guns
oasis - oases	larva- larvae
crisis - crises	formula - formulae
cactus - cacti	stratum - strata
fungus - fungi	medium - media

(b) There are also some nouns which do not have any plural forms at all.

**Examples**

Swine - swine	Sheep - sheep
Deer - deer	Salmon - salmon
Aircraft - aircraft	

(c) Some nouns are always used in the plural. They have no singular form at all.

**Examples**

trousers	spectacles	clothes
scissors	shears	pliers

### **3.8 ACTIVITIES**

1. Classify Nouns, and explain your classification.

2. Rewrite the sentences, choosing the correct words from the brackets.
- (a) We did not see (many, much) friends at the fun-fair.
  - (b) One of the beggars, who (was, were) blind, (has, have) been killed in an accident.
  - (c) (Many, much) members of the society (is, are) dissatisfied with the rules.
  - (d) Curious things (have, have) been happening in that house, which (was, were) damaged during the war.
  - (e) There (is, are) only (a little, a few) space in this cupboard for the books. Find (some, any) other place to keep them.
3. Make nouns from these words.
- (a) Wise
  - (b) Create
  - (c) Hard
  - (d) Absent
  - (e) Govern
  - (f) Develop
  - (g) Mental
  - (h) Compete
  - (i) Revise
  - (j) Healthy
4. Give the plural forms of the following words.
- |            |           |
|------------|-----------|
| (a) Tomato | (f) Safe  |
| (b) Piano  | (g) Trout |
| (c) Shelf  | (h) cod   |
| (d) Cliff  | (i) Loaf  |
| (e) Life   | (j) Oasis |



**UNIT STRUCTURE**

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 Verbs
- 4.3 Classification
- 4.4 Verbs and their Objects
- 4.5 Transitive Verbs Used Intransitively
- 4.6 Incomplete Verbs
- 4.7 Conjugation
- 4.8 Subject -Verb Agreement
- 4.9 Agreement – Collective Nouns
- 4.10 The Participles
- 4.11 Activities

**4.0 INTRODUCTION**

In this Unit, you will be introduced to verbs and their classification. It deals with the different kinds of verbs and their various objects. You shall also learn about the three classes of incomplete verbs as well as the meaning of ‘auxiliary’. Conjugation and subject-verb agreement, which are important parts in the study of verbs, are also addressed. Lastly, you will look at the participle which is a non-finite verb form that has some characteristics and functions of both verbs and adjectives.

**4.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Demonstrate understanding of the classification of verbs into kinds and conjugations.

- Identify the kinds of object or objects that verbs may take.
- Provide examples of the use of the same verb transitively and intransitively.
- Recognise how verbs change in form or use to mark differences in Voice, Mood, Tense, Number and Person.
- Carry out effective subject-verb agreement.
- Form and use participles correctly.

## **4.2 VERBS**

A VERB is a word which says something concerning a person or thing. This saying may be in the form of (1) An Assertion, (2) A Question, (3) A Command, (4) A Wish, concerning the person or thing.

## **4.3 CLASSIFICATION**

Verbs may be divided:

- (1) According to their **Use**, into what are generally called **Kinds**.
- 2) According to **Changes of Form** for their Principal Parts into **Conjugations**.

### **KINDS**

We shall distinguish three kinds of Verbs:

- (1) **Intransitive**: those which are complete in themselves, e.g. he *smiled*.
- (2) **Transitive**: those which require an Object to complete their sense, e.g. he *hit* the man.
- (3) **Incomplete**: those which require some word not an Object to complete their sense, e.g. he *became* king or he *will go*.

## **4.4 VERBS AND THEIR OBJECTS**

A Verb may have various kinds of Objects:

- (1) The ordinary or **Direct Object**: e.g. He saw *the man*. Of the same nature also is the **Reflexive Object**: e.g. They washed *themselves*.
- (2) The **Double Object**. Some Verbs take **two** objects; these may consist of
  - (a) **A Direct and an Indirect Object**.

Examples:

We gave *the man* (indirect) *money* (direct).

The master taught *him* (indirect) *Latin* (direct).

It should be observed that the Indirect Object always **precedes** the Direct Object.

**NOTE 1.** The so-called Indirect Object is, as we have seen, really the Dative Case.

**NOTE 2.** When such sentences are rendered in the Passive Voice, one of the objects frequently remains. It is then called the Retained Object. **Examples:**

He was taught *Latin* (direct).

They were asked *questions* (direct).

Money was given\* *the man* (indirect).

The Retained *Indirect* Object is however awkward, and should be avoided by the use of a Preposition with the Objective Case; it would be better thus to say: Money was given\* *to the man*.

**(b) Two Direct Objects. Example:**

They created *the man consul*.

Since the majority of Verbs taking this construction are Verbs of *making*, they are often called **Factitive Verbs**, and the Object which belongs to the sense of the Verb **the Factitive Object**. Thus in the above example *consul* may be called Factitive Object.

NOTE- When such sentences are rendered in the Passive Voice, the Factitive Object becomes a **Complement** (*not* a Retained Object) and is in the Nominative Case, e.g.

The man was created *consul* (Nom.).

**(3) The Cognate Object**

Certain Verbs which are ordinarily *Intransitive*, may take an object having a meaning closely connected with their own meaning. Such an Object is termed a **Cognate Object**. **Examples:**

He ran *a race*.

The old men shall dream *dreams*.

Pompey's statue, which all the while ran *blood*.

#### (4) The Adverbial Object

Many *Intransitive Verbs* are followed by words which, at first sight, appear to be an object denoting time, space, weight, etc. **Examples:**

They walked *three* miles (distance).

The meat weighs *ten* pounds (weight).

He has lived *many* years (time).

Strictly speaking, these words are simply Adverbial Phrases and not Objects at all; and in Analysis they should accordingly be classified as Extensions of the Predicate.

**NOTE.** The Factitive, Indirect, Cognate and Adverbial Objects may be regarded as forming a series of links between the ordinary Object and the ordinary Extension of the Predicate. The Factitive Object differs little from the ordinary Object, and the Adverbial Object little from the ordinary Extension.

### **4.5 TRANSITIVE VERBS USED INTRANSITIVELY**

Since the classification of Verbs depends upon their use, it will be impossible to classify a Verb as Transitive, Intransitive or Incomplete, unless the sentence in which it occurs is known. Many Verbs which are ordinarily Transitive are used Intransitively; and conversely. Frequently this change in *use* is accompanied by some change in *meaning*.

**(1) Transitive used Intransitively** — This occurs

(a) When the verb is used in a **General** sense.

Examples	
<i>Transitive</i>	<i>Intransitive</i>
1. He <i>teaches</i> the boys Latin.	1. He <i>teaches</i> for a living.
2. He <i>hears</i> your words.	2. He <i>hears</i> well.
3. He did not <i>pay</i> his debts.	3. The exhibition did not <i>pay</i> .

(b) When the Verb is used in a **Reflexive** sense.

Examples	
<i>Transitive</i>	<i>Intransitive</i>
1. We <i>move</i> the box.	1. The earth <i>moves</i> (= moves itself).
2. They <i>passed</i> the examination.	2. They <i>passed</i> on.

## (2) Intransitive used Transitively

When this occurs the Transitive acquires a **Causative** sense, i.e., contains the idea of **causing** something to happen.

Examples	
<i>Intransitive</i>	<i>Transitive</i>
1. He <i>stood</i> on the bridge.	1. He <i>stood</i> the bottle on the table. (=caused the bottle to stand)
2. The <i>water</i> boils.	2. He <i>boils</i> the water.
3. The <i>boiler</i> burst.	3. They <i>burst</i> their bonds.

**NOTE.**— Sometimes a **Causative** Verb exists which is different in form from the Intransitive; the difference usually consists in a change of vowel.

Examples	
1. He <i>sat</i> down.	1. He <i>set</i> the chair down.
2. The trees are <i>falling</i> .	2. They are <i>felling</i> the trees.
3. He <i>rises</i> early.	3. He <i>raises</i> his hat.

## **4.6 INCOMPLETE VERBS**

Under this heading, three classes of Verbs may be included:

- (1) **Copulative**, which serve as a connection between the Subject and Complement.

**Examples:**

The boy *was* happy.

He *became* a doctor.

They *seem* pleased at the result.

- (2) **Auxiliary**, which help to form the Voices, Moods, and Tenses of other Verbs, at the same time losing or modifying their meaning. They are six in number: *be, have, shall, will, do, may*. All these Verbs are capable of being used otherwise than as auxiliaries; and as they are very common and therefore very important, we shall exemplify their various uses.

- (3) **Semi-Auxiliary**, which closely resemble auxiliaries in the method of their use with other Verbs, but which do not actually help to form Voices, Moods, or Tenses. They are: *must, can, ought, dare, need*. The use of these Verbs, too, will be discussed later.

## **4.7 CONJUGATION**

Verbs are changed in form or use to mark differences in **Voice, Mood, Tense, Number, and Person**. The statement of these various parts of a Verb is termed its **Conjugation**.

1. **VOICE** is that form of the verb which shows whether the person or thing denoted by the Subject *does* or *suffers* the action. In the former case the Voice of the Verb is said to be **Active**; in the latter **Passive**. For example, in the sentence: "The man struck the table" (Active), the man is represented as *doing* something; but in "He is struck" (Passive), he *suffers* something.

The Passive Voice is formed by the addition of the Past Participle to various parts of the Auxiliary 'to be'.

2. **MOOD** is that form of the Verb which shows the *mode* or manner in which a thought is expressed. Mood will therefore serve to distinguish between an assertion, a wish, or a command. It does not, however, distinguish a question; that is done by changing the order of the words.

In English, there are three Moods of the Finite Verb and one of the Infinite: **the Indicative, Imperative, Subjunctive, and Infinitive.**

3. **TENSE** is that form of the Verb which marks the *time* of the action or state expressed by the Verb, and the *completeness* of the action or state at that time.

There are three possible divisions of time: the Present, the Past, and the Future, for each of which there is a corresponding Tense of the Verb.

**Examples:**

He *walks* now. (Present)

Yesterday he *walked*. (Past)

Tomorrow he *will walk*. (Future)

(NOTE— We shall look at TENSES in the next Unit.)

4. **NUMBER** is that form of the Verb which shows whether it refers to one or more persons or things. Each tense has two Numbers, Singular and Plural.

Thus we say: The man *drives* (Sing.); the men *drive* (Plur.).

The boy *was speaking* (Sing.); the boys *were speaking* (Plur.).

5. **PERSON** is that form of the Verb which shows whether it is the person speaking, the person spoken to, or the person or thing spoken of. There are *three* persons, Singular and Plural, to every tense:-

(1) The **First Person** – the speaker: *I drive* (Sing.); *we drive* (Plur.).

(2) The **Second Person** – the person addressed: *you drive* (Plur.).

(3) The **Third Person**—the person or thing spoken of: *he drives, she loves, it rains, the child walks* (Sing); *they drive, the children walk* (Plur.).

## **4.8 SUBJECT-VERB AGREEMENT**

A Verb is said to *agree with* its Subject in Number and Person, because it varies in those respects as its Subject varies. Thus we cannot say: *I drives* or *he love*, because the Subject and Verb do not correspond in Number and Person.

(a) Singular subjects are always followed by singular verbs.

### **Usage Practice**

I **am** not feeling well tonight.

She **is** going to Paris tomorrow.

The dog **was** not pleased at being tied up.

She **comes** and **goes** as she likes.

(b) We use plural verbs with plural subjects.

### **Usage Practice**

We **are** not interested in the project.

All the flowers **are** in the vase.

Our neighbours **were** annoyed when we turned on the radio loudly.

The rooms **have** not been tidied up yet.

They **come** and **go** as they **like**.

(c) Uncountable nouns take singular verbs.

### **Usage Practice**

The **food** **is** already cold. (Uncountable)

All the **money** which she had in the purse **was** stolen.

(d) Many expressions can be used with both plural countables and uncountables. Here are some of them: *'plenty of', 'some of', 'any of', 'a lot of', 'most of', 'all of'*.



### Usage Practice

Some of the boys **have** planned to go on a picnic.

Some of the food **has** been left on the table.

A lot of the students **are** not pleased with the idea.

A lot of the money **was** used to help the poor.

All his work **has** been wasted.

Most of the girls **study** in the library.

## **4.9 AGREEMENT – Collective Nouns**

- (a) When a collective noun refers to a group as a whole, the noun is followed by a singular verb.

### Usage Practice

A swarm of bees **was** seen attacking the boys.

The staff **is** paid monthly.

The army **was** advancing when it **was** attacked from behind.

- (b) When a collective noun refers to individuals within the group, the noun takes a plural verb.

### Usage Practice

The audience **are** amusing **themselves**.

The staff **have** not agreed on how to solve the problem.

The mob of rioters **are** throwing stones at the police.

The team of players **were** angry when **they** heard of the postponement.

## **4.10 THE PARTICIPLES**

### **A. The Present Participle**

We form the Present Participle by adding ‘-ing’ to the verb: ‘*swimming*’, ‘*talking*’, etc.

- (a) We can use the Present Participle as an adjective.

**Usage Practice**

We were discussing the **interesting** film we had seen.

They are known as a **dancing** couple.

We laughed at the end of his **amusing** story.

**Barking** dogs seldom bite.

- (b) We can also use the Present Participle after verbs such as '*watch*', '*see*', '*hear*', '*feel*', '*notice*', etc. Notice that the Present Participle comes after the noun or pronoun.

**Usage Practice**

We heard our neighbour **shouting** at his wife.

We watched the workmen **digging** up the road.

She saw him **climbing** up the tree.

I could imagine her **making** a fool of herself.

- (c) The Present Participle, when it is used in an adjectival phrase, may be placed in the middle of a sentence.

**Usage Practice**

The boy **coming** towards us is Kenneth's cousin.

The book **belonging** to her sister has been found.

The only road **leading** to the town is under flood water.

The old lady **wearing** the hat is my neighbour.

- (d) We sometimes find the Present Participle separated from the subject by other words.

**Usage Practice**

He is out in the field, **practising** for the match tomorrow.

They should be on the highway now, **approaching** the tunnel.

She is in the room, **sewing** a dress.

I strolled along the road, **hoping** to meet her.

- (e) We have to be very careful if we wish to place the participle phrase in front of the noun or the pronoun that it refers to.

**Usage Practice**

Wrong: **Swinging** from tree to tree, he saw a monkey.

Right: He saw a monkey **swinging** from tree to tree.

Wrong: While **climbing** over the wall, the police caught the thief.

Right: While **climbing** over the wall, the thief was caught by the police.

## **B. The Past Participle**

We form the Past Participle by adding ‘-ed’ to the regular verb: ‘*angered*’, ‘*interested*’, ‘*bored*’, etc.

- (a) Just as in the case of the Present Participle, we can use the Past Participle as an adjective.

**Usage Practice**

The **frightened** child refused to go into the room.

The **escaped** convict has been caught again.

We threw away all our **tattered** clothes.

The **amused** audience burst into laughter.

- (b) We can also use the Past Participle to introduce an adjectival phrase. This phrase can be placed either before or after the noun that it qualifies.

### Usage Practice

**Shocked** by his rude behaviour, they did not know what to do.

**Frightened** by the dog, she refused to open the gate.

We went to bed early, **exhausted** by the long journey.

He knocked down the man, **determined** not to let him get away.

- (c) The Past Participle is very often used after verbs such as '*hear*', '*see*', '*notice*', '*like*', '*feel*', '*watch*', etc.

### Usage Practice

I like to see her **dressed** up in white lace.

They wanted the same record **played** over and over again.

We had bananas **fried** with flour for breakfast.

I saw him **held** tightly in the grasp of the policeman.

## **4.11 ACTIVITIES**

1. Select the correct words from the brackets.

- (a) You (do, does) not have to tell me what to do. I (know, knows) what (is, are) to be done.
- (b) A great number of the cattle (has, have) caught the disease, and many (is, are) dying every day.
- (c) The news in the radio (say, says) that the price of coffee (is, are) falling rapidly.
- (d) I (do, does) not think that any one of us (is, are) capable of doing this.
- (e) The money (has, have) been stolen, and so, (has, have) all the silver plates.

2. Rewrite these sentences with the correct words from the brackets.

- (a) All the children (has, have) gone home with (its, her, their) parents.
- (b) The information he gave us (is, are) quite untrue. I wonder where he got (it, them)

- (c) They (has, have) cleared a lot of jungle that (has, have) been obstructing the building of roads.
- (d) The police (has, have) been working hard to capture that gangster, and now (it, they) (has, have) succeeded.
- (e) Please tell the crew that (it, they) can come on board now and that (it, they) can start work at once.

3. Fill in the blanks with suitable Present Participles.

- (a) Peter and Paul are outside \_\_\_\_\_ in the garden.
- (b) Look! Can you see the bird \_\_\_\_\_ on the fence over there?
- (c) We saw them \_\_\_\_\_ down the road as fast as they could in order to catch the bus.
- (d) You must bring along your \_\_\_\_\_ suit when we go to the seaside.
- (e) \_\_\_\_\_ a loud scream for help, we rushed outside into the street.
- (f) Go and see if the clothes \_\_\_\_\_ outside are already dry.
- (g) The headmaster warned that any boy not \_\_\_\_\_ would be punished.
- (h) Can't you hear him \_\_\_\_\_ at the top of his voice in the other room?
- (i) "Tommy," said the teacher, "what does this proverb mean: 'a \_\_\_\_\_ stone gathers no moss?'"
- (j) All those inattentive boys \_\_\_\_\_ in the back of the class have been told to sit in front from tomorrow onwards.

4. Join these sentences, using Present Participles.

*Example: We saw a man. He was lying unconsciously by the roadside.*

*We saw a man lying unconsciously by the roadside.*

- (a) My brother is in the garden. He is trimming the hedge.
- (b) I had a letter from the manager. He asked me to go to his office on the following day.
- (c) My sister touched the pot. She did not realise that it was hot.
- (d) We walked up and down the room. We tried to find a way to solve our problem.
- (e) The driver lost control of his car. He hit a cyclist and smashed into a shop window.

5. Fill in the blanks with suitable Past Participles.

- (a) The dress \_\_\_\_\_ by Jill's cousin to the party cost over fifty dollars.
- (b) We have had the fence \_\_\_\_\_ so that the goats won't be able to enter the garden.
- (c) The priceless vase \_\_\_\_\_ by the robber twenty years ago has never been found.
- (d) Who is going to clean up all the mess \_\_\_\_\_ by those who came to the party?
- (e) Although not very badly \_\_\_\_\_ in the accident, the passengers were taken to the hospital.

6. Combine these sentences, using Past Participles.

*Example: The man has been convicted. He tried to escape from prison.*

*The convicted man tried to escape from prison.*

- (a) The purse was lost during the game. It has been found by one of the spectators.
- (b) We were assisted by Mr Lewis. We managed to complete the project.
- (c) I accidentally stepped into a hole. It had been dug for the purpose of planting a young tree.
- (d) We saw a beautiful painting. It was placed in a big, carved frame.
- (e) The essay was written by one of my classmates. It won first prize in the competition.

**UNIT STRUCTURE**

5.0 Introduction

5.1 Unit Objectives

5.2 Tenses

5.3. Present

5.3.1 The Simple Present Tense

5.3.2 The Present Continuous Tense

5.3.3 The Present Perfect Tense

5.3.4 The Present Perfect Continuous Tense

5.4 Past

5.4.1 The Simple Past Tense

5.4.2 The Past Continuous Tense

5.4.3 The Past Perfect Tense

5.4.4 The Past Perfect Continuous Tense

5.5 Future

5.5.1 The Simple Future Tense

5.5.2 The Simple Future + Present Continuous

5.5.3 The Future Continuous Tense

5.5.4 The Future Perfect Tense

5.6 Conditional Tenses

5.6.1 Possible or Likely Events

5.6.2 Unlikely Events and Suppositions

5.6.3 Conditional Perfect – Impossible Events

## **5.0 INTRODUCTION**

In this Unit, you will be introduced to the usage of different verb tenses. Verbs play a vital role in the usage of the English language, proper grammar and have a multitude of assignments. A verb must have a specific tense and is a very important part of any sentence. You will be looking at tenses which are categorised into divisions of time: Present, Past and Future, for each of which there is a corresponding tense of verb. You shall learn about various keywords that help to identify the correct tense.

## **5.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- (1) Demonstrate understanding of the tenses and when to use them
- (2) Identify keywords such as time indications and subject.
- (3) Determine and write down the correct tense of the verb.
- (4) Assimilate and apply the grammar rules.

## **5.2 TENSES**

Very often, many learners have difficulties remembering the existing tenses and end up in confusion. Below is a table, systematically categorising the tenses into their respective distinct houses for a clearer understanding

<b>Present</b>	<b>Past</b>	<b>Future</b>	<b>Conditional</b>
Simple Present	Simple Past	Simple Future	Conditional 1
Present Continuous	Past Continuous	Future Continuous	Conditional 2
Present Perfect	Past Perfect	Future Perfect	Conditional 3 (Perfect)
Present Perfect Continuous	Past Perfect Continuous		



## 5.3 PRESENT

### 5.3.1 The Simple Present Tense

Positive	Negative	Interrogative
I } We } go They } He } She } goes It }	I } We } don't go They } He } She } doesn't go It }	Do I go.....? Do we go.....? Do they go .....? Does he go .....? Does she go.....? Does it go.....?

(a) The Simple Present tense is used to show a habitual action.

#### Usage Practice

He **drives** to work every morning.

He usually **goes** to his friend's house in the evening.

We **do not like** to play chess.

**Does she know** about this?

(b) We often use the Simple Present with certain adverbs like 'usually', 'always', 'often', 'never', 'sometimes', 'generally' and with phrases like 'everyday', 'once a week', etc.

#### Usage Practice

I *usually* **drink** a glass of milk in the morning.

She *always* **sits** in that chair.

We *often* **sleep** in the afternoon.

He *never* **drinks** beer.

That dog **does not have** a bath *every day*.

- (c) We also use the Simple Present to state general truths.

**Usage Practice**

Mount Everest **is** the highest mountain in the world.

Tigers **roar**; they **do not bark**.

The sun **rises** in the east and **sets** in the west.

The earth **is** round.

- (d) The Simple Present is also used to show a FUTURE action that has been planned.

**Usage Practice**

The train **leaves** at nine-thirty p.m.

We **arrive** at the airport in a few minutes' time.

They **leave** for Sonia Town on Monday.

We **board** the train at twelve.

- (e) We use the passive form of the Simple Present to show that the action is performed ON the subject and **not** BY the subject.

**Usage Practice**

It **is decided** by a committee.

These machines **are worked** by electricity.

I **am told** that it is the only one of its kind in this country.

It **is used** to make jelly.

**Keywords denoting Simple Present Tense:** always, daily, often, sometimes, rarely, usually, weekly, every month/week, etc.

### Exercise 1

**Rewrite the following sentences, using the Simple Present of the verbs in the brackets.**

1. William (get) up at seven in the morning.
2. It (not matter) whether she (go) there or not.
3. That garden table (be) made of marble.
4. She usually (leave) for work at eight o'clock.
5. (Know) he the way to her house?
6. She (do) her homework and (study) until it (be) ten o'clock.
7. "Here it (come)!" he cried. "(Not look) it beautiful?"
8. The wheat (be harvested) and (be taken) to the factory for milling.
9. "(Be) it time to invest in your health? (Need) you a reliable health insurance?"
10. He (believe) every word she (say).

### **5.3.2 The Present Continuous Tense**

It is used to show that an action is still going on and is not yet completed. It has 2 parts

**1<sup>st</sup> part:** The verb "to be" in the present simple tense (am/is/are)

**2<sup>nd</sup> part:** the present participle of the verb conjugated (ending in "ing")

Positive	She <b>is crying</b> .	They <b>are leaving</b> now.
Negative	She <b>isn't crying</b> .	They <b>are not leaving</b> now.
Interrogative	<b>Is she crying?</b>	<b>Are they leaving</b> now?

- (a) We use the Present Continuous to show an action that is happening at the moment.

**Usage Practice**

I **am** writing a letter now.

She **is** not **studying** now.

**Is** the water **flowing** over the wall?

They **are sharpening** the pencils now.

- (b) We also use the Present Continuous to show a FUTURE action that has been planned. A time expression is usually shown in such a case.

**Usage Practice**

We **are visiting** Aunt Sally on Saturday.

She **is leaving** for Europe next week.

He **isn't coming** to the meeting tomorrow.

**Are** you **going** anywhere for the weekend?

- (c) The Present Continuous is sometimes used to show an action that is performed so often that it becomes a habit.

**Usage Practice**

They **are** always **doing** that sort of thing.

She **is** always **losing** her temper with the children.

He **is** always **eating** ice-cream.

- (d) The Present Continuous is used in the passive form in this way.

**Usage Practice**

The pipes **are being repaired** now.

The house **is being painted** at the moment.

Those buildings **are being demolished**.

**Keywords denoting Present Continuous Tense:** now, at this moment, at present, etc.

It is also used after expressions like: Look! Shut up! Wait! Listen! **For example,**

- (i) Look! Some goats **are grazing** (graze).

## Verbs without the Continuous Form

- (a) Some verbs, such as ‘hear’ and ‘see’, are not usually used in the continuous form.

### **Usage Practice**

I **hear** them singing in that room. (NOT- hearing)

I **see** a girl playing with a kitten. (NOT – seeing)

- (b) These verbs are not used in the continuous form: ‘*want*’, ‘*wish*’, ‘*like*’, ‘*dislike*’, ‘*desire*’, etc.

### **Usage Practice**

I **want** to have my bath now. (NOT – wanting)

He **hates** to be treated like that.

I **wish** I were an adult.

I simply **dislike** eating peas.

- (c) Here are more verbs without the continuous form: ‘*understand*’, ‘*forget*’, ‘*remember*’, ‘*recognise*’, ‘*realise*’, ‘*believe*’, ‘*know*’, etc.

### **Usage Practice**

She **knows** the truth. (NOT – knowing)

We **understand** the situation very well.

I **think** that you should go now.

I **remember** she wore that dress the last time.

- (d) Here is a very common mistake with the verb '*to have*'. When '*have*' means '*to possess*', it should NOT be used in the continuous form.

**Usage Practice**

We **have** the key. (NOT – We are having.....)

She **has** a cold. (NOT- She is having.....)

**But we can say:**

She **is having** her bath now. (Action and not possession)

They **are having** dinner.

- (e) Here are more verbs without the continuous form: '*seem*', '*appear*', '*possess*', '*consist*', '*own*', '*suppose*', '*owe*', etc.

**Usage Practice**

Do you **mind** if I leave now?

He **keeps** on asking me for more money.

The team **consists** of eleven players.

Do you **suppose** that it might happen again?

I **remember** she wore that dress the last time.

**Exercise 2**

**Rewrite the following sentences, using the Present Continuous of the verbs in the brackets.**

1. Do you know who (make) so much noise?
2. It (get) more and more dangerous every minute.
3. All of us (go) to the cinema tonight. (Come) you with us?
4. We (help) to organise a jumble sale next Saturday.
5. He (always make) fun of all the other boys.
6. "Where you (go) at this hour?" "Oh, I (go) out for a breath of fresh air."
7. The authorities (plan) a new housing scheme, and the land (be clear) for this purpose.

8. Look! Do you see Allen over there? He (walk) towards the bus stop. Now he (turn) and (look) in our direction. He has seen us and (wave) to us.
9. We (expect) Uncle Jim at any time today. He has written that he (bring) Agnes with him.
10. Many people (suffer), but nothing (be done) to help relieve their suffering.

### **5.3.3 The Present Perfect Tense**

It is used to describe an action which has been completed. The Present Perfect Tense has 2 parts:

**1<sup>st</sup> part:** the verb “to have” in the present (has/have)

**2<sup>nd</sup> part:** the past participle of the verb conjugated

- (a) We use the Present Perfect to show an action that has already been performed. Usually there is no time expression.

#### **Usage Practice**

She **has gone** home. (She is probably at home now.)

I **have prepared** breakfast for you. (You can eat now.)

**Have** they **made** all the arrangements?

The child **has broken** the glass.

- (b) We can also use the Present Perfect to show an action that has already started and is still going on. In this case, we use time expressions like ‘*since*’ and ‘*for*’.

#### **Usage Practice**

She **has been** in her room **since** she came home.

They **have lived** there **for** several years.

He **hasn’t come** here **for** a long time.

I **have been** in the garden **since** seven o’clock.

- (c) We often use the Present Perfect with words such as *'just'*, *'already'*, *'recently'*, *'never'*, *'yet'*, *'seldom'*, etc.

**Usage Practice**

She **has already gone** home.

He **has just finished** doing his homework.

They **have never come** here before.

I **have already started** collecting stamps.

- (d) Notice the use of the passive voice in the Present Perfect.

**Usage Practice**

He **has been injured** in an accident.

The children **have been punished** for the mischief.

The bicycle **has not been repaired** yet.

**Has** the thief **been caught** already?

**Keywords denoting Present Perfect Tense:** already, ever, before, never, just, since, for, twice, yet, etc.

**Exercise 3**

**Rewrite the following sentences, using the Present Perfect of the verbs in the brackets.**

1. He (ask) me that question several times.
2. (Arrive) the taxi yet, John?
3. I think he (do) all the work which I had given him.
4. Look! Somebody (drop) a wallet there on the road.
5. I (tell) already her many times not to do that again.
6. (Sweep) she the house and the garden path yet?
7. I (ask) him to let me go, but he (refuse).
8. (Think) you over this matter yet? You (take) a long time to make up your mind.
9. He (forget) almost about it, though I (remind) him several times.



10. I (invite) several friends for dinner this evening. I hope you (prepare) enough food.

### **5.3.4 Present Perfect Continuous Tense**

We use the Present Perfect Continuous to show an action which started in the past and is still going on at the time of speaking or has just finished. We often use 'since' and 'for' with this tense.

The **Present Perfect Continuous Tense** is composed of 3 parts:

**1<sup>st</sup> part:** the verb "to have" in the present tense (has/have)

**2<sup>nd</sup> part:** the past participle of the verb "to be" (been)

**3<sup>rd</sup> part:** the present participle of the verb conjugated (ing)

#### **Usage Practice**

She **has been crying** FOR a long time. (And is still crying)

It **has been raining** very heavily SINCE this morning.

I **have been waiting** here FOR two hours.

**Have they been living** here FOR many years?

<b>Present Perfect</b>	<b>Present Perfect Continuous</b>
He <b>has</b> just <b>eaten</b> .	He <b>has been eating</b> for half an hour.
How long <b>have</b> you <b>sat</b> here?	How long <b>have</b> you <b>been sitting</b> here?
What <b>have</b> you <b>done</b> so far?	What <b>have</b> you <b>been doing</b> all this time?
He <b>has</b> not <b>written</b> to me.	He <b>has not been writing</b> to me since we quarrelled.

**Keywords denoting Present Perfect Continuous Tense:** since, for, all morning/night, etc.

NOTE: "Since" or "for" is used before the "time reference" in sentence. If the time reference is exactly known such as 1995 or 4 o'clock then "since" is used before the time in the

sentence. If the time reference is not exactly known such as three hours, six years, four days, then “for” is used before the time in the sentence.

#### **Exercise 4**

**Rewrite the following sentences, using the Present Perfect Continuous of the verbs in the brackets.**

1. Why don't you answer the door bell? It (ring) for a long time.
2. They (not write) to each other since they quarrelled a month ago.
3. She (wait) for him since it started getting dark.
4. The committee (call) meetings too often.
5. My cousin, Henry (study) in Main City for the past couple of years.
6. I (try) to solve this mathematical problem for the past fifteen minutes.
7. How long (sit) you by the roadside?
8. (Behave) the children themselves since Mother went to the market?
9. They (bully) us for a long time. It's time someone taught them a lesson.
10. I (look) for you everywhere. What (do) you all this while?

## **5.4 PAST**

### **5.4.1 Simple Past Tense**

It is used for actions already completed in the past.

<b>Positive</b>	She <b>went</b> home.	They <b>scolded</b> him.
<b>Negative</b>	She <b>did not go</b> home.	They <b>didn't scold</b> him.
<b>Interrogative</b>	<b>Did</b> she <b>go</b> home?	<b>Did</b> they <b>scold</b> him?

- (a) We use the Simple Past tense to show an action that happened at a definite time in the past.

**Usage Practice**

They **made** these chairs all by themselves.

He **left** the house an hour ago.

She **spoke** to me just now.

We **stopped** for a drink on the way.

- (b) We also use the Simple Past to express a past habit. In this case, we often make use of adverbs such as '*always*', '*often*', etc.

**Usage Practice**

We always **visited** her whenever we **had** the time.

He never **played** with us.

They always **brought** us sweets when they **visited** us.

When I was younger, I often **went** fishing in that river.

- (c) We use the Past tense in Indirect Speech to replace the Present tense in direct speech.

**Usage Practice**

Direct: "I think it is the best way," he replied.

Indirect: He replied that he **thought** it was the **best** way.

Direct: She asked, "Where is Peter?"

Indirect: She asked where Peter **was**.

(d) We use 'did' + the infinitive without 'to' in the negative and in the interrogative forms.

**Usage Practice**

I **did not go**. (NOT – I did not went.)

She **did not expect** me. (NOT – She did not expected me.)

**Did** they **come** here? (NOT – Did they came here?)

**Did** you **see** her? (NOT – Did you saw her?)

(e) We use the passive form of the Simple Past tense when we do not know who performed the action.

**Usage Practice**

Active	Passive
I <b>found</b> it here.	It <b>was found</b> here.
Somebody <b>told</b> her not to come.	She <b>was told</b> not to come.
Somebody <b>took</b> us to the temple.	We <b>were taken</b> to the temple.

**Keywords denoting Simple Past Tense:** yesterday, this morning, formerly, ago, in the past, last week/month/year, etc.

**Exercise 5**

**Rewrite the following sentences, using the Simple Past of the verbs in the brackets.**

1. He (be) very pleased at my success.
2. She (wake) up early in the morning and (prepare) breakfast for us.
3. He (have) that nightmare two nights ago.
4. (Finish) you reading the book I (lend) you last week?
5. I (use) up most of my money when I (be) in Maple Town.

6. She (wear) a bright-red dress, and her hair (be tied) up with a red ribbon.
7. I (boil) the water and (make) some tea for the visitors.
8. I (not break) any of these glasses. Someone else (break) them.
9. She is sure she (not have) the keys with her when she (leave) the house.
10. I know definitely that it (be) Terry whom I (see) walking down the street this morning.

### **5.4.2 Past Continuous Tense**

It is used to describe an action which was still going on while another past action was already completed.

It is composed of 2 parts:

**1<sup>st</sup> part:** the verb “to be” in the past (was/were)

**2<sup>nd</sup> part:** the present participle of the verb conjugated ( - ing)

- (a) We use the Past Continuous tense to show an action that was going on sometime in the past. A time expression is usually given.

#### **Usage Practice**

He **was having** his dinner at seven o'clock.

I **was waiting** for you from noon to two o'clock.

- (b) We also use the Past Continuous to show two actions going on at the same time. Here, we usually use ‘*while*’ and ‘*as*’.

#### **Usage Practice**

The boys **were singing** while the girls **were dancing**.

She **was humming** a tune while she **was cooking**.

He **was studying** while I **was watching** television.

She **was crying** with pain as he **was bandaging** her arm.

- (c) We use the Past Continuous tense to show what was going on at the time when another action took place. Here, we use '*when*', '*while*' or '*as*'.

**Usage Practice**

As he **was cycling** to school, he saw an accident.  
When I reached the place, it **was** already **getting** dark.  
When I **was having** my bath, I slipped and fell.  
A thief entered the house while they **were sleeping**.

- (d) We also use the Past Continuous to show a habitual action in the past.

**Usage Practice**

They **were** always **bathing** in the sea.  
She **was** always **buying** new dresses in London.  
He **was** often **driving** in his father's car.  
We **were** always **looking** for shells on the beach.

- (e) There are certain words such as '*know*', '*like*', '*see*', '*hear*', '*seem*' etc. which are NOT used in the Past Continuous form.

**Usage Practice**

When he came in, he **seemed** very excited. (NOT – was seeming)  
She could not **come** because she **had** a bad cold. (NOT – was having)  
I told him I **knew** he was lying. (NOT – was knowing)  
The box **contained** several books. (NOT – was containing)

- (f) The Passive Voice of the Past Continuous shows an action being administered to the subject.

### **Usage Practice**

The goods **were being unloaded** from the ship.

The little boy **was being punished** for his rudeness.

The prefects **were being informed** of their duties during the term.

*Keywords denoting Past Continuous Tense:* while, as, when, etc.

### **Exercise 6**

**Rewrite the following sentences, using the Past Continuous of the verbs in the brackets.**

1. What (do) she when you went to the house?
2. She (bake) some cakes for her sister's birthday.
3. He (do) some experiments on frogs when I visited him.
4. None of them (dance) although the band (play) a waltz.
5. While I (stroll) by the river, I saw a policemen chasing a thief.
6. I could not see anything because of the people who (stand) in front of me.
7. I found a ten dollar note while I (search) for my pen.
8. (Be followed) he when he came here? Yes, two men (follow) him.
9. As he (bathe), he (sing) at the top of his voice.
10. She (eat) lunch, and the baby (play) in the room when I went to see her.

### **5.4.3 Past Perfect Tense**

It is used to describe an action which was completed before another action in the past.

The Past Perfect Tense is composed of 2 parts:

**1<sup>st</sup> part:** the verb "to have" in the past tense (had)

**2<sup>nd</sup> part:** the past participle of the verb conjugated.

- (a) We use the Past Perfect to show what had been done by a certain time in the past.

**Usage Practice**

By the time we reached there, the train **had left**.

She **had learnt** to play the piano by the time she was six.

They **had finished** their dinner by eight o'clock.

By the time we came home, the children **had fallen** asleep.

- (b) We also use the Past Perfect to show which of two actions happened first. Here, we often use words such as '*before*', '*after*' and '*just*'.

**Usage Practice**

We **had heard** the news before we set out for work.

I read the book after I **had finished** my homework.

They **had locked** the door before they left.

He **had arrived** just as I was leaving my house.

- (c) The Past Perfect is used in Indirect Speech to replace the Present Perfect or the Simple Past.

**Usage Practice**

Direct: She said, "I have already finished my work."

Indirect: She said that she **had** already **finished** her work.

Direct: He asked, "When did you call them?"

Indirect: He asked when she **had called** them.

- (d) We can also use the Past Perfect after '*wish*', '*if only*', etc. to show an unfulfilled desire or wish.



### Usage Practice

I wish we **had gone** with them.

If only we **had gone** with them!

I wish there **had been** more food.

If only there **had been** more food!

(e) The Passive Form of the Past Perfect tense shows what had been done to the subject.

### Usage Practice

He **had been dismissed** because of his laziness.

The letter **had been written** on the day she left for England.

He **had been injured** rather badly, so he **had been taken** to the hospital.

*Keywords denoting Past Perfect Tense:* after, before, already, when, just, etc.

### Exercise 7

**Rewrite the following sentences, using the Past Perfect of the verbs in the brackets.**

1. Nobody told us anything about what (happen).
2. We could not use the road because the workmen (dig) up parts of it.
3. After I (have) my dinner, I started on my homework.
4. There was nothing left for me since she (take) almost everything.
5. By the time I arrived at her house, she (go) already off.
6. He returned very late at night because a huge traffic jam (delay) him.
7. None of us could find him because he (hide) himself in the attic.
8. They wanted to know if I (return) the library book before I came back.
9. I was angry with him because he (open) the door of the canary's cage, and it (fly) away.
10. When Paul (finish) building the rabbit hutch, he painted it.

### **5.4.4 Past Perfect Continuous Tense**

It is used to express a continued or ongoing action that started in past and continued until sometime in past.

The past perfect continuous is composed of 3 parts:

**1<sup>st</sup> part:** the past perfect of the verb “to be” (had)

**2<sup>nd</sup> part:** the past participle of the verb “to be” (been)

**3<sup>rd</sup> part:** the present participle of the verb conjugated (ing)

- (a) We use the Past Perfect Continuous just as we use the Past Perfect. But we ALWAYS use a time expression with the Past Perfect Continuous.

#### **Usage Practice**

They **had been waiting** for you a long time.

We **had been expecting** you since this morning.

They **had just been telling** me the story when he walked in.

The water **had been boiling** for some time before she noticed it.

- (b) We use the Past Perfect Continuous in Indirect Speech to replace the Present Perfect Continuous.

#### **Usage Practice**

**Direct:** “I have been waiting for you for an hour,” he told me.

**Indirect:** He told me that he **had been waiting** for me for an hour.

**Direct:** They replied, “We have been discussing the problem the whole afternoon.”

**Indirect:** They replied that they **had been discussing** the problem the whole afternoon.

**Keywords denoting Past Perfect Continuous Tense:** for, since, when, before, the whole day/night, etc.

### **Exercise 8**

**Rewrite the following sentences, using the Past Perfect Continuous of the verbs in the brackets.**

1. She (cry) since she discovered that her cat was missing.
2. We (hike) for the past few days; that is why we look so exhausted.
3. The boys said that they (fish) in that river for over three hours.
4. He (stare) at her when he realised that she was someone he knew.
5. I was quite annoyed because I (ring) the doorbell over and over, and no one had answered it.
6. These people (work) in that factory until they were dismissed for incompetence.
7. (Write) they to each other until they quarrelled the other day in Mary's house?
8. The workmen (build) those shops for over two months.
9. He (sit) in one corner, daydreaming, until I asked him to join the game.
10. Before he made that trip into the jungle last month, he (do) a lot of research work.

## **5.5 FUTURE**

### **5.5.1 Simple Future Tense**

Positive	I <b>shall be</b> there.	He <b>will help</b> me.
Negative	I <b>shall not be</b> there.	He <b>won't help</b> me.
Interrogative	<b>Shall I be</b> there?	<b>Will he help</b> me?

- (a) The Simple Future tense is used to express future action that has not been planned. We usually use '*shall*' with '*I*' and '*we*', instead of '*will*'.

**Usage Practice**

I shall **return** the book soon.

They **will not listen** to anything I say.

We'll **do** our very best in the examinations.

**Shall I come** to your house at eight o'clock?

- (b) The Simple Future tense is also used to show announcements or commands.

**Usage Practice**

You **will do** as I tell you, do you hear?

Classes **will start** at half past seven.

Now, here are your duties for tomorrow: Tony **will clean** the blackboard, and

Mark **will arrange** the desks.

- (c) We use the '*going to*' form instead of '*shall*' or '*will*' to show action that has already been planned in advance. This form can be used with or without a time expression.

**Usage Practice**

We are **going to** the cinema tonight. (NOT –'going to go to')

I am not **going to see** him this evening.

They are **going to make** the birthday cake tomorrow.

I told him to come over. He is **going to show** us the pictures.

- (d) We also use '*going to*' to show something that is certain to happen.

**Usage Practice**

It is **going to rain** soon.

The wind is **going to blow** the fence down.

Turn off the switch. The soup **is going to boil over**.

Look out! That car is **going to hit** the tree.

- (e) We use the passive form of the future tense to show an action that is going to happen **to** the subject.

**Usage Practice**

I am sure I **shall be asked** to help with the preparations.

(Passive form of Simple Future)

He **will be told** to do what you require of him.

She **will be punished** if she continues to behave badly.

I am **going to be given** the post of secretary.

(Passive form of 'going to')

You are **going to be injured** badly if you play with those firecrackers.

Those shoes are **going to be repaired**; I'll take them to the cobbler tomorrow.

**5.5.2 Simple Future + Present Continuous**

Positive	She is coming here for the holidays.
Negative	She is not coming here for the holidays.
Interrogative	Is she coming here for the holidays?

- (a) We can also use the Present Continuous tense to show an action that has been planned and will happen in the near future. This tense is usually used with a time expression.

**Usage Practice**

My cousin **is going** to Canada next month.

They **are coming** over for dinner tonight.

I **am not going** anywhere tomorrow.

**Are you playing** tennis this evening?

Notice that the verbs indicate movement: ‘*come*’, ‘*go*’, ‘*arrive*’, ‘*leave*’, ‘*meet*’, ‘*start*’, etc.

- (b) Some verbs do NOT have a continuous form. In these cases, we must use the **Simple Future tense** to express future action.

**Usage Practice**

I **shall feel** out of place at the party. (NOT – I am feeling)

I hope she **will remember** to bring it. (NOT – she is remembering)

They **will notice** that something is wrong. (NOT – They are noticing.)

I **will tell** him what to do tomorrow. (NOT – I am telling)

**Keywords denoting Simple Future Tense:** tomorrow, tonight, this afternoon, soon, hence, next year/week/month etc.

**Exercise 9**

**Rewrite the following sentences, using the Simple Future or the Present Continuous of the verbs in the brackets.**

1. I (not require) a lot of things; just a few sandwiches and a flask of coffee (do).
2. My uncle (give) all of us a dinner treat tonight.
3. He (move) next week and has asked me if I (help) him.
4. (Go) you to his house? If you are, (take) you something to him?
5. I hope I (hear) something interesting from her soon.
6. (Have) you some more coffee? If you won’t, I (finish) it.
7. I am sure he (forget) to bring it again. If he does, I (send) him home to get it this time.
8. My brother (leave) for Coco Bay tonight, and we (go) to the airport to see him off.
9. We (have) dinner at Mary’s house tomorrow evening. She (be) pleased to see you, too.
10. I (join) the Historical Society next term. I hope I (obtain) some useful experience there.

### **5.5.3 The Future Continuous Tense**

The Future Continuous Tense is composed of **three** parts:

**1<sup>st</sup> part:** shall/will

**2<sup>nd</sup> part:** be (verb “to be” in the infinitive)

**3<sup>rd</sup> part:** the present participle of the verb conjugated

Positive	They will be working.	He will be singing.
Negative	They won't be working.	He will not be singing.
Interrogative	Will they be working?	Will he be singing?

- (a) We use the Future Continuous to show a future action that is not planned or intended, such as a normal event. We can use it with or without time expression.

#### **Usage Practice**

She **will be needing** the instruments again.

We **shall be going** to the concert tomorrow.

They **will be seeing** you again, won't they?

He **will be passing** by my house on his way to school.

- (b) We can also use the Future Continuous to show an action that will be happening at or by some future time.

#### **Usage Practice**

We **shall be sleeping** by the time you come back.

She **will be waiting** at the gate when I go back.

I **shall be getting** dinner ready when the guests arrive.

They **will be arriving** long before seven o'clock.

**Keywords denoting Future Continuous Tense:** at this time tomorrow, at five o'clock next Monday, etc.

### **Exercise 10**

**Rewrite the following sentences, using the Future Continuous of the verbs in the brackets.**

1. I (sweep) the garden while you boys are cleaning out the garage.
2. He (visit) me soon, so I'll tell him the news then.
3. You (sit) for your examinations next week. Are you well prepared?
4. We (work) until late tonight, so you had better not wait for us.
5. We cannot go over there; they (get) ready to go to bed at this hour.
6. My cousin (leave) at the end of the month; you will still be able to see her before she goes.
7. Don't you think we should rest for a while? Otherwise, we (gasps) for breath by the time we reach the top of the hill.
8. Don't say anything foolish when you go in. They (watch) you to find fault with you.
9. (Bring) he any friends along when he comes down for the holidays next week?
10. If we plant the seeds now, the flowers (bloom) by the time Mother comes home from the hospital.

## **5.5.4 The Future Perfect Tense**

The **Future Perfect Tense** is composed of **three** parts:

**1<sup>st</sup> part: shall/will**

**2<sup>nd</sup> part: have** (verb "to have" in the **infinitive**)

**3<sup>rd</sup> part: the past participle of the verb conjugated**

- (a) We use the Future Perfect tense to show an action that will be completed by a certain time in the future. We usually use this tense with a time expression.



### **Usage Practice**

She **will be gone** by the time you reach there.

In an hour's time, he **will have left** the house.

The concert **will have started** by then, won't it?

The boys **will have had** their dinner by half past seven.

(b) We use the passive form of the Future Perfect tense to show that the action will happen TO the subject and will not be performed BY the subject.

### **Usage Practice**

By next Monday, our work **will have been completed**.

The meal **will have been prepared** by the time the guests arrive.

It's no use going out now; the tracks **will have been washed** away by the rain.

**Keywords denoting Future Perfect Tense:** by 6 o'clock tomorrow, by the time + present tense, before + present tense, by next week, etc.

### **Exercise 11**

**Rewrite the following sentences, using the Future Perfect of the verbs in the brackets.**

1. By the time the fire brigade arrives, the house (burn) down.
2. The museum (close) up for the night by the time we arrive there.
3. You (prepare) for the examination long before the day itself, won't you?
4. I (finish) reading this story book by the end of the day.
5. You (go) to the cinema by six-thirty at the latest, won't you?
6. (Have) the children their supper by the time we come back?
7. The bus (go) by the time you girls are ready.
8. The workmen (not finish) repairing this stretch of road by next Monday.
9. The robbers (get) away with the money before the police arrive.
10. Do your homework as quickly as you can, or you (not finish) it in time to watch the feature film on television.

## **5.6 Conditional Tenses**

### **5.6.1 Possible or Likely Events**

- (a) We use Conditional tenses to show an event that is likely to happen. The condition (or the ‘if’ clause) is usually in the Present tense. The main clause may be in the Future tense.

#### **Usage Practice**

If you **come** early, I **shall give** you the book.

If they **are** late, they **will get** nothing.

He **will be** angry if he **hears** about it.

I **will come** if you **want** me to.

- (b) The verb in the main clause may often be in the imperative while the conditional clause remains in the Present tense.

#### **Usage Practice**

If you **see** him, **tell** him the news at once.

If he **calls** again, **give** him this message.

**Make** him do it if he **refuses**.

**Run** for your life if the beast **comes** too close.

- (c) We use the Present tense in both clauses to show that the result is natural or automatic.

#### **Usage Practice**

If I **work** harder, I **become** more tired.

If the day **is** warm, everyone **wears** light clothes.

If I **am** ill, I **see** a doctor.

If we **have** a drink, we **feel** refreshed.

- (d) We can use a clause beginning with '*unless*' or '*provided that*' instead of a clause beginning with '*if*'.

### **Usage Practice**

**Unless** we go early, we won't get any seats.

We may miss the bus **unless** we hurry.

You may go **provided that** you return before ten.

She can have it **provided that** she returns it after using it.

### **Exercise 12**

**Rewrite the following sentences, using correct tenses of the verbs in the brackets.**

1. I (not go) unless someone comes with me.
2. She can choose another of these blouses if she (not like) this one.
3. We shall do as we have planned even if he (decide) not to join us.
4. If there (not be) anyone in the house, come back immediately.
5. If anyone asks for me while I'm gone, (tell) them that I will be back soon.
6. There (be) plenty of things to buy if we want to celebrate his birthday.
7. If he (offer) to buy my motorcycle, I might consider selling it.
8. We may all go on a picnic at the waterfall if the weather (remain) the same.
9. If a person climbs a mountain, he (find) that the air there is colder.
10. Unless he (promise) me that he will behave himself, I will not let him go.

### **5.6.2 Unlikely Events and Suppositions**

The **Conditional Tense** is composed of **two** parts:

**1<sup>st</sup> part:** should/would

**2<sup>nd</sup> part:** the infinitive of the verb

- (a) We use Conditional tenses to show an action that is unlikely to happen. We usually use the Simple Past tense in the 'if' clause, and a verb with 'would', 'could', 'might', etc. in the main clause.

**Usage Practice**

If you **listened** to me, you **would pass** the examination.

If I **knew** what was right, I **would tell** him so.

What **would** you **do** if you **lost** all your money?

I **would punish** him severely if he **behaved** like that.

- (b) We use 'were' with **all** pronouns to show supposition.

**Usage Practice**

If I **were** a millionaire, I **would give** you all the money you want.

If she **were** rich, she **would buy** herself a new house.

We **could go** fishing if it **were** a holiday today.

**Exercise 13**

**Rewrite the following sentences, using correct tenses of the verbs in the brackets.**

1. I (give) you a present if you were the top pupil in your class.
2. What (happen) if everyone thought only of himself all the time?
3. You might get hurt if you (jump) down from that height.
4. That girl could beat you in this sports event if she (want) to.
5. A lot of people (get) hurt if the lorry-driver lost control of his vehicle.
6. If my sister (be) not here, I would carry it for you.
7. If your mother (hear) you saying such things, she (be) shocked.
8. I (help) you with your arithmetic problems if I (have) the time.
9. She might refuse to help even if I (approach) her myself.
10. I (come) certainly to you for advice if I (think) it was necessary.

### 5.6.3 Conditional Perfect - Impossible Events

The Conditional Perfect Tense is composed of **three** parts:

**1<sup>st</sup> part:** should/would

**2<sup>nd</sup> part:** have

**3<sup>rd</sup> part:** the past participle of the verb conjugated

(a) We use the Conditional tenses to show impossible events. They cannot be fulfilled because they are past events, and the opportunity for accomplishing them is gone.

#### Usage Practice

If you had come five minutes earlier, you **would have seen** him.

(But you did not come earlier, so you did not see him.)

If he had gone there, he **would have been killed**.

(But he did not go there, so he was not killed.)

If he had seen me, he **would have beaten** me.

(But he did not see me, so he did not beat me.)

(c) We usually put the 'if' clause in the Past Perfect tense; i.e., 'had' + a past participle. The main clause usually has 'would'/'could'/'might' + 'have' + a past participle.

#### Usage Practice

If I **had gone** there, I **would have met** him, too.

She **would have helped** you if you **had asked** her to.

I **could not have missed** them if they **had been** there.

If we **had caught** the earlier bus, we **might have made** it on time.

### **Exercise 14**

**Rewrite the following sentences, using correct tenses of the verbs in the brackets.**

1. I (go) home if you had not been on time.
2. If you had not seen her before, you (not recognise) her.
3. If you (tell) her exactly what she was to do, there would not have been any trouble.
4. They (be) here in time for the show if their car had not broken down.
5. What would have happened to you if the guard (not pass) by at that moment?
6. Which would you have selected if you (be asked) to make a choice between those two paintings?
7. We (not obtain) any seats at all if we had not arrived early.
8. If you (be) able to explain the situation to her, she would have helped you.
9. If I (give) you a hundred dollars for your birthday, what would you have done with it?
10. If we (have) a car, we might have gone to a holiday resort for the weekend.

**UNIT STRUCTURE**

- 6.0 Introduction
- 6.1 Unit Objectives
- 6.2 Pronoun
- 6.3 Classification
- 6.4 Personal Pronouns
  - 6.4.1 Possessives
  - 6.4.2 Reflexive and Emphatic Forms
- 6.5 Demonstrative Pronouns
- 6.6 Relative Pronouns
- 6.7 Interrogative Pronouns
- 6.8 Indefinite Pronouns
- 6.9 Indefinite Distributives
- 6.10 Activities

**6.0 INTRODUCTION**

In this Unit, you will be introduced to the different types of pronouns and their uses. They are used as substitutes for nouns or noun phrases. They are essentially very useful words that help embellish writing by avoiding the repetition of nouns or can serve to join sentences.

**6.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Differentiate between the different types of pronouns and their uses.
- Show awareness of their multiple functions.
- Use pronouns effectively in writing.

## **6.2 PRONOUNS**

A PRONOUN is a word used instead of a Noun. Besides referring to some Noun previously mentioned and thus avoiding its repetition, Pronouns may also be used:

- (1) Instead of a **Noun-Equivalent**: e.g. *Playing with fire* is dangerous; *it* (=playing with fire) has caused many deaths.
- (2) In the place of a **Noun inferred** from a previous sentence e.g. He became Prime Minister; *that* (= to become Prime Minister) had always been his ambition.
- (3) To avoid not only the repetition, but even the **mention** of a Noun, when the person or thing referred to is obvious: e.g. I was sleeping, but *you* were awake.

**Pronouns**, like Nouns, have **Case**, and frequently, unlike Nouns, they have a special form for the Objective Case. They also have Number and Gender, though these are not formed in the same way as the Number and Gender of a Noun. An additional feature of some Pronouns is their **Person**.

**NOTE**— The same word is often used as both Pronoun and Adjective; we shall have the opportunity to refer to such words in the course of this chapter.

## **6.3 CLASSIFICATION**

Pronouns may be divided into the following classes, according to their various uses:

- (1) **Personal** (including **Reflexive** and **Possessive** forms): e.g. I, he, him (Personal); yours (Possessive); myself (Reflexive).
- (2) **Demonstrative**: this (Plural, these), that (Plural, those).
- (3) **Relative**: who, which, what (and their compounds, whoever, etc.), that, as.
- (4) **Interrogative**: who? which? what?
- (5) **Indefinite**: any, each, everyone, another, etc.



## 6.4 PERSONAL PRONOUNS

**PERSONAL PRONOUNS** are so called because they refer to the three Persons: 1st, the person speaking; 2nd, the person spoken to; 3rd, the person or thing spoken of.

They have **Gender**, **Number**, and **Case**.

(1) The *Gender* is distinguished only in the 3rd Person Singular: *he* (Masc.), *she* (Fem.), *it* (Neut.). The rest are of Common Gender.

(2) The *Number* is indicated by the use of totally different words:

Sing.: I, you, he (she, it).

Plur.: we, you, they.

(4) The *Case* is formed by inflection; there is a special form for the Objective: e.g. he (Nom.), him (Obj.).

The following Scheme shows the Personal Pronouns, with all Persons, Genders, Numbers, and Cases.

	Singular					Plural		
	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>			1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>
			Masculine	Feminine	Neutral			
Nom.	I	you	he	she	it	we	you	they
Obj.	me	you	him	her	it	us	you	them
Poss.	mine (my)	yours (your)	his	hers (her)	its	ours (our)	yours (you)	theirs (their)

**NOTES.** (1) The 3rd Person Singular Neutral is often used indefinitely without reference to any particular thing and even without any special meaning: e.g.

*It* was William I who conquered England (Introductory).

Who is *it*, making such a noise? (referring vaguely to a number of persons).

I think *it* my duty to inform you (referring to what follows: *to inform you*).

### 6.4.1 Possessives

The forms **my, her, our, your, their** placed within brackets in the above table present a slight difficulty. Are they **Adjectives** or **Pronouns**? Originally all these words were Pronouns like mine, his, hers, etc.

In the sentence, “This book is yours,” there is no doubt that *yours* is a Pronoun, because it stands not *with* but *in place of* a Noun-phrase – the book belonging to you. But in the sentence, “This is *your* book,” the word *your* stands with a Noun, and describes and limits its meaning; hence it seems to be an **Adjective** rather than a Pronoun.

It is urged in support of its pronominal use that *your* stands for *Smith's* or *man's*, etc.; and that as these are Nouns, the word *your* fulfils the definition of a Pronoun. But, as has been already remarked, the words *Smith's*, *man's*, etc.—the Possessive Cases of Nouns—are themselves adjectival in use, though not actually Adjectives. The form **his** does duty for both Adjective and Pronoun: e.g.

This is *his* book (Adjective).

This book is *his* (Pronoun).

### 6.4.2 Reflexive and Emphatic forms

These are formed mainly from the Possessive Adjectives by adding the word self (selves). This word was originally an Adjective and then a Noun, as in “their proper *selves*” (Shakespeare). Thus we have *myself, herself, ourselves, yourself, and yourselves*. It should be noticed that *himself, itself, themselves* are formed, not from the Possessive Adjectives, but from the Objective Case of the Pronoun, probably, in the first two instances, because “hissself”, “itssself” do not sound pleasant to the ear. This explanation does not, however, account for *themselves*, which may have been formed by analogy with the others.

The same form is used for both Nominative and Objective Cases. Such Pronouns have two uses:

(1) For **Emphasis**, in Apposition to a Noun or Pronoun: e.g.

We *ourselves* will speak to them.

These men saw it *themselves* (in apposition to *men*).

(2) As **Reflexives**— when their Case is Objective: e.g.

They hurt *themselves* at cricket.

## **6.5 DEMONSTRATIVE PRONOUNS**

Demonstrative pronouns are so called because they *demonstrate* or point out a particular object.

**Examples:**

*This* is my hat.

Whose hat is *that*?

He took a complete rest; and *this* saved his life.

Both the Demonstratives *this*, *that* (with their Plurals) can be used as Pronouns or Adjectives.

Compare the sentences:

*These* are his books (Pronoun).

*These* books are his (Adjective).

The Demonstratives *this*, *that* are occasionally used in the sense of *the latter*, *the former*: **e.g.**

He divided the army into two parts Europeans and natives;  
*these* he sent to the rear, *those* he led to the attack.

Sometimes they are used in the sense of *some*: **e.g.**

The boys did what they pleased; *these* played, *those* worked.

### **NOTE 1.**

*Such* is usually considered a Demonstrative Pronoun (and Adjective), though its vague meaning also gives it a claim to be classified with the Indefinite Pronoun.

**Example** of use as a *Pronoun*:

Suffer little children to come unto me and forbid them not,  
for of *such* is the kingdom of heaven.

It is an *Adjective* in:

*Such* men as he are never at heart's ease.

## NOTE 2.

The word *so* is an Adverb used as a Demonstrative Pronoun in such phrases as: he said *so* (=this); I told you *so*.

## **6.6 RELATIVE PRONOUNS**

Relative pronouns have two functions:

- (1) They relate or refer to some word or phrase previously mentioned. This word or phrase is known as the **Antecedent**.
- (2) Like Conjunctions, they serve to **join** sentences.

### **Examples:**

He	saw	the	men		who	were	here	yesterday.
			(Antecedent)		(Relative)			

He	said	that	the	earth	was	round,		which	was	perfectly	true.
			(Antecedent)					(Relative)			

The bars indicate the division of the sentences. It should be noted that the Relative forms Part of the second sentence in each case; in this respect it differs from a Conjunction, which, strictly speaking, belongs to neither sentence, **e.g.**

I	hoped		that		you	would	come.
---	-------	--	------	--	-----	-------	-------

**WHO** has an Objective Case **whom** and a Possessive **Whose**. These words are used for Singular and Plural alike. They refer to Persons only, and are therefore of the Masculine or Feminine Gender. **Examples:**

The man *who* (Nom.) was here has gone away.

The men *whom* (Obj.) I saw have been arrested.

The boy, *whose* (Poss.) books I have brought, is not here.

**Which** is used in the Nom. and Obj. Cases for animals and inanimate objects; its Gender is therefore Neutral. **Examples:**

This is the book of *which* I was speaking. (Obj.)

He saw many dogs *which* were black. (Nom.)

*Which* has no Possessive Case, of with the Objective being used, as in the first example above; but **whose** is sometimes used for the Possessive, especially in reference to *animals*. **Example:**

This is the bird whose plumage I admire.

**What** is sometimes a Compound Relative because it stands for the Demonstrative *that* and the Relative *which*; consequently it requires no antecedent. **Example:**

You know *what* I mean.

*What* is also used

- (1) As an Adjective: he saw *what* books I had.
- (2) As an Exclamation: *What!* Did you eat my apple pie?
- (3) Adverbially: *What* (=partly) with this and *what* with that I don't know where to turn.
- (4) As an Interrogative Pronoun.
- (5) Indefinitely: I'll tell you *what* (=something), we'll go there at once.

## **6.7 INTERROGATIVE PRONOUNS**

Interrogative pronouns are used in asking questions. They are the same words as the Relative **who, which, what** and their compounds with **-ever** (not **that, as, but**, nor the compounds ending in *-soever*). **Examples.**

*What* do you say?

*Whatever* made you do it?

*Whose* is this book?

**Which** is used interrogatively for the purpose of discrimination of one or more *persons* or *things* from a number: **e.g.**

*Which* of the two do you prefer?

*Which* of you broke the window?

Both *which* and *what* are also used as Adjectives: **e.g.**

*Which* book will you have?

*What* money have you?

## **6.8 INDEFINITE PRONOUNS**

Indefinite pronouns are used to indicate things in a general way. They do not point out a particular thing as do the Demonstratives, nor do they even refer to a Noun previously used. The following belong to this class—*one*, *any* (and its compounds *anybody*, *anyone*, *anything*), *some* (and *someone*, *somebody*, *something*), *none* (and *nobody*, *nothing*), *other* (and *another*), *each*, *else*, *either*, *neither*, *all*, *few*, *many*, *several*, *everyone*, *both*.

**Examples of use:**

*Many* are called, *few* are chosen.

What *else* is there?

*Either* of you will do.

*One* is inclined to think so.

*Some* were born great.

Most of these words are also Adjectives: **e.g.**

*All* men are mortal.

*Some* people are always grumbling.

## **6.9 INDEFINITE DISTRIBUTIVES**

Four of these indefinite Pronouns, namely, *each*, *either*, *neither*, *everyone*, are used distributively, that is, with reference to a number of things one at a time. All succeeding words in the sentence connected with them must be singular:

### **Example:**

*Each* of the girls *has her* book.

*Neither* of them *knows his* (or *her*) work.

A slight difficulty arises if, as in the last sentence, the persons referred to are of different sexes; grammar strictly requires the words *his* **or** *her* before work.

**NOTE** on *each other*, *one another*.

The words *each other*, like *either* and *neither*, are used in reference to two persons only, *one another* in reference to two or more: **e.g.**

The schoolboys were hitting *one another*.

John and Charles were hitting *each other* (or *one another*).

## **6.10 ACTIVITIES**

1. Classify Pronouns, giving examples. Write sentences illustrating the use of one Pronoun of each class.
2. Show, by means of sentences, that the same word is often used both as Pronoun and as Adjective.
3. What is meant by an Antecedent? In what way does the Antecedent agree with its Relative? Give two examples.
4. Explain the exact meaning and use of the word **what** in the following sentences:
  - (a) I will tell you *what*.
  - (b) He was *somewhat* weary.

- (c) *What* time is it?
- (d) *What* man is this?

5. Assign to their various classes the Pronouns in the following sentences, adding notes of explanation where necessary:

- (a) Many of these apples are bad: I will have none of them.
- (b) Whatever you do, keep the affair to yourself.
- (c) Those are the men that I was talking about.
- (d) All who are such as I have described, will be invited.
- (e) The student like each other: that is a fortunate thing.
- (f) We ourselves said so, and everyone agreed.

6. State (with reasons) which of the words italicised are Adjectives and which are Pronouns in the following:

- (a) *This* is my hat; where is *yours*?
- (b) Men at *some* time are masters of *their* fates.
- (3) *Such* men as he be never at heart's ease.
- (4) *Which* man do you mean? *Any* of *those* will do.
- (5) The towns *that* you mentioned are large; but *these* are small.
- (6) Do you want *any* books? Yes, I will have *that one*.

7. Explain the Demonstrative Pronouns in:

- (a) The busy sylphs surround their darling care;  
These set the head, and those divide the hair.
- (b) Two principles in human nature reign:  
Self-love to urge, and Reason to restrain;  
Nor this a good, nor that a bad we call,  
Each works its end to move or govern all.



**UNIT STRUCTURE**

- 7.0 Introduction
- 7.1 Unit Objectives
- 7.2 Adjectives
- 7.3 Classification
- 7.4 Articles
- 7.5 Numeral Adjectives
- 7.6 Adjectives used as other parts of speech
- 7.7 Comparison of Adjectives
- 7.8 Modes of Comparison of Adjectives
- 7.9 Activities

**7.0 INTRODUCTION**

The aim of this Unit is to introduce another important part of speech which is the Adjective. Adjectives are words that describe nouns or pronouns by providing more information on them. They can also be used as other parts of speech and to make comparisons. Adjectives are used to embellish and make writing more meaningful in an efficient manner.

**7.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Classify adjectives and provide examples of each class.
- Understand the role of articles.
- Demonstrate awareness of the three degrees of comparison.
- Use adjectives effectively in sentences.

## **7.2 ADJECTIVES**

An ADJECTIVE is a word used to describe a Noun or Pronoun, and at the same time to limit its application. Adjectives are used in two ways:

(1) **Attributively**, when they stand with the Noun they qualify.

**Example:**

They saw a *mad* dog.

A *great* crowd collected.

(2) **Predicatively**, when a Verb stands between the Adjective and the Noun or Pronoun it qualifies.

**Example:**

The dog was *mad*.

The crowd is *great*.

They seem *tired*.

**NOTE.**

A few Adjectives, e.g. *desirous*, *conversant*, *awake*, *afraid* cannot be used Attributively; and a few others, e.g. *every*, *any*, and the Possessive Adjectives cannot be used Predicatively.

## **7.3 CLASSIFICATION**

Adjectives may be classified as follows:

(1) **Qualitative**, showing of what nature or quality an object is, eg. good, happy, hard, blue, English.

(2) **Possessive**: my, his, etc.

(3) **Demonstrative**: this, that, the, an (a), such.

(4) **Relative** and **Interrogative**: which, what, and compounds.

(5) **Numeral**: e.g. one, two, second, single.

(6) **Indefinite**: e.g. some, any, much, few, every.

Since many words, as has been pointed out in the last chapter, serve both as Adjectives and Pronouns, many of the above classes are identical with those of the Pronouns, and therefore need

no further explanation. The **first class** (Qualitative) is the one that is especially proper to Adjectives, and it is to this class that the majority of Adjectives belong.

## **7.4 ARTICLES**

The words *a*, *an*, *the* are generally called the **Articles**, and are sometimes classed as a separate Part of Speech. But as they correspond very closely in origin and use with the Demonstrative Adjectives *this*, *that*, they are placed with those words.

**The** is called the Definite Article, because like *this* and *that*, it points out definitely at one particular object or class.

**A (an)** is similarly called the Indefinite Article, because it points out one object but not any particular specimen. Logically, we ought perhaps to place this word under the Indefinite Class, but it is convenient to treat it here with the word *the*.

### **The use of *a* and *an*.**

**An** is used before the vowel-sounds, before silent *h*, and before unemphatic *h* (that is where the accent of the word is not on the first syllable).

**A** is used before consonants, before aspirated and emphatic *h*, and before vowels which sound like consonants.

### **Examples:**

<b>an</b>	an ape, an image, an untruth (vowel sound).
	an honourable man, an hour (silent h).
<b>a</b>	a book, a dog, a feature (consonant).
	a hope, a happy man, a habit (aspirated and emphatic h).
	a usual occurrence, a one-sided affair (vowels sounded like consonants y, w).

## **7.5 NUMERAL ADJECTIVES**

Numeral adjectives include:

- (1) **Cardinals** - the ordinary numbers one, two, three, etc.
- (2) **Ordinals** - showing the order or rank of an object: first, second, third, etc.

(3) **Multiplicatives** - in which the number of times is indicated, e.g. *single, double, twofold, treble, threefold*, etc.

A few **examples** may be added:

*His* (Poss.) hands are *dirty* (Qual.).

Some (Indef.) men try to do *two* (Num.) things at the *same* (Indef.) time.

*Those* (Dem.) people are my (Poss.) friends.

## **7.6 ADJECTIVES USED AS OTHER PARTS OF SPEECH**

In addition to the employment of the same word as Adjective and Pronoun, Adjectives are frequently used:

(1) As **Nouns**: e.g.

The *evil* that men do lives after them.

The *good* is often interred with their bones.

(2) As **Adverbs**: e.g.

They worked *hard*.

The moon shines *bright*.

Only a few Adjectives such as the above and *fast, loud* can be thus employed; the student should therefore beware of such incorrect sentences as: he spoke *quick*, he writes *funny*, where the Adverbs *quickly, funnily* should be used.

We may here note that after Verbs of Incomplete Predication, the Adjective is correctly used and is not to be considered Adverbial: e.g.

He is *happy*.

He looks *sad*.

(3) As **Prepositions**: e.g.

They sat *near* me.

He is very much *like* you.

This is *worth* a shilling.

## **7.7 COMPARISON OF ADJECTIVES**

Adjectives can be changed or **compared**, as it is termed, in order to show the state of the object named relatively to one or more other objects.

Thus we may say: "The man is *taller* than the woman," where we compare the height of the man with that of the woman; or "This book is the *most beautiful* of all," where we compare this book with all others named or inferred.

There are three degrees of Comparison:

- (a) **Positive** - which is the Adjective itself; no relative idea is Indicated, **e.g.** There is a *happy* land.
- (b) **Comparative** - which indicates a higher degree of completion or perfection relative to some other object; it is only used in comparing **two** objects: **e.g.** This boy is *happier* than that one.
- (c) **Superlative** which indicates the highest degree attainable of all objects of the same nature: **e.g.** He is the *happiest* boy in the class.

### **NOTE.**

The Comparative and Superlative Degrees are often used absolutely: i.e. without any comparison being stated; in such cases however the comparison is easily inferred: **e.g.**

He was *healthier* before his visit to the country (i.e. healthier than he was previously).

They are *happiest* when they are at school (i.e. happiest of all times).

## **7.8 MODES OF COMPARISON OF ADJECTIVES**

There are three modes in which the Comparative and Superlative Degrees of Adjectives are formed.

(1) By **inflection**: to the Positive, -er is added to form the Comparative, and -est to form the Superlative: **e.g.**

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
high	higher	highest
sweet	sweeter	sweetest
bold	bolder	boldest

### *Exceptional Rules*

(a) When the Adjective ends in -e, -r and -st only are added:

safe    safer    safest  
large    larger    largest

(b) When the Adjective ends in -y preceded by a consonant, -y is changed to -i and then -er, -est are added:

happy            happier            happiest  
lovely            lovelier            loveliest  
*Except: shy            shyer            shyest*

(c) Adjectives of one syllable ending in a consonant with a short vowel preceding, double that consonant before inflection:

sad      sadder          saddest  
fit      fitter          fittest

(2) Words of **more than two syllables**, and most words of two syllables also, form their Comparative and Superlative by prefixing more and most (these words being themselves the Comparative and Superlative of the Adverb *much*):

magnificent            more magnificent            most magnificent  
jovial            more jovial            most jovial  
unsafe            more unsafe            most unsafe

### **(3) Irregular Comparison**

(a) A few Adjectives have different words for Positive, Comparative, and Superlative. They are:

good	better	best
bad	worse	worst

much many	more	most
little	less	least

(b) A few others have a twofold Comparison, regular and irregular:

late	later latter	latest last
near	nearer	nearest
old	older elder	oldest eldest

(c) A few Comparative and Superlative Adjectives have no Positive Adjective, they being derived from an Adverb originally:

far	farther	farthest
forth	further	furthest
fore	former	foremost first
in	inner	inmost innermost
out	outer utter	utmost uttermost
up	upper	upmost uppermost

## NOTES ON THE IRREGULAR COMPARISON

(1) There is a difference in use between *later* and *latter* and between *latest* and *last*. *Later* and *latest* refer to time: e.g. "He was *later* than you" (in point of time); *latter* and *last* refer to order: e.g. "The *latter* had the finer voice of the two." Also *latter* is never used before *than*.

(2) There is also a difference of another kind between *older*, *oldest* and *elder*, *eldest*:

(a) *Elder, eldest* are used of persons only. *Older, oldest* are used of persons and things: e.g. “This man is the *oldest* (or *eldest*),” but “This horse is the *oldest* in the stable.”

(b) There is a further distinction between *older, oldest* and *elder, eldest* as applied to persons. For example, Prince Henry was the eldest son of Henry II, though he died young; but he could not be described as the *oldest*, because the others attained a greater age.

(c) Further, *elder* is not used before *than*.

## **7.9 ACTIVITIES**

1. Classify Adjectives, giving examples of each class.
2. What is meant by the Attributive and Predicative Uses of Adjectives? Write sentences illustrating your answer.
3. What forms of the Indefinite Article do you use before the words *history, historical, European, usual, humble, ever*? Give reasons for your answers.
4. What Adjectives cannot be compared? Give examples to illustrate your answer.
5. What Adjectives are irregular in their comparison? Write notes on: *utter, last, first, furthest, near*.
6. Write four sentences containing Nouns used as Adjectives, and four containing Adjectives used as Nouns.
7. Write sentences containing the following words as Adjectives and state to what class each Adjective belongs: *few, whole, good, which, tall, French, such, hopeful*.
8. Write four sentences containing Phrases used as Adjectives.
9. Assign to the various Classes the Adjectives in the following sentences, and state their degree and their use (Attributive or Predicative):
  - (a) Various nations have customs peculiar to themselves.
  - (b) Every dog has his day.
  - (c) Several people begged him to give way, but he stood firm.
  - (d) A country mouse invited a town mouse to a modest supper.
  - (e) Those men were not satisfied, despite all their honours.
  - (f) An honest man's the noblest work of God.
10. Mention (i) three Adjectives which cannot be compared (ii) three which are irregularly compared ; (iii) three which are Demonstrative (iv) three which cannot be used *before* a Noun.



**UNIT STRUCTURE**

8.0 Introduction

8.1 Unit Objectives

8.2 Adverbs

8.2.1 Uses of Adverbs

8.2.2 Classification

8.2.3 Adverbs or Conjunctions?

8.3 Formation of Adverbs

8.4 Comparison of Adverbs

8.5 Position of Adverbs

8.6 Remarks on Certain Adverbs

8.7 Adverbial Phrases

8.8 Activities

**8.0 INTRODUCTION**

In this Unit, you will be introduced to adverbs. Adverbs help explain what the verb is doing. This helps the reader visualise how the action was done. Adverbs also describe what and how things are done in literature. Adverbs are useful in writing, they help show sophistication and can help expand your vocabulary.

**8.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show understanding of the various functions and uses of adverbs.
- Classify adverbs and provide examples of each class.

- Form adverbs correctly as well as their comparative and superlative.
- Understand the positioning of adverbs.
- Use adverbs effectively in sentences.

## **8.2 ADVERBS**

An ADVERB is a word used to modify or describe more fully any Part of Speech except a Noun or Pronoun. It is the function of an Adjective to modify Nouns and Pronouns. Nevertheless, we find such phrases as: The *then* King; the *above* statement; a *far* country. Two explanations may be given of such instances:

- (1) That the Adverb is there used as an Adjective, just as we have seen that an Adjective is sometimes used for an Adverb.
- (2) That the Adverb modifies an Adjective understood, the above phrases being equivalent to “the then reigning king,” etc. Of these two explanations the former is the more logical, since one Part of Speech is frequently used for another in English, and since, moreover, there is no ground for supposing that words like “reigning,” etc., were ever employed in those phrases.

**An Adverb**, then, may modify **Verbs, Adjectives, Adverbs, Conjunctions** and **Prepositions**, though its main function is **to modify Verbs**. We append a few examples:

He came *gladly* (with Verb).

They were *very* happy (with Adjective).

You speak *too* quickly (with Adverb).

They came *just* because they had nothing else to do (with Conjunction).

He stood *almost* under the crane (with Preposition).

### **8.2.1 USES OF ADVERBS**

Adverbs, like Adjectives, may be used:

- (1) Attributively, with the word modified; this is their ordinary use.
- (2) Predicatively, as complement to a Verb: this use is not so common.

**Examples:**

He looks *well*.

He is *here*.

Adverbs are also much used in two other ways:

(3) Interrogatively, i.e., for the purpose of asking a question: *e.g.*

*Where* have you been?

*When* did you arrive?

(4) Absolutely, when they modify the whole sentence: *e.g.*

*Fortunately*, I had enough money with me.

*Positively*, I do not know where I left it.

**8.2.2 CLASSIFICATION**

Adverbs are classified according to their meaning. They indicate:

(1) **Time**: e.g. then, now, to-day, early, soon, twice, never.

(2) **Place**: e.g. here, there, far, outside, away.

(3) **Manner**: e.g. thus, quickly, well, briefly.

(4) **Degree**: e.g. quite, too, so, very, yes, no, not.

(5) **Reason**: e.g. therefore, consequently, then.

Many Adverbs have more than one signification, and may therefore be placed in more than one of the above classes: *e.g.*

*Then* we spoke (Time).

You see, *then*, what I mean? (Reason).

Also some Adverbs do not exactly fit into a particular class, *e.g.* *repeatedly* conveys the idea of Time and Manner. In such cases the Adverb must be placed where it is most appropriate.

### **8.2.3 ADVERBS OR CONJUNCTIONS ?**

The words *when, why, where, how, while, whence, whether, because, since*, etc., require consideration. In the sentences "He came *while* I was speaking," and "He was here *when* you arrived," are we to class *while* and *when* as Conjunctions or Adverbs? They certainly join sentences in exactly the same manner as *but, and, that*, and therefore appear to be Conjunctions. At the same time it may be noted that the words *while* and *when* have some reference to Time; though they do not modify the meaning of *was speaking* and *arrived*. Indeed it is the **entire phrase** headed by *while* which acts as an adverb, i.e, *while I was speaking* and *when you arrived*, which tell us *when* he came and *when* he was here.

Such **words** in this context, therefore, fulfil the functions of a Conjunction. However, they have also been described as *Adverbial Conjunctions*.

#### **NOTE.**

Many of the same words are used *interrogatively*. In that case, since they do not join sentences, they are **Adverbs**.

### **8.3 FORMATION OF ADVERBS**

(1) Many Adverbs are formed from **Adjectives** by the addition of the termination *-ly*.

**Example:** safe, safely; quick, quickly; bright, brightly.

(a) When the Adjective ends in *-y*, this is changed to *-i*: **e.g.** gay, gaily; happy, happily; pretty, prettily. **Exceptions:** shyly, coyly. When the Adjective ends in *-le*, : **e.g.** affable, affably; suitable, suitably.

(b) Adjectives in *-ly* seldom form Adverbs as above, though we do find *holily, friendlily, sillily*. It is best to avoid such awkward formations by using a phrase: **e.g.** "in a holy manner."

(c) A few Adverbs are of the same form as Adjectives: **e.g.** fast, much, better, late, little.

(2) Some Adverbs are also formed from Nouns, *e.g.* besides, needs, yesterday; also the Adverbial Objectives such as “home”.

(3) Some Prepositions are used as Adverbs, *e.g.* in, out, after, on; as in “They walked *in*,”; “He went *out*.”

Some Adverbs are obtained by compounding Prepositions with other Parts of Speech, *e.g.* hereby, therein, besides.

## **8.4 COMPARISON OF ADVERBS**

Adverbs are compared in the same way as Adjectives by adding *-er*, *-est*, and by *more* and *most*. As there are few Adverbs admitting of Comparison which are of one syllable, the first method is not common. **Examples** are

Positive	Comparative	Superlative
soon	sooner	soonest
fast	faster	fastest
early	earlier	earliest

We rarely find such forms as *gladlier*.

A few have **Irregular Comparison**; the Comparative and Superlative of the majority of these is of the same form as the Adjective.

Positive	Comparative	Superlative
well	better	best
ill badly	worse	worst
much	more	most
little	less	least
late	later	latest last
near	nearer	nearest
far	farther	farthest

forth	further	furthest
-------	---------	----------

## **8.5 POSITION OF ADVERBS**

It may be taken as a general rule that Adverbs should be placed as close as possible to the word they modify. The following special cases should be noted:

- (1) Adverbs used Interrogatively stand *first* in the sentence: *e.g.*

*Where* shall I go?

- (2) Adverbs used Absolutely are generally placed *first* in the sentence: *e.g.*

*Naturally*, he did not pass the examination.

Note that the meaning is quite different if the order is altered to: "He did not pass the examination *naturally*."

- (3) Adverbs are placed *before* the Adjective, Adverb, Preposition, or Conjunction which they modify: *e.g.*

He seemed strangely excited.

He ran right round the course.

- (4) With *Verbs*, various positions are taken:

- (a) If the Verb is Intransitive, the Adverb generally follows it: *e.g.*

They walk *quickly*.

- (b) If the Verb is Transitive, the Adverb never separates Verb and Object, but either precedes the former, or follows the latter: *e.g.*

They *gladly* welcomed their friends;

or

They welcomed their friends *gladly*.

- (c) If the Verb is made up of an Auxiliary + an Infinitive or Participle, the Adverb often comes between the two: *e.g.*

They were *easily* beaten.

He had *just* finished.

(d) Adverbs of Time, and a few others, often precede a Verb, even if Intransitive: *e.g.*

We *often* go to his house.

They *frequently* laugh at his quaint manner.

(5) These positions are sometimes varied for the sake of emphasis and also in poetry: *e.g.*

*Hardly* had I spoken when you arrived.

*There* stood the man.

## **8.6 REMARKS ON CERTAIN ADVERBS**

As may be:

(1) A Relative Pronoun.

(2) An Adverbial Conjunction.

(a) With the meaning *because*: *e.g.*

I forgive you *as* you have confessed your fault.

(b) With the meaning *in the manner that*: *e.g.*

He is not cheerful *as* you are.

(3) An Adverb of Degree, with the meaning *to that extent*: *e.g.*

You are not *as* tall as you look.

**So** indicates manner, degree, or reason: *e.g.*

He spoke *so* politely that I was deceived (Degree).

It *so* falls out that what we have we prize not to the full (Manner).

He worked hard *so* that he might succeed (Reason).

### **NOTE.**

(1) *So* as an Adverb of Degree must not be used in the sense of *very*. "I was so pleased to receive your letter" is a common error.

(2) *So* is also used as a Demonstrative Pronoun.

**Quite** is an Adverb of Degree, meaning *perfectly*: *e.g.*

He spoke *quite* naturally.

It should not be used with the meaning *very* or *rather*, as in the sentence: We have had *quite* a nice journey. Nor must it be used as an Adjective, as in the sentence:

There was *quite* a crowd there.

**The**, placed before a Comparative, is an Adverb of Degree: *e.g.*

The sooner *the* better; the more *the* merrier.

The latter phrase literally means: "to the extent that (there are) more, to that extent (we shall be) merrier."

This word *the* has no connection in origin or use with the Definite Article; it was originally the Instrumental Case of the Demonstrative *that*.

**There** is used not only as an Adverb of Place, but also as an Introductory Adverb with indefinite meaning: *e.g.*

*There* was once a man who...

The use of *now* is similar: *e.g.*

*Now* it happened that he was ignorant of the fact.

With these may be compared the introductory uses of *it* and *and*. Some authorities assign all these words to no Part of Speech, but group them under the vague term *Particles*.

**Very** is used with Adjectives to form a weak Superlative: *e.g.*

He was *very* happy.

It must not be used with Past Participles, unless these have become thorough Adjectives: thus "he was very admired" is incorrect.

Similarly, *rather* is used to form a weak Comparative: *e.g.*



He was *rather* surprised.

**Yes** and **No**. These words are usually classed as Adverbs because of their analogy to *not*. They really take the place of a whole sentence: *e.g.*

Were you there? Yes (=I was there).

Did you speak? No (=I did not speak).

They have, therefore, been aptly termed **Pro-Sentences** or **Substitute Adverbs**. It should be observed that *no* is also an Adverb of Degree: *e.g.*

He is *no* longer with us.

**NOTE.** - Two Negatives form an Affirmative. Thus, “He is *not unknown* to us,” a variation of “He is known to us.”

## **8.7 ADVERBIAL PHRASES**

These may be classified in the same manner as Adverbs: *e.g.*

He stood *on the bridge* (place) *at midnight* (time).

He came *in haste* (manner) *to our house* (place).

The enemy *having been reinforced* (reason), the general retreated.

## **8.8 ACTIVITIES**

1. Define an Adverb and state how Adverbs may be classified.
2. What is the general rule as to the position of an Adverb in a sentence? Examine its application when a Verb is modified.
3. Explain the various ways in which Adverbs are used.
4. Write notes on the use of the words: *yes, no, quite, when, there*.

5. Write *six* sentences in which an Adverb modifies something else than a Verb.

6. In what ways may Adverbs be compared? Give the comparison of *hastily, far, loud, much, sadly, well*. Mention *six* Adverbs which do not admit of Comparison, giving reasons.

7. Discuss the meaning and grammatical use of the words in italics in the following sentences:

- (a) As it is fine, I shall go for a walk.
- (b) He looked so unhappy that I thought *there* was something wrong.
- (c) Drive *somewhat* faster *when* you are in the main road.
- (d) I said *so merely* because I wished to please him.
- (e) *Certainly* I will come as soon as I am ready.

8. Assign to their classes the Adverbs and Adverbial phrases in the following sentences, and state what words or phrases they modify:

- (a) Quickly they rushed to his house, but it was too late.
- (b) Slowly and sadly we laid him down.
- (c) Seeing no one, I marched boldly on.
- (d) Unfortunately, he went away so early that I did not see him.
- (e) You have never seen him, and therefore you ought not to criticise him.
- (f) He has been very ill, but has now completely recovered.
- (g) We shall pay you a visit sooner or later.

**UNIT STRUCTURE**

- 9.0 Introduction
- 9.1 Unit Objectives
- 9.2 Prepositions
- 9.3 Classification
- 9.4 Prepositional Equivalents
- 9.5 Government
- 9.6 Position
- 9.7 Prepositions and Adverbs
- 9.8 Prepositions and Conjunctions
- 9.9 Remarks on Certain Prepositions
- 9.10 Use and Meaning of the Common Prepositions
- 9.11 Activities

**9.0 INTRODUCTION**

This Unit deals with yet another important part of speech which are prepositions. Prepositions are small but important words that express relationships such as space (place, position, direction), time, or figurative location. While prepositions are limited in number, they are important because they act as vital markers to the structure of a sentence. They mark special relationships between persons, objects, and locations.

**9.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Explain the term Preposition.

- Show understanding of the divisions of prepositions and provide examples of each class.
- Understand the way a preposition governs the noun or equivalent it precedes.
- Identify the various prepositional equivalents.
- Recognise the distinction between certain words which are used as Prepositions, Adverbs and Conjunctions.

## **9.2 PREPOSITIONS**

A PREPOSITION is a word used to join a Noun or its equivalent to some other word in the sentence, in order to show the relationship existing between the objects named. When we say "the book is on the table", we are not merely grammatically connecting the words *book* and *table*; we are also expressing the connection existing between the object *book* and the object *table*.

A Preposition usually precedes the Noun or equivalent which it joins to the rest of the sentence.

It may join:

(1) Nouns and Pronouns: *e.g.*

That boy is *in* the street (joining *boy* and *street*).

They are *in* the house (joining *they* and *house*).

(2) A Noun to an Adjective, Verb or Adverb: *e.g.*

He is happy *in* his choice (joining *happy* and *choice*).

They work *with* zest (joining *work* and *zest*).

Fortunately *for* England, he recovered (joining *fortunately* and *England*).

(3) A Noun-equivalent to some other word, phrase, or sentence: *e.g.*

To die *in* defending one's country is heroic (joining *to die* and *defending one's country*)

This is quite different *from* what we expected (joining *different* and *what we expected*).

## **9.3 CLASSIFICATION**

Prepositions might be classified, as Adverbs are, according to their meaning; but as the meaning of Prepositions varies so greatly, such a classification is of little value.

A better division of Prepositions is according to their formation into:

- (1) Simple: *e.g.* of, to, by, with, from, at.
- (2) Compound; formed from a simple Preposition and some other word: *e.g.* into, within, besides, underneath, towards.

## **9.4 PREPOSITIONAL EQUIVALENTS**

- (1) Two Prepositions: *e.g.*

He walked *down by* the river.

They came *from behind* the rock.

- (2) A Verb:

- (a) A Present Participle: *e.g.*

There are many opinions *concerning* this question.

You can continue *pending* their decision.

- (b) A Past Participle: *e.g.*

It is *past* midnight.

- (3) An Adjective: *e.g.*

He is very much *like* you.

This was *worth* a penny.

- (4) A Phrase: *e.g.*

He went *on board* the ship.

*In the midst of* life we are in death.

## **9.5 GOVERNMENT**

A Preposition is said to *govern* the Noun or equivalent it precedes: *e.g.*

He laid the book on the table.

He laid the burden on him.

In the above sentences, the Preposition *on* is said to govern *table* and *him*. Such governed words are always in the *Objective Case*.

## **9.6 POSITION**

The Preposition is occasionally placed **after** its governed word. This is frequently the case when the governed word is a Relative Pronoun, and always when the Relative *that* is governed: *e.g.*

I know the men *whom* you were speaking *about*...

OR I know the men *about whom* you were speaking.

I have read the books *that* you were speaking *about*.

But we cannot say:

I have read the books about that you were speaking.

Under such circumstances, the governed Pronoun is often omitted, especially in conversation: *e.g.* I know the men you were speaking about.

## **9.7 PREPOSITIONS AND ADVERBS**

Many words are used both as Prepositions and as Adverbs. They must be distinguished according to their use in the sentence. If they govern a Noun or its equivalent, and cannot be removed from the sentence without destroying its meaning, they are Prepositions.

***Examples:***

The boy sat *on* the fence (Prep.).

He walked *on* briskly (Adv.).

The horses are *outside* the house (Prep.).

He is waiting *outside* (Adv.).

## **9.8 PREPOSITIONS AND CONJUNCTIONS**

Although the treatment of Conjunctions belongs to the next chapter, it will be convenient here to illustrate in a similar manner the distinction between certain words which are used as Prepositions and Conjunctions. The test done above will usually indicate the Prepositional use.

### ***Examples:***

I will answer *for* him (Prep.).

I came at once *for* I thought you called me (Conj.).

The concert does not begin *till* six o'clock (Prep.).

Do not return *till* I send for you (Conj.).

There are a few words such as *before*, *after* and *since* which are used as Adverbs, Conjunctions, and Prepositions: ***e.g.***

He came *after* supper (Prep.).

We look *before* and *after* (Adverbs).

I shall go out *after* I have finished this letter (Conj.).

## **9.9 REMARKS ON CERTAIN PREPOSITIONS**

But is (1) sometimes a Preposition, meaning *except*: ***e.g.***

All our friends came *but* him.

(2) Most frequently a Conjunction: ***e.g.***

He came *but* soon went away again.

(3) Also an Adverb: ***e.g.***

He is *but* (= only) a child.

(4) Equivalent to a Relative + a Negative.

**Except**, originally a Past Participle (= excepted), is a Preposition: ***e.g.***

Everyone voted *except* him.

**Like**, an Adjective, as in the phrase "in *like* manner," is also used as:

(1) A Preposition: ***e.g.***

He is *like* them.

(2) Rarely, a Noun: *e.g.*

We shall not look upon his *like* again.

But *like* is never a Conjunction. It is incorrect, therefore, to say: He dresses *like* they do. *As* must be substituted.

Save, originally a Verb, is used as a Preposition: *e.g.*

All *save* him had perished.

It is incorrect to follow *save* with a Nominative, although formerly this was permissible: *e.g.* *Let none depart save I alone*; perhaps this was regarded as equivalent to *I saved* or *excepted* (Nominative Absolute).

## **9.10 USE AND MEANING OF THE COMMON PREPOSITIONS**

The greatest divergence is found both in the meaning and use of the Prepositions. English Prepositions have to do duty not only for the ordinary relationships between objects, common to all languages, but also for the various Cases, the inflections of which are for the most part lost in our language. They generally have one or more fundamental meanings from which other figurative or idiomatic meanings have arisen. Sometimes it is difficult to show that they have any particular signification at all; and sometimes they seem to be used one for the other quite indiscriminately. We append examples of the various uses of the commonest Prepositions: with these as a basis, the student should be able to discuss any particular instance that may present itself.

**At** denotes *closeness* or *actual contact*:

Place: *at* the house

Time: *at* six o'clock, *at* present.

Manner: *at* rest, *at* a glance.

Value: *at* this rent.

Cause: *at* my command, *at* will.

Beside, besides, denotes *position by the side of*:

Place: beside the sea (=at the side of).

beside the question (=outside, not to do with).

beside  
besides } all this (=in addition to).



**Between, among, amongst.** *Between* is used in reference to two objects and *among* and *amongst* (indiscriminately) in reference to more than two: *e.g.*

War *between* England and France.

*Among* the blind, the one-eyed man is king.

**By** denotes *nearness*:

Place: Sit *by* me (=near).

Time: *by* six o'clock (=not after), *by* daylight (=during).

Manner: held *by* the collar (=by means of).

Agency: killed *by* a soldier.

Instrument: driven *by* machinery.

Measure butter sold *by* the yard.

Adjuration: *by* Jove!

Reference: he did his duty *by* his friends (=towards).

**For** originally denoted *in front of*. Its present uses are various:

Place: he left *for* London.

Time: he stayed there *for* six weeks.

Cause: punished *for* laziness.

Value: a penny *for* your thoughts (= in exchange for).

Opposition: *for* all that, I shall do as I like (=despite).

Favour: he died *for* his country (=on behalf of).

**From** denotes motion or rest away from:

Place: he came *from* London.

Time: your wages will commence *from* to-day.

Cause: suffering *from* a weak heart.

Separation: free *from* sorrow.

Origin: descended *from* the Conqueror.

**In, into.** *In* mainly denotes *rest at*, *into* denotes *motion towards*. The former is more general in its application than *at* and contains the notions of:

Place: He lives *in* the country.

Time: *in* an hour.

Manner: *in* sympathy, *in* tears.

Reference: *in* my opinion, happy *in* his marriage (=in respect of).

**Of** mainly denotes (1) *possession*, (2) the various functions of *from*:

Possession: the love *of* a mother for her child (= Subj. Poss.).

Possession: for the love *of* his country (= Obj. Poss.).

Possession: the pages *of* the book (=pertaining to).

Apposition: the city *of* London (=the city, London).

Origin: he came *of* a good family (=from).

Reference: tired *of* life; we spoke *of* you (=concerning).

Cause: he died *of* consumption (=from).

Separation: bought *of* Mr Smith (=from).

This Preposition has also many other shades of meaning more or less closely related to the above.

**On** indicates *proximity* and position *above* or *outside*:

Place: he sat *on* the fence.

Time: *on* that occasion.

Reference: my opinion *on* such matters as these.

Condition: *on* his honour, *on* your recommendation.

**To** originally denotes motion towards:

Place: go *to* your room!

Time: the train was in *to* the minute.

Reference: duty *to* our country (=with regard to, towards)

Comparison: similar *to* that.

Purpose: *to* succeed, you must work hard.

**With** has the meaning of Association and Opposition:

Accompaniment: Come *with* me.

Manner: *with* pleasure.

Instrument: he hit the man *with* a stone.

Opposition: they fought *with* the enemy (=against).

Opposition: *with* all your faults I love you still (=despite).

## **Certain words**

Nouns, Verbs, Adjectives, and Adverbs require particular Prepositions after them. Only a dictionary or experience in English idiom can guide us in this matter. The following are a few examples:

**Nouns:** an exception *to* the rule, instruction *in* Latin, notice *of* a lecture, our surprise *at* their behaviour.

**Verbs:** he was seized *with* remorse, they laughed *at* him, they parted *from* us, they hoped *for* better things.

**Adjectives:** different *from* that, similar *to* that, dependent *on* his father, independent *of* everyone.

**Adverbs:** dressed suitably *to* his rank, simultaneously *with* the explosion, fortunately *for* us.

## **9.11 ACTIVITIES**

1. Write two sentences showing the same word used in one as a Preposition and in the other as a Conjunction; also two sentences showing the same word as Preposition and Adverb.
2. Explain the term *Preposition*. How does a Preposition differ from a Conjunction? Mention some Prepositions that have become Conjunctions.
3. Write down with examples, as many different uses as you can remember of the Prepositions *by*, *to*, *at*.

4. Mention Adjectives which are followed, respectively, by the Prepositions *of* and *to*, arranging your examples, as far as possible, in classes.

5. Discuss the use of the Prepositions *italicised* in the following:

- (1) He did his duty *by* him.
- (2) *Under* these circumstances.
- (3) Ten *to* one it is not so.
- (4) Add ten *to* one.
- (5) Keep up *for* my sake.
- (6) He went *past* the house.
- (7) The island *of* Great Britain.
- (8) Do your duty *by* the University.

6. Write sentences to show the uses of the following words as Prepositions: *between*, *among*, *notwithstanding*, *during*, *but*, *since*.

7. Take six of our common English Prepositions and show in what way each has been taken to represent different relations of time, place, and causality.

8. State what Prepositions are used with the following words, and give sentences to illustrate your answer: adapted, conformable, provide, reserve, composed, connect, consequent, expert, compare, absolve.

# UNIT 10

## CONJUNCTIONS

---

### **UNIT STRUCTURE**

- 10.0 Introduction
- 10.1 Unit Objectives
- 10.2 Conjunctions
- 10.3 Classification
- 10.4 Position of Conjunctions
- 10.5 Correlatives
- 10.6 Conjunction or Adverb?
- 10.7 Remarks on Certain Conjunctions
- 10.8 Activities

### **10.0 INTRODUCTION**

In this Unit, you will be introduced to conjunctions and their use. A conjunction is a part of speech that connects two words, sentences, phrases, or clauses. Conjunctions help add variety to your writing because they can be used to create sentences with different styles and meanings. Conjunctions allow you to form complex, elegant sentences and avoid the chopiness of multiple short sentences.

### **10.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to do the following:

- Define a conjunction.
- Identify conjunctions and their class.
- Show how some words can be sometimes used as Prepositions and sometimes as Conjunctions.

- Show understanding of the coordinate, subordinate and correlative conjunctions.
- Write down conjunctive phrases

## **10.2 CONJUNCTIONS**

A conjunction is a word which joins sentences and sometimes words. It has been urged that a Conjunction always joins sentences and not *words*. Thus the sentence: “His father *and* his mother came,” can be expanded into: “His father came *and* his mother came.” But it will be seen that such sentences as the following cannot be thus expanded:

Two *and* two make four.

This costs seven shillings *and* sixpence.

In these sentences *and* is not a Preposition, for it is incorrect to say “You and *me* will go together.” Hence it must be admitted that Conjunctions (especially *and*) do sometimes join words and phrases as well as sentences. When words are thus joined they are always of the *same Case*.

## **10.3 CLASSIFICATION**

Conjunctions are usually divided into two main classes according to their use:

(1) **Coordinate**, joining two sentences or words of equal importance. Such are: *and, but, either...or, neither...nor*.

**Examples of use:**

He came but soon returned.

Neither this man nor this woman is guilty.

(2) **Subordinate**, joining a sentence to another expressing a thought of greater importance. Such are: *that, as, after, before, since, when, where, unless, if, etc.*

**Examples of use:**

He said *that* he was satisfied.

I will do it *if* you like.

## **10.4 POSITION OF CONJUNCTIONS**

Conjunctions usually stand between the two words or sentences connected, and though strictly belonging to neither sentence, are generally considered for convenience to form part of the sentence which follows them.

Sometimes a Subordinate Conjunction and the sentence it introduces precedes the principal sentence, and thus the Conjunction does not stand between the two sentences which it grammatically connects: *e.g.*

*Because* I live, ye shall live also.

*After* you have finished, I will talk to you.

## **10.5 CORRELATIVES**

Certain Conjunctions (and Adverbs) are used in pairs; they are termed **Correlatives**.

**Examples:**

*Both* Henry *and* I are sure of it.

*Either* this man *or* this woman must leave.

*Neither* you *nor* he has heard of it.

**NOTE.**

After words joined by *both . . . and*, or simply by *and*, a plural Verb is required; but after *either . . . or*, *neither . . . nor*, the Verb must agree with the *nearest subject*: *e.g.*

Either you or I *am* right.

Neither you nor he *is* wrong.

But since such constructions sound awkward, it is better to alter the sentences to:

Either you are right, or I am.

You are not right, nor is he.

## **10.6 CONJUNCTION OR ADVERB ?**

We have already seen that the same word is often used for Conjunction, Preposition, and Adverb.

There is, however, a certain class of words, such as *then, therefore, so, still, yet, hence, consequently, also*, which often stand between two sentences, and which, accordingly, some grammarians term Conjunctions. Consider the sentences:

You know your duty; hence you have no excuse.

A is B, therefore C is D.

In each of these instances there are two independent sentences not grammatically connected; if any grammatical connection were made, the word *and* would have to be inserted before *hence, therefore*. The two latter words are simply equivalent to *for that reason*—an Adverbial Phrase of Reason. Hence all words of this nature are best described as **Adverbs**.

## **10.7 REMARKS ON CERTAIN CONJUNCTIONS**

**Either, Neither.** These words are also Indefinite Pronouns and Adjectives.

**Or** is used as a Correlative with *either*, and also by itself: *e.g.*

It was you *or* he who said so.

**If** has two meanings:



(a) *Supposing that*: If he is there, I shall tell him.

(b) *Whether*: I do not know *if* this is true or not.

**And**, besides joining two coordinate sentences, has an introductory use, similar to that of *there*, *now*: *e.g.*

And why should Caesar be a tyrant, then?

And, pray, why should I not do so?

**As well as**. The first *as* is an Adverb, the second a Conjunction; the whole forms a Conjunctional phrase. The Verb following agrees with the *first* subject, not with the nearer: *e.g.*

He, as well as they, *was* there.

Since this sounds awkward, it is better to say, "he was there as well as they."

**Than** and **as**, being (generally) Conjunctions, require the same case after them as before them. Thus we say: "He is more fortunate than *I*" and "He is as fortunate as *I*," where *I* is nominative to a Verb *am* which may be mentally supplied.

Modern usage is, on the whole, against the employment of *than* and *as* as Prepositions. Thus the sentences:

He is more fortunate than me.

He is as fortunate as me.

} are considered incorrect.

Yet older writers sometimes, and good modern authors occasionally, use these words as prepositions: *e.g.*

Is she as tall *as me*?

#### NOTE.

There are certain sentences in which a Verb cannot easily be supplied after the nominative following *than*; for instance:

They asked more *than a sovereign* for the book.

He walked *less than a mile*.

Some call *than* a Preposition in such examples. But Conjunctions join words as well as sentences and it is impossible to end some sentences containing the Conjunction *and*; the same explanation may fitly apply to *than*.

## **10.8 ACTIVITIES**

1. Define a Conjunction, and show how Conjunctions can be classified.
2. Show by means of examples how the following words can be sometimes used as Prepositions and sometimes as Conjunctions: *for, before, but, since*. Can *like, than, except* be thus used? Give reasons for your answer.
3. Write *three* sentences containing Coordinate Conjunctions, *three* containing Subordinate Conjunctions, and *three* containing Correlative Conjunctions.
4. Mention three conjunctive phrases, and introduce them into sentences.
5. Point out the Conjunctions in the following sentences, state their class, and what they connect:
  - (a) I shall not leave here until you allow me to do so.
  - (b) As you say that it is true, I must believe it.
  - (c) You and I will ask whether he is at home.
  - (d) They would not go lest they might miss their friends.
  - (e) After you have spoken to him send him on to me.
  - (f) He acknowledged his disobedience, but he refused to say where he had been.
  - (g) Although he said so, I cannot believe him, for he does not always speak the truth.
  - (h) If I am not much mistaken, neither you nor he knows anything about it.

# UNIT 11

## INTERJECTIONS

---

### UNIT STRUCTURE

11.0 Introduction

11.1 Unit Objectives

11.2 Interjections

11.3 Interjectional Phrases

11.4 Activities

### **11.0 INTRODUCTION**

This Unit deals with interjections. We use interjections when we want to convey a strong emotion such as anger, disgust, denial, enthusiasm, frustration, happiness, or sorrow. It is used to express feeling. In writing, interjections are used to make expressive sentences without the need for more descriptive words.

### **11.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Define an interjection
- List interjections and state what they express.

### **11.2 INTERJECTIONS**

An Interjection is a word used to express an emotion rather than to aid in the expression of a thought. Strictly speaking, Interjections are only sounds. They may express:

1. **Joy:** hurrah! Bravo!
2. **Sorrow:** alack! alas!

3. **Surprise:** ah! oh! O! hello!
4. **Contempt:** pooh! bah! Fie!

### **11.3 INTERJECTIONAL PHRASES**

Interjections form no part of a sentence; in analysis we are obliged to take such words by themselves, and treat them in a similar manner to Nominatives of Address. Various Parts of Speech and whole phrases often play the part of Interjections, and must be similarly treated; they are often considerably abbreviated.

#### **Examples:**

Marry! (= by the Virgin Mary)

Good-bye! (= God be with you)

Farewell! (= may you fare well)

Adieu! (= I commend you to God's care).

So also: hear, hear! hail! welcome! oh dear me! shocking! for shame!

### **11.4 ACTIVITIES**

- I. What is an Interjection? Mention six Interjections and state what they express.
2. Show that the various Parts of Speech may be used as Interjections.
3. Mention six interjectional phrases and show, as far as you can, in what way they have been abbreviated, if at all.

# UNIT 12 PUNCTUATION

---

## UNIT STRUCTURE

- 12.0 Introduction
- 12.1 Unit Objectives
- 12.2 Punctuations
- 12.3 The Stops
- 12.4 The Full Stop
- 12.5 The Comma
- 12.6 The Semi-Colon
- 12.7 The Colon
- 12.8 The Note of Interrogation
- 12.9 The Note of Exclamation
- 12.10 The Apostrophe
- 12.11 Inverted Commas
- 12.12 Brackets
- 12.13 The Dash
- 12.14 The Hyphen
- 12.15 Asterisks
- 12.16 Capitals
- 12.17 Activities

## **12.0 INTRODUCTION**

The aim of this Unit is to shed light on punctuation. Using punctuation in your writing helps the reader to clearly understand the message that is being conveyed. Punctuation primarily helps to indicate the pauses and the emphasis on certain ideas or thoughts.

## **12.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Understand the objective and importance of punctuation
- List and use the different punctuations appropriately.
- Show understanding of the rules with regard to the use of punctuations.

## **12.2 PUNCTUATIONS**

PUNCTUATION, or the correct use of stops, is an important element in any form of writing. The effect produced in speaking or reading by judicious modulation of the voice and by appropriate pauses, is obtained in writing by the use of stops. The main object of Punctuation is clearness; stops serve to group together words closely connected, and to separate words less closely connected.

The omission or insertion of a stop, or the substitution of one stop for another, may alter the meaning of a sentence considerably. Thus compare the meaning of the sentences:

What! Have you heard about it?

What have you heard about it?

“The man,” replied he, “is not here.”

The man replied: “He is not here.”

## **12.3 THE STOPS**

The stops—and marks of similar nature—used in English are as follows:

The Full Stop

The Comma

The Colon

The Semi-colon

The Note of Interrogation

The Note of Exclamation

The Apostrophe

Inverted Commas

Brackets ( ) or [ ]

The Dash

The Hyphen

The Diaeresis

The Asterisk

When we examine the work of the best authors in our language, we are struck by the apparently arbitrary way in which stops are used. It is at once evident that the best authors do not altogether agree on the subject of Punctuation. Just as, frequently, two readers render a passage very differently and yet equally well, so two writers may punctuate a passage differently and yet each may be as correct as the other.

Punctuation is, in fact, to some extent, a matter of taste and judgment.

There are, however, certain general principles underlying the subject, and on these are based certain well established rules with regard to the use of particular stops, together with some rules which are more or less optional.

## **12.4 THE FULL STOP**

The *Full Stop* is the sign which indicates greatest pause and separation. Its main function is to mark the end of a sentence, and thus to indicate the completion of an entire and independent thought. Sentences in English should not be too lengthy, for, if unduly prolonged, they are apt to become loose and rambling, and thus to lose both effect and clearness. No fault, probably, is so common in the composition of a beginner, as the scarcity of Full Stops. In general, a *Full Stop* is necessary at the end of any clause which is not joined to the next by a connective word; though a colon or semi-colon often takes its place. Thus in the sentence—

He went to London, he saw me there—

the comma is insufficient. We must alter the sentence in one of three ways:

- (1) insert a full stop after London.
- (2) insert the conjunction *and* after London;
- (3) insert the Adv. Conj. *where* and omit *there*.

Further, a succession of too many such clauses, even when thus connected, is to be avoided by the insertion of one or more full stops. Thus consider the sentence:

“He came to see me while I was staying with Mr Jones whom you used to know, when you were in the village where I lived so many years”

This is very awkward and involved: the mind is bewildered by the multiplicity of dependent clauses. It can be considerably improved by the insertion of a Full Stop and the omission of one of the connecting words, thus:

“He came to see me while I was staying with Mr Jones. You used to know the latter when you were in the village where I lived so many years.”

The Full Stop is also used after abbreviations:

M.A. (= Master of Arts).

e.g. (= *exempli gratia*).

H.R.H. (= His Royal Highness).

Lieut. (= Lieutenant).

When the last letter of the abbreviated word is given, the stop is optional, *e.g.* Dr Brown.

## **12.5 THE COMMA**

The Comma is the sign which indicates the shortest pause and the least amount of separation between words and phrases.

The employment of plenty of Full Stops has just been urged; the advice must be reversed with regard to Commas.

Beginners are apt to insert commas at every possible opportunity; such insertion only serves to confuse the mind of the reader by arresting his thoughts too often. As a general rule, Commas are to be employed when they serve to make the sense clearer. Thus the Comma is used in the following circumstances

- (1) To separate words or phrases in apposition: *e.g.*

Thus died Rienzi, the last of the Tribunes.



The daughter of a hundred earls,  
You are not one to be desired.

(2) After a Nominative of Address: *e.g.*

Milton, thou shouldst be living at this hour.  
Friend, I do thee no wrong.

(3) To separate members of a series or enumeration:

Germany, Austria, and Italy, formed an alliance.  
How weary, stale, flat, and unprofitable  
Seem to me all the uses of this world!

**NOTE.**

The comma before *and* in such a series is optional. If a series of words are in pairs, the comma is placed after each pair: *e.g.* High and low, rich and poor, wise and foolish, must all yield to Death.

(4) To separate *short* co-ordinate clauses (longer ones require to be separated by a colon or semi-colon): *e.g.*

I came, I saw, I conquered.  
He walked in, and found me busy.

**NOTE.**

The comma, is often omitted when there is a conjunction, especially if the sentence is short: *e.g.*

He came and saw me.

(5) To separate Adverbial Phrases, Nominative Absolutes, Adverbial Clauses, and optionally, an Adverb used Absolutely: *e.g.*

The doors being shut, they could not enter.  
When they saw this, they were frightened.  
Fortunately, the general arrived in time.

## NOTE.

The comma is often omitted between a Principal and an Adverbial Clause when both are short, especially when the Principal Clause stands first: *e.g.*

He started when he saw me.

(6) A Noun Clause or Adjectival Clause should **not** be separated by a comma; but where more than one occur, they should be separated from one another: *e.g.*

(a) He likes to help those who are thrifty.

(b) He has discovered what it is, where it exists, and how to obtain it.

We like men who are honest, whom we can trust, and on whose word we can rely.

(7) To indicate a Parenthesis or an interpolation in a speech: *e.g.*

He said, to put it plainly, that the man was mad.

“I have come,” he replied, “to set you at liberty.”

(8) To show Ellipsis: *e.g.*

You may go your way; I, mine.

He will soon succeed; you, never.

It is with reference to the use of the **Colon** and **Semi-colon** that we find the greatest divergence of opinion. Some of the best authors appear to make no distinction between these stops; whilst others, who do distinguish between them, are not agreed as to what the difference is.

Broadly speaking, the semi-colon is more common than the colon: and where any doubt exists the semi-colon may be safely employed. The most commonly accepted rules are given in the following paragraphs.

## **12.6 THE SEMI-COLON**

The Semi-Colon marks a pause of greater importance than that indicated by the Comma, and of less importance than that denoted by a Full Stop. It is generally used in sentences of some length, and for the following purposes

(1) To separate Coordinate Clauses, particularly when the Conjunction is omitted: *e.g.*

I was certain that what I said was true; I think, therefore, that I was justified in publicly stating the facts of the case.

(2) To mark an important pause, when commas have already been used for pauses of less importance: *e.g.*

The theory, as you observe, is unsupported by any evidence; and even if such evidence is obtained, I shall be unwilling to agree to your proposals without further investigation.

(3) To separate the parts of a compound sentence in which contrast is shown: *e.g.*

Speech is silver; silence is golden.

He was kind and sympathetic to me; they, on the other hand, were decidedly unjust.

**NOTE.**

The Colon is also permissible in this last case.

## **12.7 THE COLON**

The Colon, like the Semi-colon, marks a pause inter-mediate between that of the Comma and the Full Stop. It is often followed by a Dash. Its main uses are:

(1) To introduce a speech or quotation: *e.g.*

Addressing the audience he said: - “I feel sure that everyone present will agree”

(2) Before enumerations, examples, etc: -

The poor man brought three gifts: food, clothes and books.

The following are Proper Nouns: John, London, England

(3) To introduce an explanatory remark: *e.g.*

They cannot pay their debts: for they have no money.

**NOTE.**

In this last case the Semi-colon may also be used.

## **12.8 THE NOTE OF INTERROGATION**

The note of interrogation takes the place of a Full Stop at the end of interrogative sentences: *e.g.*

Where have you been?

What were you doing yesterday?

## **12.9 THE NOTE OF EXCLAMATION**

The note of exclamation is used after Interjections and after phrases or sentences of a like nature expressing emotion or desire: *e.g.*

Alas! Poor Sarah!

How happy he seems!

Long live the king!

## **12.10 THE APOSTROPHE**

The apostrophe is used to show the omission of a letter or letters in a word: *e.g.* don't, shouldn't. It is thus used in the Possessive Singular of Nouns to denote the omission of an original -e: and, by analogy, it is also extended to the Possessive Plural.

The Apostrophe is also (rarely) used for a few plurals, to avoid ambiguity: *e.g.*

Dot your i's and mind your p's and q's.

If if's and and's were pots and pans.

## **12.11 INVERTED COMMAS**

Inverted Commas are used at the beginning and end of a quotation: *e.g.*

"I will see you tomorrow," he answered.

"Which of you," said he, "can tell me the name of this flower?"

They are also occasionally used to set off a word or phrase, particularly when that word or phrase is used in a special sense: *e.g.*

The word "to" is generally a preposition.

He went to see "Hamlet" (meaning *the play* of Hamlet).

**Single Inverted Commas** are used to separate a quotation within a quotation, thus:

"I consider," said he, "that the speech beginning 'I know where I will wear this dagger then' is the finest uttered by Cassius."

### **NOTE.**

Some writers of the present day use single for double inverted commas in all cases.

## **12.12 BRACKETS**

**BRACKETS** are used for separating off a parenthesis, *i.e.* a phrase or clause which does not grammatically belong to the sentence, but which is interpolated by way of explanation or for humour: *e.g.*

A common slave (you know him well by sight)

Held up his right hand, which did flame and burn.

He used his brains (or what passed as such) on the problem.

**Double Dashes** are commonly used in the present day instead of brackets: *e.g.*

Though Shakespeare had never been abroad he described — such was his intuition — foreign customs with accuracy.

### **NOTE.**

Too many parentheses should be avoided; they are generally a sign of an unmethodical or careless mind.

## **12.13 THE DASH**

The dash is used:

- (1) To mark an interruption or a hesitancy in utterance:

He must be reproved and — what do you say?

I have — that is — well — I mean I will try.

- (2) To resume a scattered subject:

Friends, companions, relatives — all deserted him in the hour of need.

### **NOTE.**

Dashes are often incorrectly substituted for other stops, particularly commas and semi-colons.

## **12.14 THE HYPHEN**

The hyphen —a shorter line than the Dash — is used to connect the parts of a compound word: *e.g.*

Happy-go-lucky, man-of-war, maid-of-honour.

It is also used for the purpose of showing the division of a word into syllables: *e.g.*

Sweet-ness, beau-ti-ful.

## **12.15 ASTERISKS**

Asterisks indicate some words omitted. Dots are sometimes employed for this purpose.

All princely graces \* \* \* \* shall still be doubled on her.

## **12.16 CAPITALS**

In connection with the subject of punctuation, it may be helpful to mention the functions of Capital Letters. They are used:

- (1) To begin a sentence.
- (2) For all Proper Nouns and Adjectives derived from them: *e.g.* John, English.
- (3) To begin every line of poetry.
- (4) To begin a speech, whether preceded by a Full Stop or not.
- (5) In titles of books, for the main words: *e.g.*

Analysing Grammar of the English Language.

- (6) For the titles of people: *e.g.*

General, Admiral, Dean.

- (7) For the word “I,” for the Deity, and for certain interjections, such as “Oh,” “Ah.”

- (8) For a term newly introduced or described: *e.g.*

The Comma is the sign which...

## **12.17 ACTIVITIES**

1. Insert commas, where necessary, in the following sentences:

- (a) Friends Romans countrymen lend me your ears.
- (b) To tell you the truth I was surprised to hear of his success.

- (c) They will be surprised when they hear that you have changed your plans will they not?
- (d) If you wish to discuss the matter call at my house this evening.
- (e) The names of the candidates are: Matthew Mark Luke and John.

2. Insert the requisite commas, colons, and semi-colons in the following sentences:

- (a) The village consisted of the church the vicarage and a score of cottages few of its inhabitants had ever seen a train.
- (b) They have worked very hard and deserve to be successful you on the other hand have done nothing.
- (c) If you enter for that examination you will have to choose one of the following subjects  
English French Spanish
- (d) I am surprised that you refuse to accept my argument for it is logical I am convinced from beginning to end.
- (e) Before rashly embarking on any wild speculation do not forget the proverb a fool and his money are soon parted.

3. Write a short paragraph, consisting of two or three sentences, introducing as many as possible of the marks of punctuation.

4. Punctuate, supplying capitals where necessary.

- (a) Where i said is john i want him at once you will not find him he has gone to see his mother replied my friend oh is that so well then i will call again in the evening i said then perhaps i shall see him.

- (b) It is a pleasure to stand upon the shore and to see ships tossed upon the sea a pleasure to stand in the window of a castle and to see the battle and the adventures thereof below but no pleasure is comparable to the standing upon the vantage ground of truth a hill not to be commanded and where the air is always clear and serene and to see the errors and wanderings and mists and tempests in the vale below.

# UNIT 13

## COPYWRITING

---

### UNIT STRUCTURE

- 13.0 Introduction
- 13.1 Unit Objectives
- 13.2 Creative Writing
- 13.3 Copywriting
- 13.4 Writing Effective Copy
- 13.5 Focusing on the Customer
- 13.6 How to achieve customer focus?
- 13.7 Audience Profiling
- 13.8 Sell the Benefits, Not the Features
- 13.9 Types of Benefits
  - 13.9.1 Hard Benefits
  - 13.9.2 Soft Benefits
- 13.10 Turning Features into Benefits
- 13.11 Getting the Tone of Voice Right.
- 13.12 Language
- 13.13 Keep it Simple
- 13.14 Activities

### **13.0 INTRODUCTION**

In this Unit, you will be introduced to copywriting. Copywriting refers to the use of written copy to promote a business or entity. Nowadays, it plays a critical role in designing. The design surely draws peoples' attention but the message or copy is what persuades the user to act. Indeed, copywriting is when a business crafts creative and catchy text to raise brand awareness and drive consumers into taking action. Effective copywriting encompasses many aspects such as creative



writing, focusing on the customer, analysing the benefits, using the proper tone and language among others.

## **13.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show understanding of what copywriting consists of.
- Write effective and creative copy.
- Understand the importance of the customer.
- Identify the benefits and make them sellable.
- Use words and tone of voice appropriately.

## **13.2 CREATIVE WRITING**

To understand the true essence of Creative Writing, we must first and foremost look at the meaning of ‘create’ which is the root word of ‘creative’. ‘To create’ can be best described as ‘to bring [something new] into existence or to produce through imaginative skill’. Hence Creative Writing is the ability to create or produce a piece of writing characterised by expressiveness and originality. It is a form of story writing where creativity, imagination and innovation are the driving forces of the narrative and can trigger an emotional reaction in its readers, as in poetry writing.

Creative writing taps into the readers’ senses and emotions in order to conjure up a strong image in the latter’s mind whereas other forms of writing such as journalistic or academic writing usually only leaves the reader with facts and information instead of an emotional intrigue.

## **13.3 COPY WRITING**

While imagery is very important in advertising, the presence of effective copy is not to be undervalued. Copywriting is an essential part of the design and communication fusion where

messages or texts, also known as **Copy**, are crafted creatively in order to generate a response from an audience. It is the effective use of language to promote or persuade.

The various aspects of creative advertising such as imagery – photography or illustration – or the use of appropriate colours, physical layout and typography or the text that accompanies the imagery should not be seen in isolation. The overall impression that any advert makes is dependent on all these visual elements which work together to produce powerful communications. An attractive visual can be seriously weakened by a sloppy copy.

Though creativity and imagination are at the centre of copywriting, it is not exactly the same process that a novelist or a poet goes through. Poetry and storytelling are flights of the imagination, with no limitations such as clients' specific demands or a news editor to bear in mind. With such freedom, the narrative can wander in any direction and be as fictional as the writer wants it to be —this is the purest creative writing.

Writing copy, however, is all about sticking to a brief, while paying homage to the creativity and style of the poet and storyteller.

Just like copywriters, journalists, too, are commercial writers, but the essence of their roles is completely different. They have to research the facts to get to the crux of matters, follow leads, gather different opinions, bring everything together and write the story from scratch as objectively and accurately as possible. Articles are often written to a tightly defined structure, while features can allow more room for individual expression and the interweaving of the writer's viewpoint. The message has to be factually correct, balanced, and fair, but the writer is allowed to take a stance, which could reflect that of the newspaper or, in the case of a regular column, the writer's own opinion.

On the other hand, copywriting borrows from all other fields of writing in its quest for creative expression, but there is no room for your personality in the copy that you write; you are simply a

scribe, a hired mouthpiece for your client, and it is the brand's voice that must come through, loudly and clearly.

## **13.4 WRITING EFFECTIVE COPY**

“A writer should be joyous, an optimist ... Anything that implies rejection of life is wrong for a writer, and cynicism is rejection of life. I would say participate, participate, participate.”

George Gribbin

There is no doubt that an essential objective as a copywriter is to create clear, coherent and easily understood messages that target a defined audience for a specific purpose set by your client.

Being a natural creative writer will give you a definite head start, but it is not enough in itself. As paradoxical as it may sound, a natural writer is not necessarily a good copywriter. Some agency writers have got by on their natural talent for years, and actually have little idea about process or technique.

The best way to write copy is to analyse the target audience and focus on their true nature so that your messages are crafted while bearing them in mind. This technique will enable you to produce captivating copy and your reader will feel comfortable with your writing. A clever play on words, a pun, or a quick witticism might sound interesting but it is becoming more important to develop the ability to craft a well-constructed, stimulating message.

As a copywriter, you must

- (1) understand the essence of your message,
- (2) consider the character of your audience and their particular habits, such as their buying patterns,
- (3) make sure your copy plays to these patterns at all times.

Most of the copy that you will be working with will require *clear, uncomplicated writing* about what you are selling that clearly presents the *benefits* (which we will look at later in this chapter), not just the features.

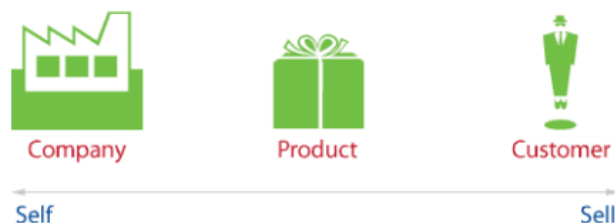
A creative or conceptual idea should always underpin your approach—you can establish this by giving careful consideration to your overriding message or call to action and explaining how the audience can respond.

Too much analysis can hamper creativity. There's no right or wrong way to go about writing copy, yet there are several patterns that you can follow. Every writer will do this slightly differently—you should find the best way of developing your own unique approach that blends proven techniques with your own preferred way of tackling a brief.

### **13.5 FOCUSING ON THE CUSTOMER**

One way to assess how well your copy is expressing benefits is to think about where it is predominantly focused: on the company, the product, or the customer. Your copy can be compared to a conversation between the company and the customer. Imagine the scene: they are talking over a table about the product being sold and most, if not all, of the conversation is led by the company. The customer is listening to him unless he gets bored or turned off during this one-sided conversation, after which he will take the decision to buy or not. This is basically what happens when a customer encounters your marketing copy.

Now imagine a line stretching from the company through the product and on to the customer, as shown below.



This line can be called the *self-sell continuum*. The focus of copywriting can fall anywhere along it but the nearer the focus is to the company, the more selfish the copy will be, and the less it will sell. As it moves nearer to the customer, the more it will be meaningful to the target audience, and the more it will sell.

Effective copywriting is more about a **customer-focused copy** which starts with customer concerns and goes on to explain how the product will meet their need or help them, in words they will understand.

## **13.6 HOW TO ACHIEVE CUSTOMER FOCUS?**

It is important to get a fresh perspective on the text. Usually companies who produce their own copy often start with themselves and the product and this is understandable as they are closely involved. But as a newcomer and an outsider, the copywriter's job is to move the emphasis to the customer by asking the right questions such as:

- How does that help me as a customer?
- How does that affect my decision to buy, or not to buy?
- As a potential customer, why should I be interested?

Any points that are too company- or product-focused should be recast in terms of things the customer wants. The end result should be text that talks directly to the customer's own needs and priorities, linking them clearly to the product. To make sure that you are catering to the customer's need, look at the number of times you have said 'you' as opposed to 'we' or 'us'. For it to be customer-focused, there should be at least twice as many mentions of the customer as of the company.

Marketing may be a one-way communication, but as with any other conversation, acknowledging the other person's point of view is more likely to get positive results.

## **13.7 AUDIENCE PROFILING**

Going by the age-old mantra that "Customer is King", one must focus on and study the customer in question, that is, the specific audience to whom the message shall be communicated. A system

of audience profiling can prove to be very helpful in understanding their nature, their personality, their likes and their situation among other aspects. This will help you decide, as a copywriter, on a style of language that they will more easily relate to.

A brief can give you an in-depth picture of your audience based on economic profile, the type of locality they live in, the papers they read, and vehicles they drive. If you haven't been given this sort of information, it can be easily acquired through a quick Google search or simply by using your common sense and experience to determine the characteristics of the people in your audience.

You'll be surprised how much you already know about your profiled audience. For example, if you're writing footwear product copy for men aged between 25 and 40 you may be given the insight that they're young professionals, with a reasonable disposable income, and are regular shoppers with the client. An image—a stereotype—will come to mind immediately.

Now think what can your profiling add to this? It's likely that our 25- to 40-year-old men are busy with their home responsibilities or pursuing a career that takes up all of their time or are doing over-time hours or an extra job to cater for a monthly loan payment. Being this busy will mean that they are living with stress. At the point when they read your copy, they are likely to be tired and not have much time. When they stand in the store with your product in their hand, they have their kids with them, or are mentally drained, or are being jostled by other customers. How do you cut through all of this?

Now you are building up a picture of a real human being who is part of your audience and are writing for someone who is bright, and enjoying life, but who is also being distracted and has a lot on his mind. You need to make sure that your messages focus on helping to reduce his stress. You cannot expect that person to be reading or trying to decipher the meaning from a text for very long. You need to grab his attention with a strong product name and a catchy description. You must also remember that the tone of your voice should be friendly and the message should be positive, offering a clear benefit or an attractive proposition.

## **13.8 SELL THE BENEFITS, NOT THE FEATURES**

Whenever we talk about copywriting, the word ‘benefit’ is bound to come up.

Benefits are the key to all good copywriting. Copywriting that focuses on benefits is more persuasive, more compelling and sells better.

*Benefits can be defined as the good things that a product or service does, or promises to do, for its customers.*

Be it in terms of thoughts or feelings, all copywriting promises something of value or benefit to the reader. Usually when you are selling a product or service, you do not tell your customers what it does but rather how or why it will improve their lives. You must also ensure that you have an answer ready before your customer even thinks about asking the “so-what?” question. The point of this is simple. Your readers are not all paying full attention and neither have the time to think about how the features you are listing will provide them with really good benefits. If you work out the benefits and present them appealingly, far more of your audience will respond.

In fact every feature has an associated benefit and you simply need to identify it. There could be multiple core benefits too that often lead into peripheral benefits. Then you must decide on which one to focus. For example, when a person buys a new BMW car, they are not buying only a means of transport, they are buying comfort and luxury. Working out the benefits is a logical process, as long as you always focus on your audience. It is also important to remember that the benefits of a product or service for one audience will not necessarily be the same as the benefits for another.

Take any product, for example a magic mop. There are two main types of benefit: those associated with the product as a type (an immaculately clean, dust-free house), and those that distinguish your product or service from the competition (how your magic mop outperforms others). Be sure to focus on the benefits that set you apart from the pack (no need of a bucket of water as it is all integrated). As a copywriter, it is your task to determine which benefits are the most compelling among all of them and which less attractive benefits and features you can leave out. Less is often more, and by highlighting one clear benefit you will capture the readers’

attention effectively and persuade them to look into what you are offering. Hence you should not hesitate to describe only one benefit in your overall statement.

## **13.9 TYPES OF BENEFITS**

There are two types of benefits:

- (1) Hard benefits
- (2) Soft benefits

### **13.9.1 ‘Hard’ Benefits**

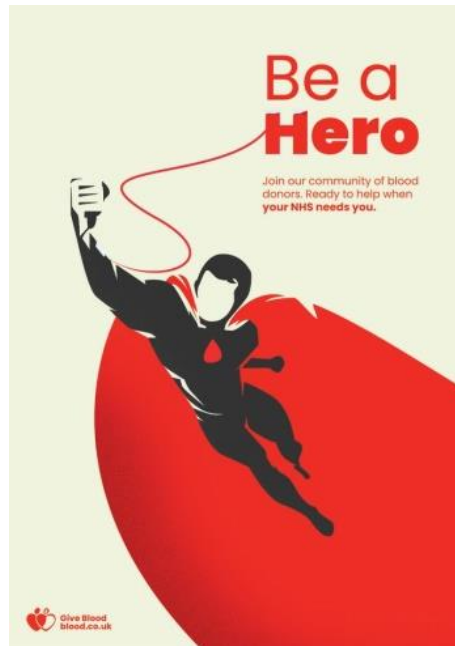
Hard benefits usually boil down to one of three things: save time, save money or make money. They have concrete and tangible effects that can be measured. For example, an oven that bakes cake faster than competing products offers this type of quantifiable benefit, as does an insurance policy that is cheaper than the competition. Hard benefits are very powerful as they are based on facts and therefore cannot be debated or contradicted. If your product or service has this type of benefit, it is always worth considering whether it should lead your copy – either by forming the basis of your headline, or just by being mentioned very early on.

### **13.9.2 ‘Soft’ Benefits**

There are also soft benefits that tap into the emotional side of your audience. Many people are also interested in ‘softer’ emotional benefits such as convenience, fun, style, fashion or the feeling of having made a sound buying choice. This is relevant for branded clothes, for example, when you buy jeans or trainers, you are looking for more than the optimum cost-benefit ratio – you want to buy into a brand that feels cool and appropriate for your age and style.

Soft benefits also come into play when readers are asked to do something that may not benefit them directly – such as making a charity donation. In this situation, the benefit is feeling good about helping someone else. For example, to encourage people to donate blood, you could appeal to their sense of importance and make them feel heroic, as seen in the advert below.





As you can see from the above example, the words “Be a Hero” provides a feel-good factor that comes with donating blood. The visual part plays a major role too.

The ‘quality’ of a product or service could qualify as both a hard and a soft benefit. For example, in engineering, ‘quality’ might apply to something as concrete as the ‘build’ of something, that is, the durability, tolerance and precision of the components used to make something. But in more subjective areas of judgement, such as graphic design, one person’s concept of ‘quality’ may differ largely from another’s, and affected by a range of personal or cultural factors.

Generally speaking, we might say that ‘hard’ benefits are more important and applicable in business-to-business marketing, while ‘soft’ benefits appeal more to the consumer, that is, business-to-consumer.

But even if you are marketing to a business, it is ultimately a human being who is taking the buying decision — a human being who has emotions. So you can always appeal to those emotions if you know who they are either as a specific individual, or in terms of their likely profile. The need to feel that the right decision has been made is particularly strong in business-to-business buyers.

## **13.10 TURNING FEATURES INTO BENEFITS**

All features of a product or service must be ‘turned outwards’ and expressed as benefits. Using the word ‘you’ is an excellent way to make a benefit feel directly relevant to the reader.

<i><b>Brand/product</b></i>	<i><b>Feature</b></i>	<i><b>Benefit</b></i>	<i><b>Copy</b></i>
<b>Nokia</b>	Ability to communicate with people	To bond with family and friends	Connecting People
<b>Pringles</b>	Stackable potato-based chips in different flavours	Tasty munchies	Once you pop, you can’t stop!
<b>L’Oréal</b>	Improve appearance of hair	Feel attractive	Because you’re worth it
<b>Sprite</b>	Lemon-lime sparkling beverage	Feels refreshing due to its crisp, clean taste	Obey your thirst

## **13.11 GETTING THE TONE OF VOICE RIGHT**

As well as creating the right structure for holding your reader’s interest, it is very important to develop the appropriate tone of voice. As a copywriter, you have to make sure that it is both appropriate for the client’s brand and is totally relevant to your audience. In many cases a clear, confident, informed, and interested tone of voice is the best approach, and you will be able to draw on this same voice for a number of different clients. The tone of voice must also be reassuring and extremely believable. This should be your baseline and any copy that you write must achieve this standard at least. You must ask yourself: Am I involving the reader? Is the message interesting? Have I included a clear call to action?

Clear benefits must be provided without exaggerated promises as you still need to present the whole message with a powerful idea and a clear call to action. This also needs to be backed up

with evidence—in the form of facts to justify any claims you are making—because your audience wants hard facts.

Revisit your audience profile and ask yourself if the tone of your copy is the right one for them. If you are explaining the benefits of a job for 16-year-olds who have left school with no qualifications, you are not expected to use hip-hop street language to connect with them. Instead what you must do is show that you understand the teenage audience, using phrases such as “sometimes it can feel like you haven’t got a chance of getting a decent job” or “you may have felt that school was simply a waste of time, but now you can really make the start you’ve always wanted.” Stick to a simple vocabulary as they may not read well. You must also ensure that you treat them with respect and be as real as possible.

It is recommended that the writer clears away adjectives to leave real simplicity and use immediate emotion and a simple energy without making it dumbed-down. The tone is created by usually increasing the number of verbs and reducing the number of nouns. In fact nouns make it more difficult to gain a full understanding especially in a quick reading. An example of this would be changing “our quality control is good” to “we check everything” which is more direct and straightforward.

When focusing on verbs, ask these questions:

1. Can you turn a noun into a verb?
2. Can you make the verb form active without a trace of the passive?
3. Can you choose verbs that give out energy rather than simply exist?

## **13.12 LANGUAGE**

If only we had paid more attention at school, we would have known what the past participle was, which pronouns to use, whether our tenses are consistent or how to use punctuation correctly and effectively. It is a minefield out there, and there is no way we can walk through it without stepping on something serious called grammar. Indeed, grammar, punctuation, spelling, and correct sentence structure are all major considerations. The earlier chapters on grammar in this manual will help you enormously with your writing.

### **13.13 KEEP IT SIMPLE**

The best route to take is that of correctness and simplicity. Your copy should be clear with no ambiguity. It is not about dumbing down but rather about keeping it simple and digestible. Clarity of expression is key here. You do not need to possess an enormous vocabulary of big complex words because your role is to express ideas, concepts, and messages in a concise and compelling way. Long complicated words are to be avoided and you can also use a thesaurus to look for simpler alternatives. Also it is recommended to steer clear of complex sentences.

Moreover, as a copywriter you do not need to master the subtleties of grammar by heart but a sound knowledge of the basic rules of grammar can prove to be very helpful. Imagine a copy with grammatical mistakes. It surely looks bad and shows a degree of recklessness and unprofessionalism on the part of the copywriter and hence the company as a whole. There is never an excuse for a typographical error, or what we call ‘typo’ for short. In today’s world of technology, one can verify any spelling in a heartbeat at a click. An online spell-checker or dictionary can be easily used. A perfect spelling and a consistent style is primordial.

It is also important to use punctuation correctly, particularly commas and apostrophes, and establish a consistent style for the use of initial capitals, dashes, and so on. There might be purists who police our language and create havoc when a sentence starts with “but” or “and,” but we have to remember that English is an endlessly changing and developing language, with new words being accepted or coined regularly and old words slipping out of use all the time.

### **13.14 ACTIVITIES**

#### **Exercise: Getting to grips with a tone of voice**

Select a brand that you know something about. It can be one of your favourites or a very well-known one. Look at a few examples of their communications, whether they are booklets from a branch, press advertising, or their website. Prepare a word bank, brand dictionary, and tone-of-voice guide, on three separate sheets of paper.

For your word bank, look at content and vocabulary and list all of the words that you can find in the text that seem to characterise the tone of voice and are particular to that brand. A word bank for a sun-care brand might include words such as ‘adventure’, ‘aglow’, ‘awash’, ‘nutrients’, ‘soothing’, and ‘sun-kissed’. You could add other words of your own that capture the spirit of the brand.

For your brand dictionary, pay attention to the style of language. Is it relaxed or formal, high-brow or aimed at the lowest common denominator? Make a list of specific words and phrases that seem to define the style. For example, do you say “telephone us” or “call us”, “pop in to our branch” or “come in to our store,” “we will” or “we’ll,” and are your people called “staff” or “employees”? For your tone-of-voice guide, look for specific sentences or phrases that evoke the essence of the brand's style of writing. Take three or four examples of copy that are clearly “on-brand”, and then write a couple of similar but off-brand versions for each one, showing where the copy would not be in line with the brand voice. For example, if you are writing lipstick copy for a cosmetics brand, you could say “perfectly plump, deliciously dewy” and be on-brand, but “it's the only one to plump for” or “plumping lipstick for a dewy finish” would both be off-brand.

**UNIT STRUCTURE**

14.0 Introduction

14.1 Unit Objectives

14.2 Taglines and Slogans

14.3 Headlines

14.4 Reviewing different kinds of headlines

14.5 What does a headline do?

14.6 How do headlines grab attention?

14.7 Activities

**14.0 INTRODUCTION**

In this Unit, you will be introduced to taglines, slogans and headlines. While taglines help highlight a company's brand to the public, slogans focus on the activities of the marketing of the brand, the product or service. Headlines are strong creative hooks articulated to grab attention and provoke interest in an advertisement. The most important aspect in a tagline or slogan is that it must be memorable whereas a headline should be impactful. A tagline can certainly help a company stand out for all the right reasons, and if you create a tagline that is memorable, you will be able to see how much of a great impact a short phrase can create.

**14.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Define taglines, slogans and headlines and their functions.
- Grasp the sixteen techniques to formulate taglines.
- Show awareness of the twenty different approaches to headline writing.

- Recognise how headlines grab attention.
- Write down memorable and impactful taglines and headlines.

## **14.2 TAGLINES AND SLOGANS**

A tagline can be described as a verbal logo. It is the one line that remains constant and does not change with each advertisement or touchpoint. Taglines encapsulate the brand's message in a sticky phrase. We all remember Nike's "Just do it," created in 1988, which is still one of the most powerful taglines. It was voted as the number two tagline of the century by *AdAge* and number one was the De Beers' "A diamond is forever."

Although taglines and slogans are both short and used to identify a brand, they are different. **Taglines are more permanent and reinforce a brand by conveying the tone and feeling wanted for products and services.** The most successful taglines become synonymous with brand names and logos. A tagline is typically used at the end of every advertisement or marketing material published. On the other hand, a slogan is often temporary and particular to a specific marketing effort. The word slogan comes from a Scottish word meaning "battle cry." **Different slogans are used for different battles or campaigns in this case.** To better understand the difference between taglines and slogans, look at Apple's tagline and slogans used below.



Indeed the tagline on the left focuses on Apple's branding strategy whereas the slogans on the right focus on the activities of the marketing. While a tagline is used consistently and is only changed for a large company rebranding, a slogan can be changed frequently to highlight a

specific aspect of a product or service. It is typically more specific to meet a target goal. While a brand will only ever have one tagline at any given time, it may have multiple slogans representing different campaigns, products or services. Despite these differences, many people use the terms interchangeably.

Taglines and slogans are short but crafting one is not as easy as it looks. Creating a slogan or tagline that is memorable takes strategy. There is no right way to create a tagline or slogan, but there are a few techniques that successful brands have utilised to launch legendary campaigns and establish worldwide recognition. We know these brands from one look at their logo, to one mention of their tagline.

Taglines have an important job. They wrap up the product's message in a tidy package. They remind the audience why they should use that product or service. They can make a promise to consumers and also establish a relationship with them. Easy-to-remember taglines hang like sticky notes in the consumer's mind. You can probably finish each of these local taglines and slogans without prompting:

1. "Maurice, c'est un \_\_\_\_\_."
2. "Chantecler, Sa ki \_\_\_\_\_."
3. "Phoenix, Nou pays \_\_\_\_\_."
4. "Kan sa lanvi \_\_\_\_\_."

You get the idea. Whether the tagline or slogan is new or old, you can see how these have the unforgettable factor. Did you get them all right? Here are the answers so you can double-check:

1. "Maurice, c'est un Plaisir!"
2. "Chantecler, Sa ki bon sa!"
3. "Phoenix, Nou pays nou labierre"
4. "Kan sa lanvi Camel Nuts la pren ou sa!"

So what makes these particular taglines and slogans so sticky? They are catchy and easy to remember. They might be humorous, witty, surprising, or blatantly direct. They can be a line



used in a TV spot that suddenly becomes a popular catch phrase like the Chantecler line “Sa ki bon sa!” or Wendy’s “Where’s the beef?” They’re lines that may repeat a word or phrase like the Meow Mix jingle “Meow. Meow. Meow.” Or the Energizer Bunny that “Keeps going and going and going.” As simple as they seem, they are both clever and have structure. You will find they are often based on one of the 16 following techniques. Once you learn these, see if you can identify which techniques were used.

1. **Name** – When the company’s name is included in the slogan, name awareness is instantly reinforced. This is especially true if the slogan is only a few words long or if it is a name that is easy to make fun of or difficult to remember. Let’s start with the short slogans like “Toyota. Moving forward.”, “Take Aim against cavities.”, Or “Pepsi refresh project.” Pepsi uses a secondary or *subslogan* which some call a *tagline*, for this specific campaign. For longer ones, notice how this one supports a challenging name: “With a name like Smucker’s, it’s got to be good.” Aflac simply had an endearing Duck quack for the name and that became the slogan. The slogan and the logo become one: a sLOGOn, coined by Michael Newman.
2. **Rhyme** – Remember how we learned nursery rhymes like “Jack and Jill went up the hill.” even before we could read? This is because rhyming slogans are sticky and easy to recall. It is the same with these kinds of slogans. “Swiffer gives cleaning a whole new meaning.” “Twizzlers. The Twist You Can’t Resist.” “Must see TV” (NBC). “Feel the heal” (Cortizone-10 for Eczema). “Crave the wave” (Ocean Spray). “Flick my Bic” (lighter). “The best part of waking up is Folgers in your cup.” “Takes a licking and keeps on ticking” (Timex) was created back in the 1950s by W.B. Doner & Co. and agency predecessors. This type of slogan increases name awareness.



3. **Alliteration** – It is the repetition of usually the initial consonant sounds in two or more neighboring words or syllables, for example “Peter Piper picked a peck of pickled peppers.” Alliteration slogans are sonorous. Look at the examples below:

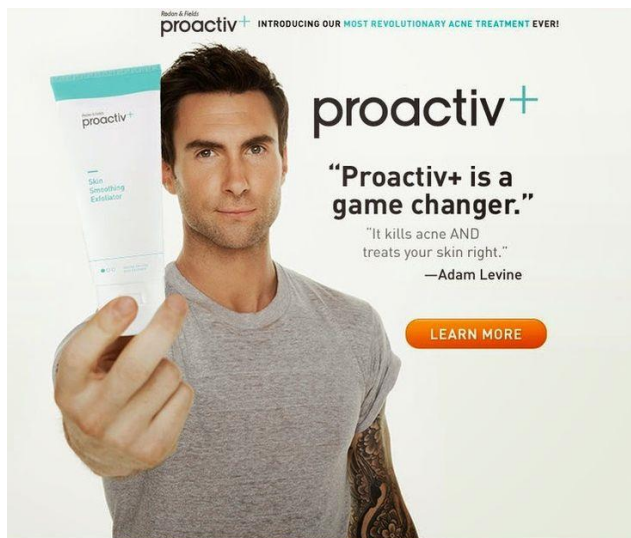


“Along with famous taglines like “Intel inside” and “Ruffles have ridges”, we also have “Whiskas. What cats want” and “Fluent in finance” (Barclays Bank). Locally we can think of Emtel’s tagline which is “You First. Forever.”

4. **Play on words** – This is a witty line that has a second meaning: “Chase what matters.” It is only three words long and the first word is the name. This is also an example of a combination slogan, merging technique #16 - using the name and hence a play on words - and technique #11 - using a command such as “Kraft your snack” (Kraft salad dressing). Other witty examples are “Works like a dream” (Ambien sleeping aid) and “Sa mem ki ou pou lé.”(Prodigal)
5. **Parallel construction** – This is in fact a writing technique that works just as well as a slogan. It is memorable because it is repetitive. A word, phrase, or part of speech is repeated like in this example, “Apprendre change avec Orange. La vie change avec Orange.” (Orange) The following are also interesting examples of parallel construction: “American by birth. Rebel by choice” (Harley-Davidson). “Kid tested. Mother approved” (Kix cereal). “Share moments . . . Share life” (Kodak). “The few. The proud. The

Marines” (U.S. Marine Corps). “Bring out the Hellmann’s. Bring out the best.” “Sometimes you feel like a nut, sometimes you don’t” (Peter Paul Almond Joy & Mounds). “Be clear. Be confident. Be Proactiv.”

6. **Statement of use or purpose** – This type of slogan gives a promise to the audience. It answers what people can expect when they make a purchase. It is a commitment to the consumer. For example, “La santé pour toujours” (Sunny), “We do chicken right” (Kentucky Fried Chicken), “Your Health Matters!” (Pacis), “100% juice for 100% kids” (Juicy Juice), “When banks compete, You win” (Lending Tree), “There’s Fast Food, Then There’s KFC”, “Expect more. Pay less” (Target) and “Save money. Live better” (Walmart). Notice the problem with the last two slogans? Aren’t they quite similar? Both Target and Walmart target the same audience with a similar message. However you want to create a message that is indisputably your client, not its competitor.
7. **Testimonial** – This type of phrase gives the “microphone” to consumers and lets them praise the product or service.



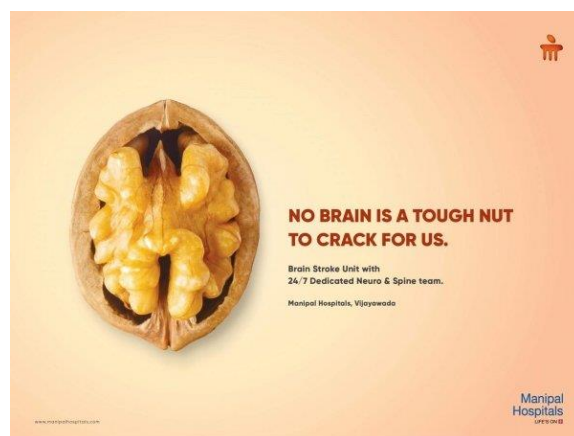
As seen in the above examples, famous celebrities can act like the end-user and comment about the brand. However, people today know that celebrities are being paid and may make the message less credible.

## 8. Metaphors and Similes –

A simile uses “like” or “as” to compare and connect similarities between two items (He is like a tiger / He is as strong as a tiger). A metaphor compares without using like or as (He is a tiger). When we use metaphors or similes, we compare one thing to another so we can understand or explain it better. We do this to explain it, to understand it or sometimes just to make our language more colourful.

*Life's but a shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more.*

Here, the metaphor of the theatre is used, where life is compared to a theatre/play and the people are the actors in the play. In these lines, Shakespeare is explicitly saying that our lives are as brief and futile as a play – a meaningless shadow rather than anything real. The implicit meaning is that we have little control over our destinies, just like actors whose lines are written down for them. Once the parallel is drawn, a metaphor opens up a range of possibilities of thinking about something in a new way.



As you can see above, the first advert makes use of a simile comparing skin to peach (For skin as smooth as peach) whereas the second one is a metaphor where the brain is compared to a nut or more precisely a walnut which physically does resemble a brain.

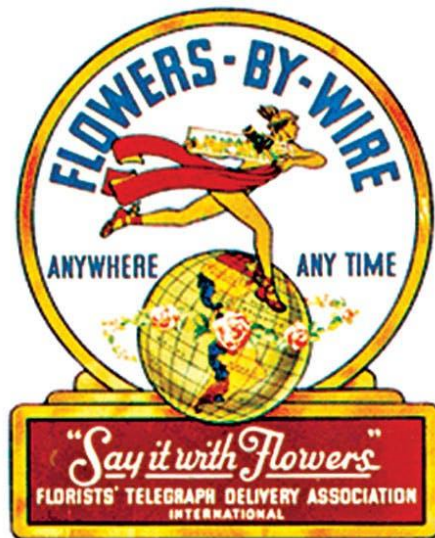
9. **Onomatopoeia** – It is the naming of an object or action by a vocal imitation of the sound associated with it, for example “buzz” (bees), “hiss” (snake), “click” (pen / computer mouse /door closing), “ding-dong” (doorbell). The beauty of this technique is that it engages two senses: sight and hearing. Onomatopoeic words imitate an object or action. Of course, you know how much “Snap! Crackle! Pop!” sounds just like Kellogg’s Rice Krispies when milk is poured over it.
10. **Emotional blackmail** – These slogans conjure up a sense of guilt or fear. It makes consumers wonder what would happen if they chose another product. They make people second-guess themselves and doubt their purchasing choices, as seen in the first advert below.



Considering the second one, if “Choosy mothers choose Jif”, then how good a mom are you if you use another brand of peanut butter? These taglines make you wonder, doesn’t it?

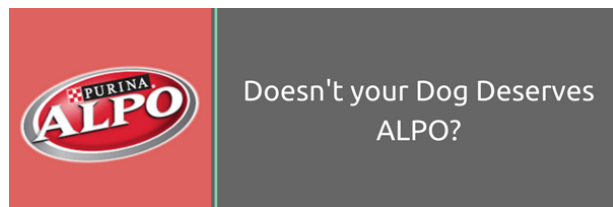
11. **Imperative statement** – One iconic phrase is the Nike slogan, “Just do it.” Without preaching, it invites people to continue enjoying whatever sport they choose. Do what you want, but do it. Some other slogans that use a command or imperative statement are these:





From "Eat fresh" (Subway) to "Play. Laugh. Grow" (Fisher-Price), "Invent" (Hewlett-Packard), "Say it with Flowers" (FTD) and "Eat up!" (Quiznos), the imperative statement technique proves to be a simple and yet effective one.

12. **Interrogative statement** – A catchy phrase that poses a question is an interrogative slogan. Find below one of the most recognized tagline which is "Got milk?" (California Milk Processor Board) and others such as "Doesn't your dog deserve Alpo?" "Gatorade. Is it in you?" and "Have you laughed today?" (The Laughing Cow cheese).



13. **Vernacular** – This type of slogan sounds natural because it imitates consumers' everyday speech or slang. Using common phrases, casual language, and contractions like “gonna,” “em,” “woulda,” “goin” “yeah,” make people feel comfortable. Some slogans catch on and become part of the people’s culture. One of the most famous pop phrases is that of McDonald’s “I’m lovin’ it,” and there is also “Whassup!” from Budweiser as seen below:



14. **Reason why** – This kind of tagline tells consumers why they should choose this product or why they should choose it over another. This is the reason why slogans encapsulate “because.” You purchase this because it is “So easy a caveman can do it” (Geico). Or, because you want to “Stop dieting. Start living” (Weight Watchers). Or, because you want “The world on time” (FedEx, 2001 - present).



You ship with FedEx because it promises you, “Relax. It’s FedEx.” (2004 – 2008) The underlying message with Federal Express is that you do not need to stress because your package will arrive.

Maybe you like “Hot eats. Cool treats” (Dairy Queen). Or you want to “Drink better water” (VitaminWater). Maybe you need more energy, so you drink Red Bull because it “gives you wings.”



When you reach for a chocolate, you expect that “There’s a smile in every Hershey Bar.” And you know the iconic “There’s always room for J-E-L-L-O” where movies like *Ghostbusters 2* and series like *Friends* have used this sentence for comic effects as it is taken for granted that the audience is already familiar with this tagline. Since 1959 when Ogilvy, Benson & Mather created its slogan, Maxwell House has answered “Why buy?” with this promise: because it’s “Good to the last drop.”





15. **Challenge** – This type of catch phrase dares the audience. It sets up the challenge in the slogan. Everyone on a diet knows you cannot eat just one potato chip. That is why the Lay's Baked Potato Chips line is perfect: “Betcha can’t eat just one.” This one also makes use of the common people’s vernacular as the word “betcha” makes them feel comfortable and hence connected with this advert.



"Betcha can't eat just one"

Here's another line that dares you to say no: “Nobody can say no to the honey nut O's in Honey Nut Cheerios.” Slim Fast has challenged dieters with this line “Give us a week, we'll take off the weight.” Lowe's invites its audience to take on a home project with “Let's build something together.” Underneath the slogan is the idea that people want to improve their homes. They just need a little help.



16. **Combination** – These theme lines blend several types of slogans together. Notice how “Real people. Real results” from Bowflex uses *parallel construction*, *statement of purpose* and *reason why* you would use this fitness equipment. Gerber baby food says, “Start healthy. Stay healthy.” It also uses the same techniques as Bowflex: *parallel construction*, *statement of purpose*, and *reason why*. Playstation 2 offered this question: “Fun anyone?” It rhymes and it is a question asked (interrogative). This line, “Don’t live a little, live a lotto,” incorporates *imperative*, *parallel construction* and *reason why*.

**Note:**

The above slogan techniques can also be used to generate headlines.

## **14.3 HEADLINES**

A headline is a strong creative hook to grab attention and provoke interest. It delivers the main message of a text. There are many approaches to writing great headlines. Using an unexpected, well-targeted message is always refreshing. Surprising the audience with a shocking, little-known fact is another. You want to get readers’ attention so they stop and actually spend three seconds reading your advert. Yes, three seconds. If you think that is a short time, they usually only spend one second deciding to read it once they look at the headline. Amazing, right? Well, now you know how critically important the headline is. It is the main message of the ad and it has to stop readers cold no matter what they are doing and get them to read on. In fact, for some media such as print advertisements, the headline may be all the copy there is. In other situations, the headline may be backed up by additional text – perhaps several pages of it, in the case of a longer leaflet or brochure. But whatever comes after it, the headline is crucial.

## **14.4 REVIEWING DIFFERENT KINDS OF HEADLINES**

Although there are many, here are some of the most common headline approaches.

1. **The results** - This headline highlights the product's benefit. Any time you want to demonstrate products that remove stains, whiten teeth, reduce wrinkles, stimulate weight loss, build muscles, make plants grow, eliminate weeds, and so on, this is a tried-and-true headline. Dramatic changes are often depicted through before-and-after images. The image paired with a candid message can create an "Oh, wow!" moment. Consider the Bowflex campaign that promises to give you that longed-for six-pack.
2. **The comparison** – This allows one brand to challenge another's effectiveness. Instead of just showing the results of your brand, you compare those side by side to a competitor. The point is to show off your brand's advantage in lifting stains, whitening clothes, straightening hair, adding shine to shoes, and so on. Think of it as advertising bragging rights: "My brand can beat up your brand." Think about the Bounty "Quicker-Picker Upper" promise to outlast against its competitors. One line on its website challenges the consumer with "Bring It," ensuring it can clean up the toughest spills.
3. **The celebrity endorsement** – This approach gives the "microphone" to a celebrity to talk about the product. Celebrities from all industries, from entertainment to sports, instantly raise brand awareness, especially for little-known products. There are also the likeability and watchability factors. Ashton Kutcher has wide appeal as the Nikon spokesperson because he seems like someone who feels like a friend. Whoopi Goldberg in Weight Watchers and other campaigns makes you want to watch her. You're curious about what she's going to say. The main downside to using celebrities is the crash-and-burn syndrome. If the star or athlete has a run in with the law, is caught in the center of a controversial issue, or is involved in a personal scandal, that incident can quickly tarnish the brand's image and negatively affect sales.
4. **How to** – This enables you to show consumers how to solve a problem or get a desired result. People can learn "how to have shinier hair," "how to instantly look 10 pounds thinner," or "how to prime and paint in one coat." Brands like Pantene hair care products, Spanx body-slimming shapewear, and Behr all-in-one paint have used this approach.

5. **The product as the star** – This main message spotlights the product, like the “I’m a PC” campaign. The earlier Absolut campaign that used two-word headlines like “Absolut L.A.” is another example. One more is the 3M Post-it Notes “Organize Your Head.”
6. **The teaser** – This headline tempts the reader with a bit of information. Usually used in a campaign, teasers reveal the advertiser in the last ad in the series only. An example is the campaign that introduced the Florida Lottery with all-type ads that used only one word: “Ha.” Each ad added another “Ha.” In the end, the vertical strip ad (narrow, vertical panel ad) had many “Ha’s” stacked one over the other. The closing line stated that if you play the Florida Lottery you could laugh all the way to the bank. Finally, it revealed the advertiser.
7. **The blind headline** – Here the headline is deliberately vague, sometimes with a surprising “reveal.” Once readers find the logo, they get it and are able to grasp the message. *The Economist*, a financial publication, has used blind headlines. One example is this print headline: “Dissection. Good if you’re a story. Bad if you’re a frog.” You don’t know who the advertiser is until you see the logo. Then, you, as the reader, put the message together, surmising that you’ll read a carefully researched article in *The Economist*.
8. **The stacked headline** – This headline allows writers to use words that are stacked one over the other. Although this is a layout-based headline, it gives writers a way to present related and unrelated words in a numbered or unnumbered list to lead readers to reach the end. For example, the headline could stack this way to draw you into reading the copy.

Keep  
Reading.  
You’re  
Almost there.

There are also visually driven figures of speech like those listed below in numbers 9 through 14 below.

9. **The Metaphor** – Unlike using a simile, the headline shows a comparison without using “like” or “is.” One example is the series of one-word ambient ad headlines on three-dimensional objects to advertise The Miami Rescue Mission: (1) “Kitchen” for a dumpster, (2) “Closet” for a shopping cart, and (3) “Bed” for a bus bench. Or the door hanger message created by Knock Knock: “Out to Lunch But that’s a Metaphor.”
10. **Personification** – This headline gives human characteristics to an inanimate object, like “time flies.” One example is for Gay Lea spreadable butter: “Margarine Is Like So Freaked Out Right Now.” Or for Maynards candies, which showed a police lineup of various sweets, from gummy bears to character-shaped sours under the headline “Maynards’ Most Wanted,” as if they were criminals with funny names like “Jerry Bomb” and “The Swede.” Or for Workers Injury Law & Advocacy Group with an image of a weasel in a business suit and the headline “Winning a War Against Weasels.”
11. **Hyperbole** – This is an obvious, can’t-be-true exaggeration, like “the bag weighed a ton,” or this headline for the restaurant 321 East: “How Good Is Our Steak? Last Week a Man Who Was Choking on a Piece of Meat Refused the Heimlich Maneuver.” Or this headline for a window cleaner: “Every Window Becomes Invisible to You.” This wouldn’t be an exaggeration until you saw the visual of a bird with his wing set in a sling and his head wrapped in gauze. The reader had to connect that the bird just crashed into a super clean, or invisible, window.
12. **Irony** – This headline says one thing but means another, like the phrase “laundering money.” For example, a lost dog poster read, “Lost: Search & Rescue Dog.” Or this headline for the HBO hit TV series, *True Blood*: “All Flavour. No Bite.” The visual looked like an alcohol bottle of blood with the label reading “100% Pure True Blood.” (The closing line was equally humorous: “HBO reminds vampires to drink responsibly.”) Another example is the sign that stated, “Please Vote Against Campaign Signs on City Utility Poles.” Or the “ThinkB4USpeak” campaign that tried to teach tolerance and sensitivity to phrases like “That’s So Gay” with headlines like these: (1) “That’s ‘So Jock Who Can Complete a Pass But Not a Sentence,’” and (2) “That’s So ‘Cheerleader Who Can’t Like Say Smart Stuff.” At first, readers might be amused by the headlines, but then realized these were stereotypical and offensive messages.



13. **Paradox** – This headline is an absurd, contradictory, or seemingly untrue statement like “Eat More. Weigh Less.” Or, as exemplified in the book title, *The Paradox of Choice: Why More Is Less* by Barry Schwartz, which suggested having more product options may adversely affect consumer-buying behavior. Or this headline: “It’s Cheaper to Print on Some Money than Paper,” which was superimposed over African bank notes to show how much they have been devalued. Another headline in the same campaign was “Thanks to Mugabe This Money is Wallpaper.” The bank notes were spread across a bulletin board and refer to the negative effect of the Mugabe regime.
14. **The Pun** – This headline uses a play on words, like this headline for Starbucks, “Beware of a Cheaper Cup of Coffee. It Comes with a Price.” Or the headline for Mercy (hospital): “All Arteries Connect to Mercy.” Or this headline for the film *The Boys in Company C*: “To Keep Their Sanity in an Insane War They Had to Be Crazy.” Or the headline, “Renew Now It’s Werth It,” in support of keeping baseball pitcher Jayson Werth on the Nats (Washington Nationals) team. Here are a few more headline categories presented by Bruce Bendinger in his book *The Copy Workshop Workbook*.
15. **The One-liner** – This catchy, attention-grabbing headline is like the one-line joke. It is fast and immediate, with a little twist. For example, a TV spot for Zazoo condoms with a screaming kid having a temper tantrum in a store was accompanied with two words superimposed: “Use condoms.” That line could work as a headline if the campaign went to print.
16. **News** – This technique presents information like a news story. “Wrinkle breakthrough! Fewer lines without surgery.” Then, the copy would explain how this new pharmacological product is better than the others at reducing wrinkles.
17. **The Spiral** – This headline keeps on going, seemingly without end to entice the reader to continue. One line weaves into the next like the song *One Little, Two Little, Three Little Indians*. For instance, a headline for a jewelry store for Christmas could say, “On the First Day of Christmas, Her Boyfriend Gave to Her, a Diamond in a Pear Shape. On the Second Day of Christmas, Her Boyfriend Gave to Her, Two Ruby Earrings, and a Diamond in a Pear Shape.”

18. **The Story** – This presents a story featuring a consumer, corporate executive, or the brand. If told by the consumer, the stories usually have an emotional appeal and are based on real-life experiences like Jared Fogle’s weight loss by eating healthy sandwiches at Subway. For a cosmetic surgery center, a headline could read: “Once Upon a Time There Was a Little Girl Who Loved Herself, but Hated Her Nose.” You would read on to see what she did about it.
19. **The Sermon** – The headline preaches. One example was imprinted on the inside of Vazir Breweries beer bottle caps. Once the bottle was opened the cap was dented in. The message inside simply said: “Don’t Drink and Drive.”
20. **The Outline** – The headline continues down the page using subheads or numbers to continue the message. This allows writers to chunk lengthy copy down to small pieces of easy-to-grasp information. “Ten Reasons to Safeguard Your Credit.” Then, the reasons would be numbered one through ten in ten blocks of copy.

## **14.5 WHAT DOES A HEADLINE DO?**

With just a few words, a headline needs to achieve a number of things:

- It **grabs the reader’s attention** and encourages them to read on or buy into the message, whether through interest, intrigue, temptation or any other emotional ‘hook’.
- It **sets the tone** for any copy that follows, so the reader understands what kind of communication they are looking at whether it is humorous, businesslike, informative or persuasive among others.
- It **establishes the theme** for the content, orienting the reader in terms of the subject matter and allowing them to decide whether it is relevant to them.
- By establishing the theme, it explains, illuminates or otherwise **‘talks to’ visual elements** such as photography or illustration that comes along. In the case of press or outdoor adverts, copy and imagery may form two halves of a single whole, working together to convey a simple, compelling meaning to the reader.

It should be very clear that although headlines are short, they are absolutely fundamental. Just like the imagery can be an integral part of an advert, it is no exaggeration to say that a piece of copy stands or falls by its headline.

## **14.6 HOW DO HEADLINES GRAB ATTENTION?**

You can grab attention with a headline that screams ‘Free money!’ or something similar but the question you should ask is whether you are actually delivering what you have promised. While most people will pause to check out an advert or flyer with a headline like that, their interest will soon die out once they realise that the promise is empty. What is even more dangerous is that they might feel betrayed on an emotional level and probably irritated by this ‘bait and switch’ tactic. This is definitely not a sound basis for building rapport with them. The argument is simply that there is no point grabbing attention just for the sake of it.

As we have looked at earlier, what really grabs sustainable attention is a benefit – or, more precisely, a **believable promise of value**. Whether it says so directly or not, your headline will generate interest and attention only if it offers the reader something that benefits them.

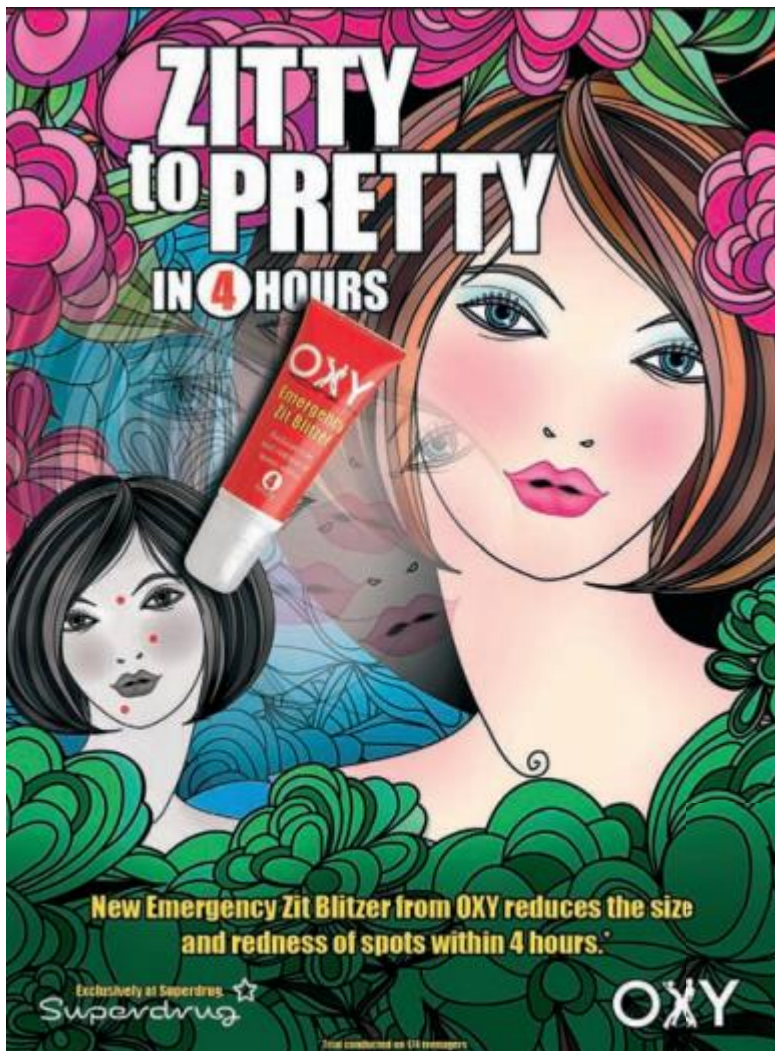
Now, the benefit that you offer to the reader can have several dimensions. It might be something very concrete, such as reducing their insurance premiums or something emotional, like the chance to protect their family (by, for example, fitting a smoke alarm). And it might even be something as insubstantial as the opportunity to be entertained by reading the rest of the advert, if you want to take that approach. But there needs to be a benefit of some sort.

Another way to express this idea is in terms of the reader’s internal thought response or state of mind once they encounter your headline. You are trying to get your reader to think things like:



- ‘I’ve never heard of this before, but I’d like to find out more.’
- ‘That’s something I know I need. I want to learn more.’
- ‘I’d love to own/enjoy/have that.’
- ‘That could really help me.’
- ‘That could save me time.’
- ‘That could make my life a bit easier.’
- ‘That could save me money,’ or ‘that could make me money.’
- ‘That could protect something (or someone) I care about.’
- ‘That could be the answer to my problem.’
- ‘That sounds interesting.’
- ‘Someone I know would be interested in that.’

Once you have some headlines down on paper, try putting yourself into the reader’s shoes and evaluating them from this viewpoint. Will your words prompt this type of response? If the answer is ‘yes’, you have got headline with potential. Now all you need to do is make it punchy and memorable as seen in the examples given below. But always remember that the benefits come first.

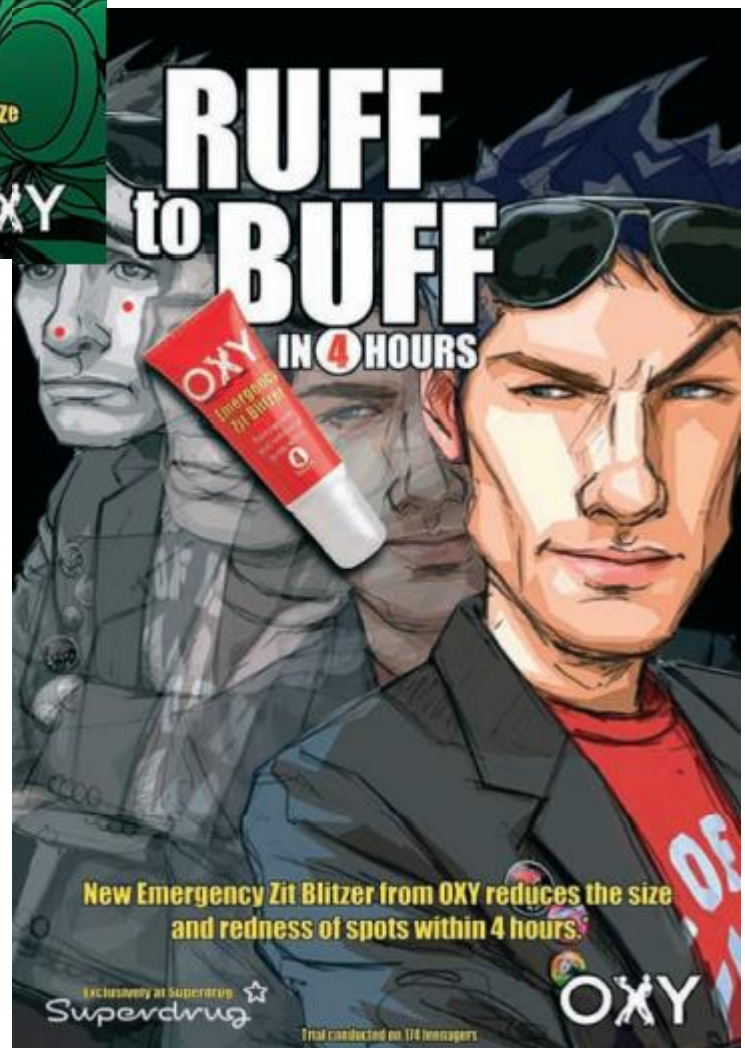


**Left and below:**

Bright, bold and colourful posters aimed at a young audience with retro-style comic-book illustrations demonstrate the transformation that this skin product promises: from spotty to hotty, or as the ads have it from 'ruff to buff' and from 'zitty to pretty'.

Client: Oxy

Agency: Ogilvy Healthworld



## **14.7 ACTIVITIES**

### **Creative writing exercises**

#### **Exercise 1: continuing an existing campaign message**

**Part 1** Choose a campaign that you relate to. Look for a print campaign with strong headlines.

**Part 2** Create two more headlines using the same creative approach. For example, if all the existing ads ask a question, your next two headlines must do the same. If the headlines use parallel construction, yours must too. If the campaign uses humor, your ads must also be funny.

**Part 3** What other out-of-home or print media could work to spin out this campaign? Would a billboard work? A poster? A direct-mail piece?

**Part 4** Write an advertising message that fits into the campaign and blends with the new ads you just created.

#### **Exercise 2: write a headline using the techniques below**

- 1** *A blind headline* – The audience shouldn't have a clue what the ad is for until they see the logo.
- 2** *A news headline* – Develop a message that reflects something in the news or sounds like a news story.
- 3** *A stacked headline* – Create a headline that would work better if it were set one word above another.

#### **Exercise 3: creating sticky slogans**

**Part 1** Using the same brand or product in Exercise 1, now look through the list of slogan techniques in the section "Reviewing different kinds of headlines."

**Part 2** Select two techniques and write a slogan using each one. For example, create one using *parallel construction*, another using *testimonial*, and a third using *reason why*. Try to include the name in at least one of the slogans.

**Part 3** Decide which slogan is stronger. Answer why that one works better.

# UNIT 15 DELIVERY

---

## UNIT STRUCTURE

- 15.0 Introduction
- 15.1 Unit Objectives
- 15.2 Speech Delivery
- 15.3 What is a Good Delivery?
- 15.4 Methods of Delivery
- 15.5 The Speaker's Voice
- 15.6 The Speaker's Body
- 15.7 Practising Delivery
- 15.8 Answering Audience Questions
- 15.9 Preparing for the Question-and-Answer Session
- 15.10 Managing the Question-and-Answer Session
- 15.11 Activities

## **15.0 INTRODUCTION**

Speech delivery is a matter of *nonverbal communication*. It is based on how you use your voice and body to convey the message expressed by your words. There is a great deal of research showing that the impact of a speaker's words is powerfully influenced by his or her nonverbal communication. In this Unit, we will explain how you can use nonverbal communication to deliver your speeches effectively and to increase the impact of your verbal message.

## **15.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Understand how to carry out speech delivery.

- Demonstrate comprehensive understanding of the methods of delivery.
- Recognise the importance of the speaker's voice and elaborate on the eight aspects to work on.
- Understand the concept of body language and its importance.
- Prepare and deliver a speech.
- Explain how to practise delivery and answer audience questions.

## **15.2 SPEECH DELIVERY**

If you were to record one of Conan O'Brien's comedy routines, memorise it word for word, and stand up before your friends to recite it, would you get the same response O'Brien does? Not very likely. And why not? Because you would not *deliver* the jokes as O'Brien does. Of course, the jokes are basically funny. But Conan O'Brien brings something extra to the jokes—his manner of presentation, his vocal inflections, his perfectly timed pauses, his facial expressions, his gestures. All these are part of an expert delivery. It would take you years of practice—as it took O'Brien to duplicate his results.

No one expects your speech class to transform you into a multimillion-dollar talk show host. Still, this example demonstrates how important delivery can be to any public speaking situation. Even a mediocre speech will be more effective if it is presented well, whereas a wonderfully written speech can be ruined by poor delivery.

This does not mean dazzling delivery will turn a mindless string of non-sense into a triumphant oration. You cannot make a good speech without having something to say. But having something to say is not enough. You must also know *how* to say it.

## **15.3 WHAT IS A GOOD DELIVERY?**

Wendell Phillips was a leader in the movement to abolish slavery in the United States during the 1800s. Some people considered him the greatest speaker of his time. The following story suggests one reason why:



*Shortly before the Civil War an Andover student, learning that Phillips was to lecture in Boston, made a 22-mile pilgrimage on foot to hear him. At first the trip seemed hardly worthwhile, for the student discovered that Phillips was not an orator in the grand manner, but spoke in an almost conversational style. He stood on the platform, one hand lightly resting on a table, talked for what seemed to be about 20 minutes, concluded, and sat down. When the student looked at his watch, he found to his astonishment that he had been listening for an hour and a half!"*

Good delivery does not call attention to itself. It conveys the speaker's ideas clearly, interestingly, and without distracting the audience. Most audiences prefer delivery that combines a certain degree of formality with the best attributes of good conversation—directness, spontaneity, animation, vocal and facial expressiveness, and a lively sense of communication. Speech delivery is an art, not a science. What works for one speaker may fail for another. And what succeeds with today's audience may not with tomorrow's. You cannot become a skilled speaker just by following a set of rules in a textbook. In the long run, there is no substitute for experience. But take heart! A textbook can give you basic pointers to get you started in the right direction.

When you plan your first speech (or your second or third), you should concentrate on such basics as speaking intelligibly, avoiding distracting mannerisms, and establishing eye contact with your listeners. Once you get these elements under control and begin to feel fairly comfortable in front of an audience, you can work on polishing your delivery to enhance the impact of your ideas. Eventually, you may find yourself able to control the timing, rhythm and momentum of a speech as skilfully as a conductor controls an orchestra.

## **15.4 METHODS OF DELIVERY**

There are four basic methods of delivering a speech:

1. Reading verbatim from a manuscript
2. Reciting a memorized text

3. Speaking impromptu
4. Speaking extemporaneously.

## **1. READING FROM A MANUSCRIPT**

Certain speeches *must* be delivered word for word, according to a meticulously prepared manuscript. Examples include a Pope's religious proclamation, an engineer's report to a professional meeting, or a President's message to Congress. In such situations, absolute accuracy is essential. Every word of the speech will be analysed by the press, by colleagues, perhaps by enemies. In the case of the President, a misstated phrase could cause an international incident.

Although it looks easy, delivering a speech from manuscript requires great skill. Some people do it well. Their words “come alive as if coined on the spot.” Others ruin it every time. Instead of sounding vibrant and conversational, they come across as wooden and artificial. They falter over words, pause in the wrong places, read too quickly or too slowly, speak monotonously, and march through the speech without even glancing at their audience. In short, they come across as *reading* to their listeners, rather than *talking with* them.

If you are in a situation where you must speak from a manuscript, practise aloud to make sure the speech sounds natural. Work on establishing eye contact with your listeners. Be certain the final manuscript is legible at a glance. Above all, reach out to your audience with the same directness and sincerity that you would if you were speaking extemporaneously.

## **2. RECITING FROM MEMORY**

Among the feats of the legendary orators, none leaves us more in awe than their practice of presenting even the longest and most complex speeches entirely from memory. Nowadays it is no longer customary to memorise any but the shortest of speeches—toasts, congratulatory remarks, acceptance speeches, introductions, and the like.

If you are giving a speech of this kind and want to memorise it, by all means do so. However, be sure to memorise it so thoroughly that you will be able to concentrate on communicating with the audience, not on trying to remember the words. Speakers who gaze at the ceiling or stare out the

window trying to recall what they have memorised are no better off than those who read dully from a manuscript.

### **3. SPEAKING IMPROMPTU**

An impromptu speech is delivered with little or no immediate preparation. Few people choose to speak impromptu, but sometimes it cannot be avoided. In fact, many of the speeches you give in life will be impromptu. You might be called on suddenly to “say a few words” or, in the course of a class discussion, business meeting, or committee report, want to respond to a previous speaker.

When such situations arise, don't panic. No one expects you to deliver a perfect speech on the spur of the moment. If you are in a meeting or discussion, pay close attention to what the other speakers say. Take notes of major points with which you agree or disagree. In the process, you will automatically begin to formulate what you will say when it is your turn to speak.

Whenever you are responding to a previous speaker, try to present your speech in four simple steps: First, state the point you are answering. Second, state the point you wish to make. Third, support your point with appropriate statistics, examples, or testimony. Fourth, summarise your point. This four-step method will help you organise your thoughts quickly and clearly.

If time allows, sketch a quick outline of your remarks on a piece of paper before you rise to speak. Use the same method of jotting down key words and phrases followed in a more formal speaking outline. This will help you remember what you want to say and will keep you from rambling.

In many cases, you will be able to speak informally without rising from your chair. But if the situation calls for you to speak from a lectern, walk to it calmly, take a deep breath or two (not a visible gasp), establish eye contact with your audience, and begin speaking. No matter how nervous you are inside, do your best to look calm and assured on the outside.



Once you begin speaking, maintain strong eye contact with the audience. If you are prone to talking rapidly when you are nervous, concentrate on speaking at a slower pace. Help the audience keep track of your ideas with signposts such as “My first point is . . . ; second, we can see that . . . ; in conclusion, I would like to say . . . .” If you have had time to prepare notes, stick to what you have written. By stating your points clearly and concisely, you will come across as organised and confident.

Whether you realise it or not, you have given thousands of impromptu “speeches” in daily conversation—as when you informed a new student how to register for classes, explained to your boss why you were late for work, or answered questions in a job interview. There is no reason to fall apart when you are asked to speak impromptu in a more formal situation. If you keep cool, organise your thoughts, and limit yourself to a few remarks, you should do just fine.

As with other kinds of public speaking, the best way to become a better impromptu speaker is to practise. If you are assigned an impromptu speech in class, do your best to follow the guidelines discussed here. You can also practise impromptu speaking on your own. Simply choose a topic on which you are already well informed, and give a one- or two-minute impromptu talk on some aspect of that topic. Any topic will do, no matter how serious or frivolous it may be. Nor do you need an audience—you can speak to an empty room. Better yet, you can speak to a digital recorder and play the speech back to hear how you sound. The purpose is to gain experience in pulling your ideas together quickly and stating them succinctly.

#### **4. SPEAKING EXTEMPORANEOUSLY**

In popular usage, “extemporaneous” means the same as “impromptu.” But technically the two are different. Unlike an impromptu speech, which is delivered off-the-cuff, an extemporaneous speech is carefully prepared and practised in advance. In presenting the speech, the extemporaneous speaker uses only a set of brief notes or a speaking outline to jog the memory. The exact wording is chosen at the moment of delivery.

This is not as hard as it sounds. Once you have your outline (or notes) and know what topics you are going to cover and in what order, you can begin to practise the speech. Every time you run

through it, the wording will be slightly different. As you practise the speech over and over, the best way to present each part will emerge and stick in your mind.

The extemporaneous method has several advantages. It gives more precise control over thought and language than does impromptu speaking; it offers greater spontaneity and directness than does speaking from memory or from a full manuscript; and it is adaptable to a wide range of situations. It also encourages the conversational quality audiences look for in speech delivery. “Conversational quality” means that no matter how many times a speech has been rehearsed, it still *sounds* spontaneous. When you speak extemporaneously and have prepared properly—you have full control over your ideas, yet you are not tied to a manuscript. You are free to establish strong eye contact, to gesture naturally, and to concentrate on talking *with* the audience rather than declaiming *to* them.

Like thousands of previous students, you can become adept at speaking extemporaneously by the end of the term. As one student commented in looking back at his class: “At the start, I never thought I'd be able to give my speeches without a ton of notes, but I'm amazed at how much progress I've made. It's one of the most valuable things I learned in the entire class.” Most experienced speakers prefer the extemporaneous method, and most teachers emphasise it.

## **15.5 THE SPEAKER'S VOICE**

What kind of voice do you have? Is it rich and resonant like James Earl Jones's? Thin and nasal like Willie Nelson's? Deep and raspy like Al Sharpton's? Soft and alluring like Catherine Zeta Jones's? Loud and irritating like Dick Vitale's?

Whatever the characteristics of your voice, you can be sure it is unique. Because no two people are exactly the same physically, no two people have identical voices. The human voice is produced by a complex series of steps that starts with the exhalation of air from the lungs. (Try talking intelligibly while inhaling and see what happens.) As air is exhaled, it passes through the larynx (or voice box), where it is vibrated to generate sound. This sound is then amplified and modified as it resonates through the throat, mouth, and nasal passages. Finally, the resonated

sound is shaped into specific vowel and consonant sounds by the movement of the tongue, lips, teeth, and roof of the mouth.

The voice produced by this physical process will greatly affect the success of your speeches. A golden voice is certainly an asset, but some of the most famous speakers in history had undistinguished voices. Abraham Lincoln had a harsh and penetrating voice; Winston Churchill suffered from a slight lisp and an awkward stammer. Like them, you can overcome natural disadvantages and use your voice to the best effect. Lincoln and Churchill learned to control their voices. You can do the same thing.

The aspects of voice you should work to control are

1. Volume
2. Pitch
3. Rate
4. Pauses
5. Variety
6. Pronunciation
7. Articulation
8. Dialect.

## **1. VOLUME**

At one time a powerful voice was essential for an orator. Today, electronic amplification allows even a soft-spoken person to be heard in any setting. But in the classroom you will speak without a microphone. When you do, be sure to adjust your voice to the acoustics of the room, the size of the audience, and the level of background noise. If you speak too loudly, your listeners will think you are boorish. If you speak too softly, they will not understand you. Remember that your own voice always sounds louder to you than to a listener. Soon after beginning your speech, glance at the people farthest away from you. If they look puzzled, are leaning forward in their seats, or are otherwise straining to hear, you need to talk louder.

## 2. PITCH

Pitch is the highness or lowness of the speaker's voice. The faster sound waves vibrate, the higher their pitch; the slower they vibrate, the lower their pitch. Pitch distinguishes the sound produced by the keys at one end of a piano from that produced by the keys at the other end.

In speech, pitch can affect the meaning of words or sounds. Pitch is what makes the difference between the “Aha!” triumphantly exclaimed by Sherlock Holmes upon discovering a seemingly decisive clue and the “Aha” he mutters when he learns the clue is not decisive after all. If you were to read the preceding sentence aloud, your voice would probably go up in pitch on the first “Aha” and down in pitch on the second.

Changes in pitch are known as *inflections*. They give your voice lustre, warmth, and vitality. Inflection reveals whether you are asking a question or making a statement; whether you are being sincere or sarcastic. Your inflection can also make you sound happy or sad, angry or pleased, dynamic or listless, tense or relaxed, interested or bored.

In ordinary conversation we instinctively use inflections to convey meaning and emotion. People who do not are said to speak in a *monotone*, a trait whose only known benefit is to cure insomnia in one's listeners. Few people speak in an absolute monotone, with no variation in pitch, but many fall into repetitious pitch patterns that are just as hypnotic. You can guard against this by recording your speeches as you practise them. If all your sentences end on the same inflection—either upward or downward—work on varying your pitch patterns to fit the meaning of your words. As with breaking any other habit, this may seem awkward at first, but it is guaranteed to make you a better speaker.

## 3. RATE

Rate refers to the speed at which a person speaks. People in the U.S. usually speak at a rate between 120 and 150 words per minute, but there is no uniform rate for effective speechmaking. Franklin Roosevelt spoke at 110 words per minute and John Kennedy at 180. Martin Luther King opened his “I Have a Dream” speech at 92 words per minute and finished it at 145. The best rate

of speech depends on several things—the vocal attributes of the speaker, the mood she or he is trying to create, the composition of the audience, and the nature of the occasion.

For example, if you wanted to convey the excitement of the Daytona 500 car race, you would probably speak rather quickly, but a slower rate would be more appropriate to describe the serenity of the Alaskan wilderness. A fast rate helps create feelings of happiness, fear, anger, and surprise, whereas a slow rate is better for expressing sadness or disgust. A slower tempo is called for when you explain complex information, a faster tempo when the information is already familiar to the audience.

Two obvious faults to avoid are speaking so slowly that your listeners become bored or so quickly that they lose track of your ideas. Novice speakers are particularly prone to racing through their speeches at a frantic rate. Fortunately, this is usually an easy habit to break, as is the less common one of crawling through one's speech at a snail's pace.

The key in both cases is becoming aware of the problem and concentrating on solving it. Use a digital recorder to check how fast you speak. Pay special attention to rate when practising your speech. Finally, be sure to include reminders about delivery on your speaking outline so you won't forget to make the adjustments when you give your speech in class.

#### **4. PAUSES**

Learning how and when to pause is a major challenge for most beginning speakers. Even a moment of silence can seem like an eternity. As you gain more poise and confidence, however, you will discover how useful the pause can be. It can signal the end of a thought unit, give an idea time to sink in, and lend dramatic impact to a statement. “The right word may be effective,” said Mark Twain, “but no word was ever as effective as a rightly timed pause.”

Developing a keen sense of timing is partly a matter of common sense, partly a matter of experience. You will not always get your pauses just right at first, but keep trying. Listen to accomplished speakers to see how they use pauses to modulate the rate and rhythm of their messages. Work on pauses when you practise your speeches.

Make sure you pause at the end of thought units and not in the middle. Otherwise, you may distract listeners from your ideas. Most important, do not fill the silence with “uh,” “er,” or “um.” These *vocalized pauses* can create negative perceptions about a speaker's intelligence and often make a speaker appear deceptive.

## 5. VOCAL VARIETY

Just as variety is the spice of life, vocal variety is the spice of public speaking. A flat, listless, unchanging voice is just as deadly to speechmaking as a flat, listless, unchanging routine is to daily life.

Try reading this limerick aloud:

I sat next to the Duchess at tea.  
It was just as I feared it would be:  
Her rumblings abdominal  
Were simply abominable  
And everyone thought it was me!

Now recite this passage from James Joyce's “All Day I Hear the Noise of Waters”:

The gray winds, the cold winds are blowing  
Where I go.  
I hear the noise of many waters  
Far below.  
All day, all night, I hear them flowing  
To and fro.

Certainly you did not utter both passages the same way. You instinctively varied the rate, pitch, volume, and pauses to distinguish the light-hearted limerick from Joyce's melancholic poem. When giving a speech, you should modulate your voice in just this way to communicate your ideas and feelings.

For an excellent example of vocal variety, view a Video Clip entitled ‘Questions of Culture’ through the following link: <https://www.youtube.com/watch?v=-E9ZMct5G4o>. The speaker, Sajjid Zahir Chinoy, was born and raised in Bombay, India, before coming to the United States to attend college at the University of Richmond. At the end of his senior year, Chinoy was selected as the student commencement speaker in a campuswide competition. He spoke of the warm reception he received at Richmond and of how cultural differences can be overcome by attempting to understand other people.

At the end of his speech, Chinoy received thunderous applause partly because of what he said, but also because of how he said it. Addressing the audience of 3,000 people without notes, he spoke extemporaneously with strong eye contact and excellent vocal variety. The speech was so inspiring that the main speaker, Harvard psychiatrist Robert Coles, began his presentation by paying tribute to Chinoy. “I’ve been to a number of commencements,” said Coles, “but I’ve never heard a speech quite like that!”

How can you develop a lively, expressive voice? Above all, by approaching every speech as Chinoy approached his—as an opportunity to share with your listeners ideas that are important to you. Your sense of conviction and your desire to communicate will give your voice the same spark it has in spontaneous conversation.

Diagnose your present speaking voice to decide which aspects need improvement. Record your speeches to hear how they sound. Try them out on members of your family, a friend, or a roommate. Check with your teacher for suggestions. Practise the vocal variety exercise at the end of this chapter. Vocal variety is a natural feature of ordinary conversation. There is no reason it should not be as natural a feature of your speeches.

## **6. PRONUNCIATION**

We all mispronounce words now and again. Here, for example, are six words with which you are probably familiar. Say each one aloud.

genuine  
err

arctic  
nuclear

theatre  
February

Very likely you made a mistake on at least one, for they are among the most frequently mispronounced words in the English language. Let's see:

Word	Common Error	Correct Pronunciation
genuine	gen-u-wine	gen-u-win
arctic	ar-tic	arc-tic
theatre	thee-até-er	theé -a-ter
Err	air	ur
nuclear	nu-cu-lar	nu-cle-ar
February	Feb-u-ary	Feb-ru-ary

Every word leads a triple life: it is read, written, and spoken. Most people recognise and understand many more words in reading than they use in ordinary writing, and about three times as many as occur in spontaneous speech. This is why we occasionally stumble when speaking words that are part of our reading or writing vocabularies. In other cases, we may mispronounce the most commonplace words out of habit.

The problem is that we usually don't *know* when we are mispronouncing a word. If we are lucky, we learn the right pronunciation by hearing someone else say the word properly or by having someone gently correct us in private. If we are unlucky, we mispronounce the word in front of a roomful of people, who may raise their eyebrows, groan, or laugh.

All of this argues for practising your speech in front of as many trusted friends and relatives as you can corner. If you have any doubts about the proper pronunciation of certain words, be sure to check a dictionary.



## 7. ARTICULATION

Articulation and pronunciation are not identical. Sloppy articulation is the failure to form particular speech sounds crisply and distinctly. It is one of several causes of mispronunciation, but you can articulate a word sharply and still mispronounce it. For example, if you say the “s” in “Illinois” or the “p” in “pneumonia,” you are making a mistake in pronunciation, regardless of how precisely you articulate the sounds.

Most of the time poor articulation is caused by laziness—by failing to manipulate the lips, tongue, jaw, and soft palate so as to produce speech sounds clearly and precisely. People in the United States seem particularly prone to chopping, slurring, and mumbling words, rather than articulating them plainly.

Among college students, poor articulation is more common than ignorance of correct pronunciation. We know that “let me” is not “lemme”, that “going to” is not “gonna,” that “did you” is not “didja,” yet we persist in articulating these words improperly. Here are some other common errors in articulation you should work to avoid:

Word	Misarticulation
ought to	otta
didn't	dint
for	fur
don't know	dunno
have to	hafta
them	em
want to	wanna
will you	wilya

If you have sloppy articulation, work on identifying and eliminating your most common errors. Like other bad habits, careless articulation can be broken only by persistent effort—but the results are well worth it. Not only will your speeches be more intelligible, but employers will be more likely to hire you, to place you in positions of responsibility, and to promote you. As Shakespeare advised, “Mend your speech a little, lest you may mar your fortunes.”

## 8. DIALECT

Most languages have dialects, each with a distinctive accent, grammar, and vocabulary. Dialects are usually based on regional or ethnic speech patterns. The United States has four major regional dialects—Eastern, New England, Southern, and General American. In Boston people may get “idears” about “dee-ah” friends. In Alabama parents tell their children to stop “squinchin” their eyes while watching television and to go clean up their rooms “rat” now. In Utah people praise the “lard” and put the “lord” in the refrigerator.

There are also several well-established ethnic dialects in the United States, including Black English, Jewish English, Hispanic English, and Cajun English. In recent years we have also seen the emergence of newer dialects such as Haitian English and Cuban English. As the United States has become more diverse culturally, it has also become more diverse linguistically.

Linguists have concluded that no dialect is inherently better or worse than another. There is no such thing as a right or wrong dialect. Dialects are not linguistic badges of superiority or inferiority. They are usually shaped by our regional or ethnic background, and every dialect is “right” for the community of people who use it.

When is a given dialect appropriate in public speaking? The answer depends above all on the composition of your audience. Heavy use of any dialect—regional or ethnic—can be troublesome when the audience does not share that dialect. In such a situation, the dialect may cause listeners to make negative judgments about the speaker's personality, intelligence, and competence. This is why professional speakers have been known to invest large amounts of time (and money) to master the General American dialect used by most television news broadcasters.

Does this mean you must talk like a television news broadcaster if you want to be successful in your speeches? Not at all. Regional or ethnic dialects do not pose a problem as long as the audience is familiar with them and finds them appropriate. When speaking in the North, for example, a southern politician will probably avoid heavy use of regional dialect. But when addressing audiences in the South, the same politician may intentionally include regional dialect as a way of creating common ground with his or her listeners.

Although not strictly speaking a matter of dialect, the proficiency of non-native speakers of English often arises in the speech classroom. Fortunately, teachers and students alike usually go out of their way to be helpful and encouraging to international students and others for whom English is not the primary language. Over the years many non-native speakers of English have found speech class a supportive environment in which to improve their proficiency in spoken English.

## **15.6 THE SPEAKER'S BODY**

Imagine you are at a party. During the evening you form impressions about the people around you. Jonte seems relaxed and even-tempered, Nicole tense and irritable. Kyndra seems open and straightforward, Bekah hostile and evasive. Amin seems happy to see you; Seth definitely is not. How do you reach these conclusions? To a surprising extent, you reach them not on the basis of what people say with words, but because of what they say with their posture, gestures, eyes, and facial expressions. Suppose you are sitting next to Amin, and he says, "This is a great party. I'm really glad to be here with you." However, his body is turned slightly away from you, and he keeps looking at someone across the room. Despite what he says, you know he is *not* glad to be there with you.

Much the same thing happens in speechmaking. Here is the story of one student's first two classroom speeches and the effect created by his physical actions on each occasion:

*Sean O'Connor's first speech did not go very well. Even though he had chosen an interesting topic, researched the speech with care, and practised it faithfully, he did not take into account the importance of using his body effectively. When the time came for him to speak, a stricken look crossed his face. He got up from his chair and plodded to the lectern as though going to the guillotine. His vocal delivery was good enough, but all the while his hands were living a life of their own. They fidgeted with his notes, played the buttons of his shirt, and drummed on the lectern. Throughout the speech Sean kept his head down, and he looked at his watch repeatedly. Regardless of what his words were saying, his body was saying, "I don't want to be here!"*

*Finally it was over. Sean rushed to his seat and collapsed into it, looking enormously relieved. Needless to say, his speech was not a great success.*

*Fortunately, when Sean's problem was pointed out to him, he worked hard to correct it. His next speech was quite a different story. This time he got up from his chair and strode to the lectern confidently. He kept his hands under control and concentrated on making eye contact with his listeners. This was truly an achievement, because Sean was just as nervous as the first time. However, he found that the more he made himself **look** confident, the more confident he **became**. After the speech his classmates were enthusiastic. "Great speech," they said. "You really seemed to care about the subject, and you brought this caring to the audience."*

*In fact, the wording of Sean's second speech wasn't much better than that of the first. It was his physical actions that made all the difference. From the time he left his seat until he returned, his body said, "I am confident and in control of the situation. I have something worthwhile to say, and I want you to think so too."*

Posture, facial expression, gestures, eye contact—all affect the way listeners respond to a speaker. How we use these and other body motions to communicate is the subject of a fascinating area of study called kinesics. One of its founders, Ray Birdwhistell, estimated that more than 700,000 physical signals can be sent through bodily movement. Studies have shown that these signals have a significant impact on the meaning communicated by speakers. Research has also confirmed what the Greek historian Herodotus observed more than 2,400 years ago: "People trust their ears less than their eyes." When a speaker's body language is inconsistent with his or her words, listeners often believe the body language rather than the words.

Here are the major aspects of physical action that will affect the outcome of your speeches.

## **1. PERSONAL APPEARANCE**

If you were Paris Hilton, you could show up to make an MTV Music Video Award presentation speech wearing a bizarre creation that left little to the imagination. If you were Albert Einstein, you could show up to address an international science conference wearing wrinkled trousers, a

sweater, and tennis shoes. While the members of your audience would certainly comment on your attire, your reputation would not be harmed. In fact, it might be enhanced. You would be one of the few, the very few, who live outside the rules, who are expected to be unusual.

Now imagine what would happen if the president of a corporation showed up to address a stockholders' meeting attired like Paris Hilton, or if the President of the United States spoke on national television wearing wrinkled clothes and tennis shoes. Both presidents would soon be looking for work. Barring the occasional eccentric, every speaker is expected by her or his audience to exhibit a personal appearance in keeping with the occasion of the speech.

A number of studies have confirmed that personal appearance plays an important role in speechmaking. Listeners always see you before they hear you. Just as you adapt your language to the audience and the occasion, so should you dress and groom appropriately. Although the force of your speech can sometimes overcome a poor impression created by personal appearance, the odds are against it. Regardless of the speaking situation, you should try to evoke a favourable first impression.

## **2. MOVEMENT**

Novice speakers are often unsure about what to do with their body while giving a speech. Some pace nonstop back and forth across the podium, fearing that if they stop, they will forget everything. Others constantly shift their weight from one foot to the other, fidget with their notes, or jingle coins in their pockets. Still others turn into statues, standing rigid and expressionless from beginning to end.

Such quirks usually stem from nervousness. If you are prone to distracting mannerisms, your teacher will identify them so you can work on controlling them. With a little concentration, these mannerisms should disappear as you become more comfortable speaking in front of an audience.

As important as how you act during the speech is what you do just *before* you begin and *after* you finish. As you rise to speak, try to appear calm, poised, and confident, despite the butterflies in your stomach. When you reach the lectern, don't lean on it, and don't rush into your speech.

Give yourself time to get set. Arrange your notes just the way you want them. Stand quietly as you wait to make sure the audience is paying attention. Establish eye contact with your listeners. Then—and only then—should you start to talk.

When you reach the end of your speech, maintain eye contact for a few moments after you stop talking. This will give your closing line time to sink in. Unless you are staying at the lectern to answer questions, collect your notes and return to your seat. As you do so, maintain your cool, collected demeanour. Whatever you do, don't start to gather your notes before you have finished talking; and don't cap off your speech with a huge sigh of relief or some remark like, "Whew! Am I glad that's over!"

All this advice is common sense, yet you would be surprised how many people need it. When practicing your speeches, spend a little time rehearsing how you will behave at the beginning and at the end. It is one of the easiest—and one of the most effective—things you can do to improve your image with an audience.

### **3. GESTURES**

Few aspects of delivery cause students more anguish than deciding what to do with their hands. "Should I clasp them behind my back? Let them hang at my sides? Rest them on the lectern? And what about gesturing? When should I do that—and how?" Even people who use their hands expressively in everyday conversation seem to regard them as awkward appendages when speaking before an audience.

Over the years, more nonsense has been written about gesturing than about any other aspect of speech delivery. Adroit gestures *can* add to the impact of a speech; but effective speakers do not need a vast repertoire of gestures. Some accomplished speakers gesture frequently, others hardly at all. The primary rule is this: Whatever gestures you make should not distract from your message. They should *appear* natural and spontaneous, help clarify or reinforce your ideas, and be suited to the audience and occasion.

Gesturing tends to work itself out as you acquire experience and confidence. For now, make sure your hands do not upstage your ideas. Avoid flailing them about, wringing them together, or

toying with your rings. Once you have eliminated these distractions, forget about your hands. Think about communicating with your listeners, and your gestures will take care of themselves—just as they do in conversation.

#### **4. EYE CONTACT**

The eyeball itself expresses no emotion. Yet by manipulating the eyeball and eye contact the areas of the face around it - especially the upper eyelids and the eyebrows – we convey an intricate array of nonverbal messages. So revealing are eyes of another per these messages that we think of the eyes as “the windows of the soul.” We look to them to help gauge a speaker's truthfulness, intelligence, attitudes, and feelings.

Like many aspects of communication, eye contact is influenced by cultural background. When engaged in conversation, Arabs, Latin Americans, and Southern Europeans tend to look directly at the person with whom they are talking. People from Asian countries and parts of Africa tend to engage in less eye contact.

When it comes to public speaking, there is wide agreement across cultures on the importance of some degree of eye contact. In most circumstances, one of the quickest ways to establish a communicative bond with your listeners is to look at them personally and pleasantly. Avoiding their gaze is one of the surest ways to lose them. Speakers in the United States who refuse to establish eye contact are perceived as tentative or ill at ease and may be seen as insincere or dishonest. It is no wonder, then, that teachers urge students to look at the audience 80 to 90 percent of the time they are talking.

You may find this disconcerting at first. But after one or two speeches, you should be able to meet the gaze of your audience fairly comfortably. As you look at your listeners, be alert for their reactions. Can they hear you? Do they understand you? Are they awake? Your eyes will help you answer these questions.

It is not enough just to look at your listeners; how you look at them also counts. A blank stare is almost as bad as no eye contact at all. So is a fierce, hostile glower or a series of frightened,

bewildered glances. Also beware of the tendency to gaze intently at one part of the audience while ignoring the rest. In speech class some students look only at the section of the room where the teacher is sitting. Others avoid looking anywhere near the teacher and focus on one or two sympathetic friends. You should try to establish eye contact with your whole audience.

When addressing a small audience such as your class, you can usually look briefly from one person to another. For a larger group, you will probably scan the audience rather than try to engage the eyes of each person individually. No matter what the size of your audience, you want your eyes to convey confidence, sincerity, and conviction. They should say, "I am pleased to be able to talk with you. I believe deeply in what I am saying, and I want you to believe in it too."

## **15.7 PRACTISING DELIVERY**

Popular wisdom promises that practice makes perfect. This is true, but only if we practice properly. You will do little to improve your speech delivery unless you practice the right things in the right ways. Here is a five-step method that has worked well for many students:

1. Go through your preparation outline aloud to check how what you have written translates into spoken discourse. Is it too long? Too short? Are the main points clear when you speak them? Are the supporting materials distinct, convincing, interesting? Do the introduction and conclusion come across well? As you answer these questions, revise the speech as needed.
2. Prepare your speaking outline. Use the same visual framework as in the preparation outline. Make sure the speaking outline is easy to read at a glance. Give yourself cues on the outline for delivering the speech.
3. Practice the speech aloud several times using only the speaking outline. Be sure to "talk through" all examples and to recite in full all quotations and statistics. If your speech includes visual aids, use them as you practice. The first couple of times you will probably forget something or make a mistake, but don't worry. Keep going and complete the



speech as well as you can. Concentrate on gaining control of the *ideas*; don't try to learn the speech word for word. After a few tries you should be able to get through the speech extemporaneously with surprising ease.

4. Now begin to polish and refine your delivery. Practice the speech in front of a mirror to check for eye contact and distracting mannerisms. Record the speech to gauge volume, pitch, rate, pauses, and vocal variety. Most important, try it out on friends, roommates, family members anyone who will listen and give you an honest appraisal. Since your speech is designed for people rather than for mirrors or recorders, you need to find out ahead of time how it goes over with people.
5. Finally, give your speech a dress rehearsal under conditions as close as possible to those you will face in class. Some students like to try the speech a couple of times in an empty classroom the day before the speech is due. No matter where you hold your last practice session, you should leave it feeling confident and looking forward to speaking in your class.

If this or any practice method is to work, you must start early. Don't wait until the night before your speech to begin working on delivery. A single practice session - no matter how long - is rarely enough. Allow yourself *at least* a couple of days, preferably more, to gain command of the speech and its presentation.

## **15.8 ANSWERING AUDIENCE QUESTIONS**

If you have ever watched a press conference or heard a speaker answer ques-the question-and-answer session can make or break lions after a talk, you know a presentation. A speaker who handles questions well can strengthen the Impact of his or her speech. On the other hand, a speaker who evades questions or shows annoyance will almost certainly create the opposite effect.

The question-and-answer session is a common part of public speaking, whether the occasion is a press conference, business presentation, public hearing, or classroom assignment. An answer to a question is often the final word an audience hears and is likely to leave a lasting impression.

## **15.9 PREPARING FOR THE QUESTION-AND-ANSWER SESSION**

The first step to doing well in a question-and-answer session is to take it as seriously as the speech itself. The two major steps in preparing are working out answers to possible questions and practicing the delivery of those answers.

### **1. Formulate Answers to Possible Questions**

Once you know your presentation will include questions from the audience, you should be thinking about possible questions even as you are writing your speech. If you practice your speech in front of friends, family, or co-workers, ask them to jot down questions. Keep track of all the questions and formulate answers. Write your answers in full to make sure you have thought them through completely.

If you are giving a persuasive speech, be sure to work out answers to objections the audience may have to your proposal. No matter how careful you are to deal with those objections in your speech, you can be sure they will come up in the question-and-answer session.

If you are speaking on a topic with technical aspects, be ready to answer specialized inquiries about them, as well as questions that seek clarification in nontechnical terms. You might even prepare a handout that you can distribute afterward for people who want more information.

### **2. Practise the Delivery of Your Answers**

You would not present a speech to a room full of people without rehearsing. Neither should you go into a question-and-answer session without practising the delivery of your answers.

One possibility is to have a friend or colleague listen to your presentation, ask questions, and critique your answers. This method is used by political candidates and business leaders before debates or press conferences. Another possibility is to record your answers to anticipated questions, play them back, and revise them until they are just right.

As you rehearse, work on making your answers brief and to the point. Many simple questions can be answered in 30 seconds, and even complex ones should be answered in a minute or two. If you practise answering questions beforehand, you will find it much easier to keep to these time limits.

Of course, there is no way to predict every question you will receive. But if you go into the question-and-answer period fully prepared, you will find it much easier to adapt to whatever occurs.

## **15.10 MANAGING THE QUESTION-AND-ANSWER SESSION**

If you have ever watched a skilful speaker field questions from the audience, you know there is an art to managing a question-and-answer session. Entire books have been written on this subject, but the following suggestions will help get you started on the right foot.

### **1. Approach Questions with a Positive Attitude**

A positive attitude will help you answer questions graciously and respectfully. Try to view questions from the audience as signs of genuine interest and a desire to learn more about your subject. If someone asks about a point that seems clear to you, don't respond by saying, "I discussed that at the beginning of my talk," or "The answer seems obvious." Instead, use moments like these to reiterate or expand upon your ideas.

A speaker who adopts a sharp or defensive tone while answering questions will alienate many people in the audience. Even if you are asked a hostile question, keep your cool. Avoid the temptation to answer defensively, sarcastically, or argumentatively. Most people in the audience will respect you for trying to avoid a quarrel.

## **2. Listen Carefully**

It's hard to answer a question well if you don't listen carefully to it. Give the questioner your full attention. When faced with an unclear or unwieldy question, try to rephrase it by saying something like, "If I understand your question, it seems to me that you are asking . . . ." Another option is simply to ask the audience member to repeat the question. Most people will restate it more succinctly and clearly.

## **3. Direct Answers to the Entire Audience**

When you are being asked a question, look at the questioner. Direct your answer, however, to the entire audience. Make occasional eye contact with the questioner as you answer, but speak primarily to the audience as a whole. If you speak just to the questioner, the rest of your audience may drift off.

When speaking to a large audience, repeat or paraphrase each question after it is asked. This involves the entire audience and ensures that they know the question. In addition, repeating or paraphrasing the question gives you a moment to frame an answer before you respond.

## **4. Be Honest and Straightforward**

If you don't know the answer to a question, say so. Don't apologize, don't evade, and most important, don't try to bluff. Do, however, let the questioner know that you take the question seriously. Offer to check into the answer as soon as possible after the speech. If a more knowledgeable person is at hand, ask if she or he knows the answer.

## **5. Stay on Track**

It is easy to get diverted or lose control of time in a lively question-and-answer session. Unless there is a moderator, the speaker is responsible for keeping things on track. Allow one follow-up question from each person, and don't let yourself be dragged into a personal debate with any questioner. If someone attempts to ask more than two questions, respond graciously yet firmly by saying, "This is an interesting line of questioning, but we need to give other people a chance to ask questions."

Sometimes, a listener will launch into an extended monologue instead of posing a question. When this happens, you can retain control of the situation by saying something like, “Those are very interesting ideas, but do you have a specific question I can answer?” If the person persists, offer to talk individually with him or her after the session.

On some occasions, the length of the question-and-answer session is pre-determined. On other occasions, it's up to the speaker. Make sure you allow enough time to get through issues of major importance, but don't let things drag on after the momentum of the session has started winding down. As the end approaches, offer to respond to another question or two. Then wrap things up by thanking the audience for its time and attention.

## **15.11 ACTIVITIES**

1. What is non-verbal communication? Why is it important to effective public speaking?
2. What are the elements of good speech delivery?
3. What are the four methods of speech delivery?
4. What are the eight aspects of voice usage you should concentrate on in your speeches?
5. What are four aspects of bodily action you should concentrate on in your speeches?
6. What are the five steps you should follow when practising your speech delivery?
7. What steps should you take when preparing for a question-and-answer session? What should you concentrate on when responding to questions during the session?

# UNIT 16

## USING VISUAL AIDS

---

### UNIT STRUCTURE

16.0 Unit Objectives

16.1 Introduction

16.2 Kinds of Visual Aids

16.3 Guidelines for Preparing Visual Aids

16.4 Activities

### **16.0 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Identify the different kinds of visual aids that can be used.
- Choose the most appropriate visual aid for specific purposes.
- Follow the six basic guidelines to make aids clear and visually appealing.

### **16.1 INTRODUCTION**

*Diagnosed with high blood pressure when he was in high school, Devin Marshall decided to give his persuasive speech on the excessive amount of salt in the American diet. On the day of his speech, he brought to class a large box, which he set on the table next to him. This immediately aroused the curiosity of his audience. Devin took from the box a container of Morton Salt, a measuring cup, and two plates. Then he began his speech. First, he explained the monthly salt consumption recommended by the American Medical Association. To illustrate, he measured a cup of salt onto one plate and showed it to the audience. Next, he gave statistics about how much salt the average American consumes in a month. Again, as he spoke, he measured. When he was finished measuring, the second plate had three cups, almost two pounds of salt. Finally, Devin said, "Now let's multiply that amount by 12 and see how much salt we eat over the course of a*

*year.” And he began taking out of the box one container of Morton Salt after another, until he had piled up a pyramid of 14 containers, or nearly 24 pounds of salt!*

As the old saying tells us, one picture is worth a thousand words. Can you picture 2 pounds of salt? Or 24 pounds of salt? You could if you had watched Devin measure out the salt and stack up the Morton containers. This dramatic visual evidence brought home Devin's point more forcefully than would have been possible with words alone.

People find a speaker's message more interesting, grasp it more easily, and retain it longer when it is presented visually as well as verbally.' In fact, when used properly, visual aids can enhance almost every aspect of a speech. One study showed that an average speaker who uses visual aids will come across as better prepared, more credible, and more professional than a dynamic speaker who does not use visual aids. According to the same study, visual aids can increase the persuasiveness of a speech by more than 40 percent. Visual aids can even help you combat stage fright. They heighten audience interest, shift attention away from the speaker, and give the speaker greater confidence in the presentation as a whole.

For all these reasons, you will find visual aids of great value in your speeches. In this chapter, we will concentrate primarily on visual aids suitable for class-room speeches, but the same principles apply in all circumstances. For speeches outside the classroom—in business or community situations, for instance—you should have no difficulty if you follow the suggestions given here.

Let us look first at the kinds of visual aids you are most likely to use, then at guidelines for preparing visual aids, and finally at guidelines for using visual aids.

## **16.2 KINDS OF VISUAL AIDS**

### **1. OBJECTS**

Bringing the object of your speech to class can be an excellent way to clarify your ideas and give them dramatic impact. If your specific purpose is “To inform my audience how to choose the right ski equipment,” why not bring the equipment to class to show your listeners? Or suppose you want to inform your classmates about the Peruvian art of doll making. You could bring several dolls to class and explain how they were made.

Some objects, however, cannot be used effectively in classroom speeches. Some are too big. Others are too small to be seen clearly. Still others may not be available to you. If you were speaking about a rare suit of armour in a local museum, you could, theoretically, transport it to class, but it is most unlikely that the museum would let you borrow it. You would have to look for another kind of visual aid.

## **2. MODELS**

If the item you want to discuss is too large, too small, or unavailable, you may be able to work with a model. One student, a criminal science major, used a model of a human skull to show how forensic scientists use bone fragments to reconstruct crime injuries. Another used a scaled-down model of a hang glider to illustrate the equipment and techniques of hang gliding.

No matter what kind of model (or object) you use, make sure the audience can see it and that you explain it clearly.

## **3. PHOTOGRAPHS**

In the absence of an object or a model, you may be able to use photographs. They will not work effectively, however, unless they are large enough for the audience to view without straining. Normal-size photos are too small to be seen clearly without being passed around—which only diverts the audience from what you are saying. The same is true of photographs in books.

How can you get large-scale photos for a speech? One student used art posters to illustrate her points about the painter Frida Kahlo. Another speaker used 18 x 24 enlargements from a colour copier to show the markings of various species of saltwater tropical fish. Another option is to take your photographs to a copy service and have them converted to transparencies that can be shown with an overhead projector. The cost is minimal, and the results can be dramatic.

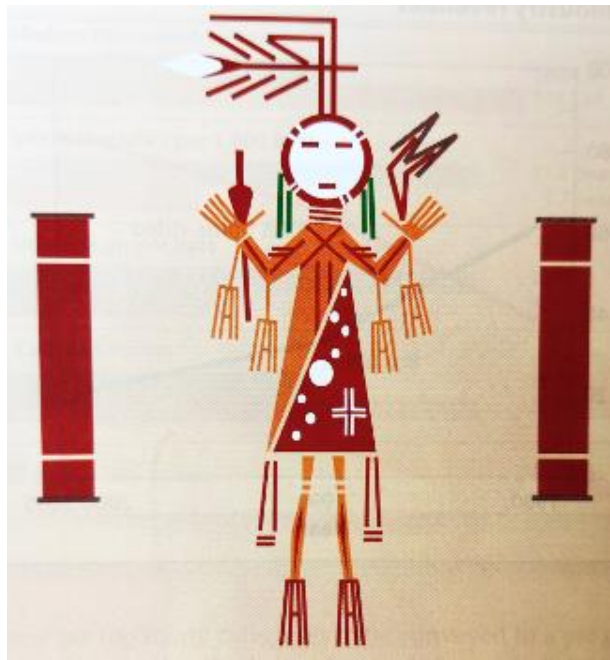
Finally, PowerPoint and other multimedia programs are excellent vehicles for incorporating photographs into a speech. You can use your own photographs or ones you have downloaded from the Web, and you can easily adjust the size and placement of the photos for maximum clarity and impact.



## 4. DRAWINGS

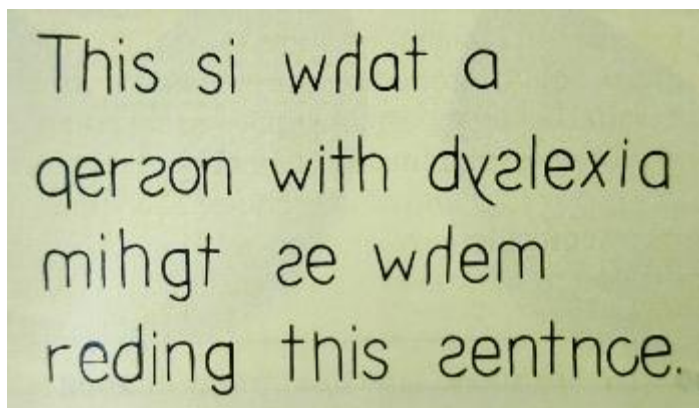
Diagrams, sketches, and other kinds of drawings are inexpensive to make and can be designed to illustrate your points exactly. This more than compensates for what they may lack in realism.

For example, Figure 1.1 is a drawing used by a student in a speech about Navajo sand-painting. The student wanted to show his audience what sand-painting looks like and to explain its symbolism and religious significance.



- **Figure 1.1**

Figure 1.2 shows a drawing used in a speech about the kinds of problems faced by people who have dyslexia. It allowed the speaker to translate complex ideas into visual terms the audience could grasp immediately.

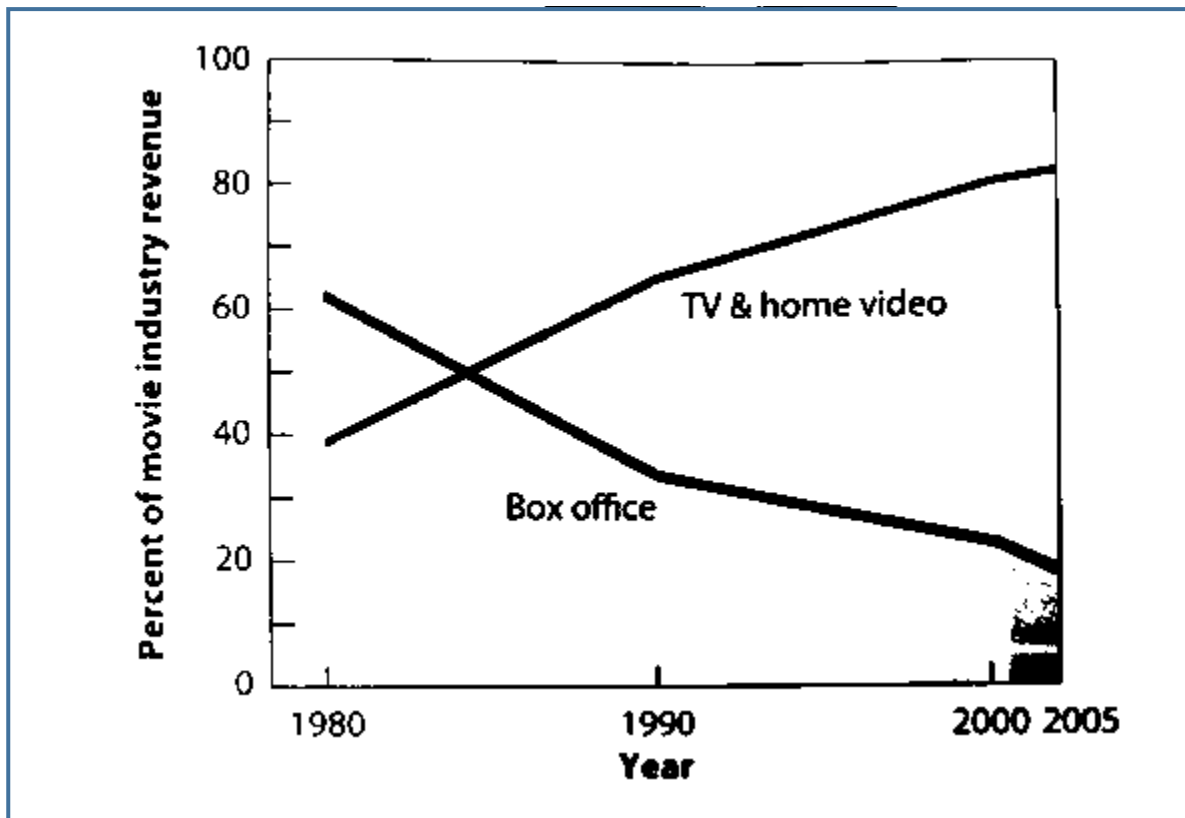


- **Figure 1.2**

## 5. GRAPHS

Audiences often have trouble grasping a complex series of numbers. You can ease their difficulty by using graphs to show statistical trends and patterns.

The most common type is the *line graph*. Figure 1.3 shows such a graph, used in a speech about the American movie industry.

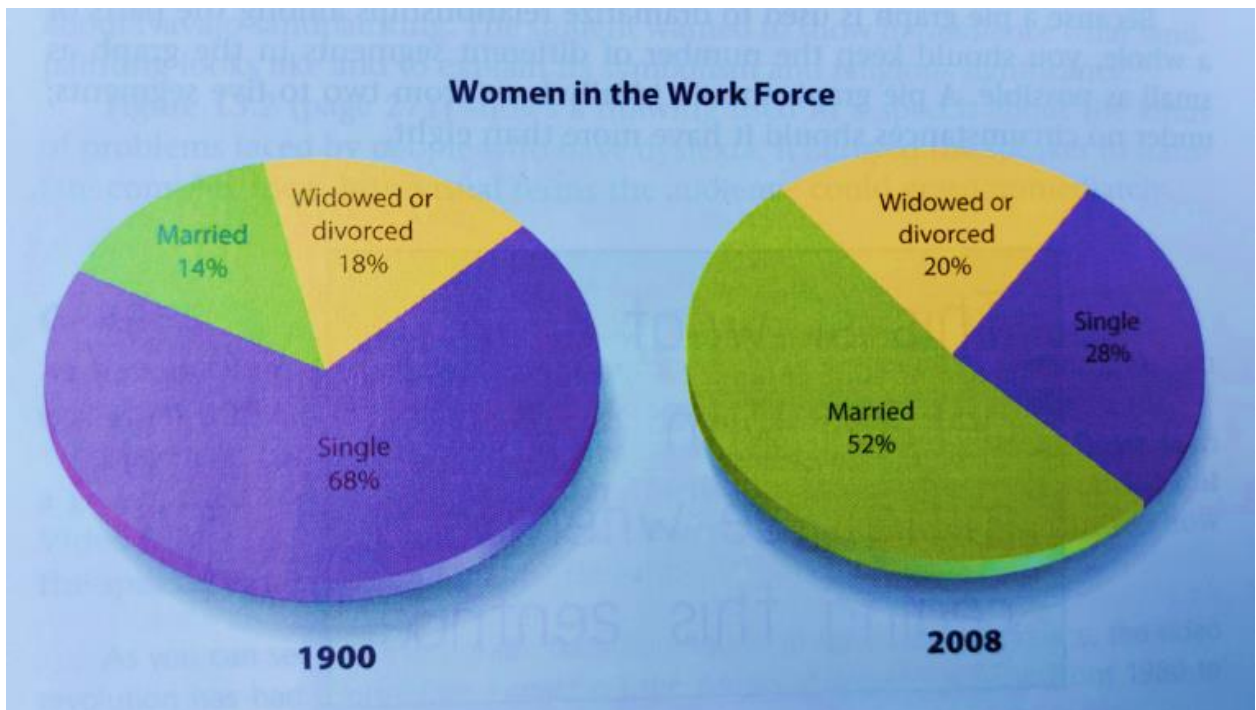


**Figure 1.3**

Explaining the graph, the speaker said:

*As you can see from this graph based on figures in 'Newsweek' magazine, the video revolution has had a profound impact on the American movie industry. From 1980 to 2005, the percent of movie revenues generated by box office receipts fell dramatically - from 61 percent to 21 percent. At the same time, the percent of movie industry revenues generated by DVD, VHS, and television more than doubled—from 39 percent in 1981 to 79 percent in 2005.*

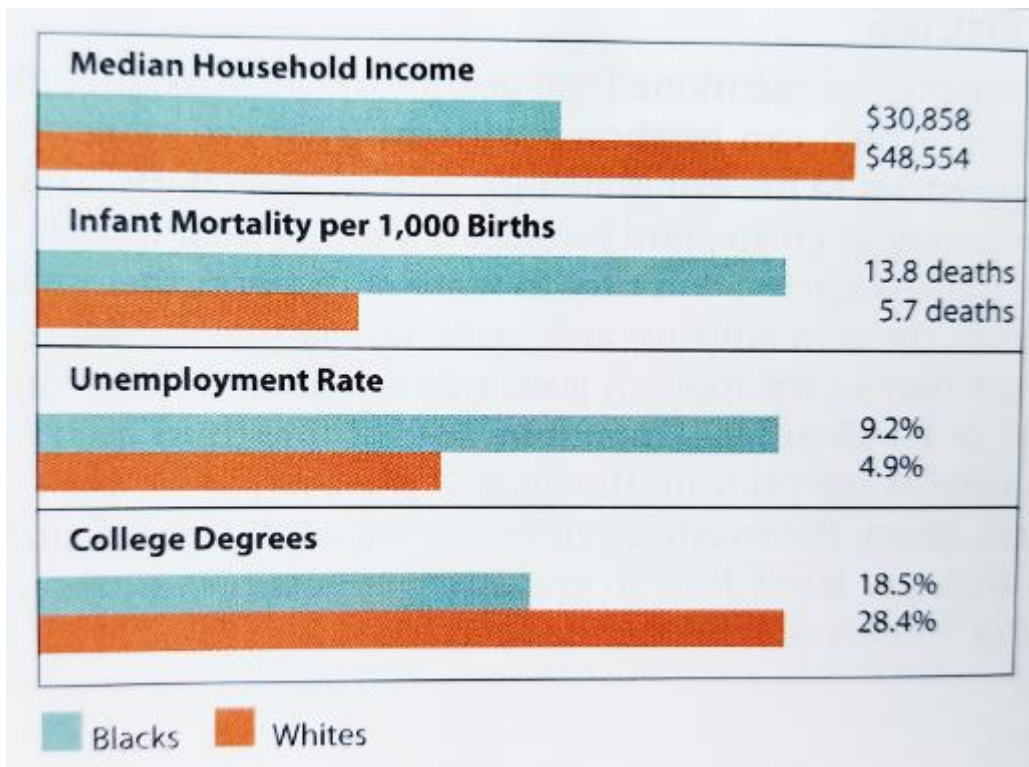
The *pie graph* is best suited for illustrating simple distribution patterns. Figure 1.4 shows how one speaker used a pie graph to help listeners visualize changes in marital status among working women in the past century. The graph on the left shows the percentages of working women who were single, married, and widowed or divorced in 1900. The graph on the right shows percentages for the same groups in 2008.



**Figure 1.4**

Because a pie graph is used to dramatize relationships among the parts of a whole, you should keep the number of different segments in the graph as small as possible. A pie graph should ideally have from two to five segments; under no circumstances should it have more than eight.

The *bar graph* is a particularly good way to show comparisons among two or more items. It also has the advantage of being easy to understand, even by people who have no background in reading graphs. Figure 1.5 is an example of a bar graph from a speech titled “The Politics of Race in America.”



**Figure 1.5**

It shows visually the relative standing of whites and blacks with respect to median household income, infant mortality, unemployment, and college education. By using a bar graph, the speaker made her points much more vividly than if she had just cited the numbers orally.

## **6. CHARTS**

Charts are particularly useful for summarizing large blocks of information. One student, in a speech titled “The United States: A Nation of Immigrants,” used a chart to show the leading regions of the world for U.S. immigrants (Figure 1.6). These are too many categories to be conveyed in a pie graph. By listing them on a chart, the speaker made it easier for listeners to keep the information straight.

Region of Birth	Percent of U.S Immigrants
Asia	36 percent
Mexico	14 percent
Europe	11 percent
Caribbean	11 percent
South America	10 percent
Africa	9 percent
Central America	5 percent
Other	4 percent

**Figure 1.6**

Charts are also valuable for showing the steps of a process. One speaker used several charts in a speech about survival techniques in the wilderness, including one outlining the steps in emergency treatment of snakebites. Another speaker used charts to help her listeners keep track of the steps involved in making cappuccino and other specialty coffee drinks. The biggest mistake made by beginning speakers when using a chart is to include too much information. As we will discuss later, visual aids should be clear, simple, and uncluttered. Lists on a chart should rarely exceed seven or eight items, with generous spacing between items. If you cannot fit everything on a single chart, make a second one.

## **7. TRANSPARENCIES**

Earlier in this chapter we mentioned the possibility of converting photographs to transparencies, which can be shown with an overhead projector. You can also use transparencies to present drawings, graphs, and charts. Transparencies are inexpensive, easy to create, and produce a strong visual image.

If you use transparencies, do not try to write or draw on them while you are speaking. Prepare them in advance and make sure any text is large enough to be seen from the back of the room. A

good rule is that all numbers and letters—whether typed or handwritten—should be at least one-third inch high (about four times as large as the print on this page).

In addition, check the overhead projector ahead of time to make sure it is working and that you know how to operate it. If possible, arrange to practise with a projector when you rehearse the speech.

## **8. VIDEO**

If you are talking about the impact caused by a low-speed automobile accident, what could be more effective than showing slow-motion video of crash tests? Or suppose you are explaining the different kinds of roller coasters found in amusement parks. Your best visual aid would be a video showing those coasters in action. The detail, immediacy, and vividness of video are hard to match. Now that it is readily available in digital formats—on DVDs, peer-to-peer networks, and Web sites like YouTube—it is easier than ever to incorporate into a speech.

Despite its advantages, however, adding video to a speech can cause more harm than good if it is not done carefully and expertly. First, make sure the clip is not too long. While a 30-second video can illustrate your ideas in a memorable way, anything much longer will distract attention from the speech itself. Second, make sure the video is cued to start exactly where you want it. Third, if necessary, edit the video to the precise length you need so it will blend smoothly into your speech. Fourth, beware of low-resolution video. This is particularly important in the case of YouTube clips, which may look fine on a computer but are blurry and distorted when projected on a large screen or monitor.

## **9. MULTIMEDIA PRESENTATIONS**

Multimedia presentations allow you to integrate a variety of visual aids—including charts, graphs, photographs, and video—in the same talk. Depending on the technological resources at your school, you may be able to give multimedia presentations in your speech class. If so, it will provide training for speeches outside the classroom—especially in business settings, where multimedia presentations are made every day. Microsoft PowerPoint is far and away the most widely used program for multimedia presentations.

## 10. THE SPEAKER

Sometimes you can use your own body as a visual aid—by illustrating how a conductor directs an orchestra, by revealing the secrets behind magic tricks, by showing how to perform sign language, and so forth. In addition to clarifying a speaker's ideas, doing some kind of demonstration helps keep the audience involved. It also can reduce a speaker's nervousness by providing an outlet for extra adrenaline.

Doing a demonstration well requires special practice to coordinate your actions with your words and to control the timing of your speech. For example, let us suppose the subject is yoga. After talking about the role of proper breathing in yoga, the speaker demonstrates three yoga poses. She then explains each pose, communicates directly with the audience, and maintains eye contact throughout her demonstration. Special care is required if you are demonstrating a process that takes longer to complete than the time allotted for your speech. If you plan to show a long process, you might borrow the techniques of television personalities such as Ming Tsai and Martha Stewart. They work through most of the steps in making a perfect marinated chicken or holiday decoration, but they have a second, finished chicken or decoration ready to show you at the last minute.

### **16.3 GUIDELINES FOR PREPARING VISUAL AIDS**

Whether you are creating visual aids by hand or designing them on a computer, there are six basic guidelines you should follow to make your aids clear and visually appealing. These guidelines apply whether you are speaking in or out of the classroom, at a business meeting or a political forum, to an audience of 20 or of 200.

<b>Checklist</b>		<b><i>Preparing Visual Aids</i></b>
<b>YES</b>	<b>NO</b>	
		1. Have I prepared my visual aids well in advance?
		2. Are my visual aids clear and easy to comprehend?
		3. Does each visual aid contain only the information needed to make my point?



		4. Are my visual aids large enough to be seen clearly by the entire audience?
		5. Do the colours on my visual aids work well together?
		6. Is there a clear contrast between the lettering and background on my charts, graphs, and drawings?
		7. Do I use line graphs, pie graphs, and bar graphs correctly to show statistical trends and patterns?
		8. Do I limit charts to no more than eight items?
		9. Do I use fonts that are easy to read?
		10. Do I use a limited number of fonts?

## **1. PREPARE VISUAL AIDS IN ADVANCE**

No matter what visual aids you plan to use, prepare them well before your speech is due. This has two advantages. First, it means you will have the time and resources to devise creative, attractive aids. Second, it means you can use them while practising your speech. Visual aids are effective only when they are integrated smoothly with the rest of the speech. If you lose your place, drop your aids, or otherwise stumble around when presenting them, you will distract your audience and shatter your concentration. You can avoid such disasters by preparing your visual aids well in advance.

## **2. KEEP VISUAL AIDS SIMPLE**

Visual aids should be simple, clear, and to the point. Limit each aid to a manageable amount of information, and beware of the tendency to go overboard when using programs such as PowerPoint. It is possible to create a graphic that displays two charts, a photograph, and ten lines of text in five different type-faces with 250 colours. But who would be able to read it?

The basic rule is to include in your visual aid only what you need to make your point. If you look back at the aids presented earlier in this chapter, you will see that all of them are clear and



uncluttered. They contain enough information to communicate the speaker's point, but not so much as to confuse or distract the audience.

### **3. MAKE SURE VISUAL AIDS ARE LARGE ENOUGH**

A visual aid is useless if no one can see it. Keep in mind the size of the room in which you will be speaking and make sure your aid is big enough to be seen easily by everyone. As you prepare the aid, check its visibility by moving to a point as far away from it as your most distant listener will be sitting. If you have trouble making out the words or drawings, your audience will too. By making sure your visual aid is large enough, you will avoid having to introduce it with the comment “I know some of you can't see this, but . . .”

If you are creating your visual aid by computer, remember that regular-size type (such as that in this book) is much too small for a visual aid—even for one that is enlarged with PowerPoint or an overhead projector. Most experts recommend printing all words and numbers in bold and using at least 36-point type for titles, 24-point type for subtitles, and 18-point type for other text.

What about using all capital letters? That might seem a great way to ensure that your print is large enough to be read easily. But research has shown that a long string of words in ALL CAPS is actually harder to read than is normal text. Reserve ALL CAPS for titles or for individual words that require special emphasis.

### **4. USE FONTS THAT ARE EASY TO READ**

Not all fonts are suitable for visual aids. For the most part, you should avoid decorative fonts such as those on the left in Figure 1.7. They are hard to read and can easily distract the attention of listeners. In contrast, the fonts on the right in Figure 1.7 are less exciting, but they are clear and easy to read. If you use fonts such as these, your visual aids will be audience-friendly.

Ineffective	More effective
<b>ALGERIAN</b>  <b>BAUHAUS 93</b>  <i>Brush Script MT</i>  CHILLER  <i>EDMONDSON SCRIPT</i>  <b>SNAP ITC</b>  <b>OLD ENGLISH TEXT</b>	ARIAL  BOOKMAN OLD STYLE  COURIER  CALIBRI  CAMBRIA  TAHOMA  TIMES NEW ROMAN

**Figure 1.7**

## 5. USE A LIMITED NUMBER OF FONTS

Some variety of fonts in a visual aid is appealing, but too much can be distracting—as in the aid on the left in Figure 1.8, which uses a different font for each line. Most experts recommend using no more than two fonts in a single visual aid—one for the title or major headings, another for subtitles or other text. Standard procedure is to use a block typeface for the title and a rounder typeface for subtitles and text—as in the aid on the right in Figure 1.8.

Ineffective	More effective
<p><b>MAJOR <del>CLASSES</del> OF WINE</b></p> <p>appetizer wines</p> <p><i>Table Wines</i></p> <p>Dessert <i>Wines</i></p> <p><i>Sparkling WINES</i></p>	<p><b>MAJOR CLASSES OF WINE</b></p> <p>Appetizer Wines</p> <p>Table Wines</p> <p>Dessert Wines</p> <p>Sparkling Wines</p>

**Figure 1.8**

## 6. USE COLOR EFFECTIVELY

Colour adds clout to a visual aid. When used effectively, it increases recognition by 78 percent and comprehension by 73 percent. The key words, of course, are “when used effectively.” Some colours do not work well together. Red and green are a tough combination for anyone to read, and they look the same to people who are colour-blind. Many shades of blue and green are too close to each other to be easily differentiated—as are orange and red, blue and purple.

It is also possible to have too many colours on a visual aid. In most circumstances, charts and graphs should be limited to a few colours that are used consistently and solely for functional reasons. You can use either dark print on a light background or light print on a dark background, but in either case make sure there is enough contrast between the background and the text so listeners can see everything clearly.

You can also use colour to highlight key points in a visual aid. One student, in a speech about noise pollution, used a chart to summarize the sound levels of everyday noise and to indicate their potential danger for hearing loss as seen in Figure 1.9. Notice how he put sounds that are definitely harmful to hearing in red, sounds that may cause hearing loss in blue, and sounds that are loud but safe in green. These colours reinforced the speaker's ideas and made his chart easier to read.

IMPACT ON HEARING	DECIBEL LEVEL	TYPE OF NOISE
Harmful to hearing	140	Firecracker
	130	Jackhammer
	120	Jet engine
Risk hearing loss	110	Rock Concert
	100	Chain Saw
	90	Motorcycle
Loud but safe	80	Alarm Clock
	70	Busy Traffic
	60	Air Conditioner

**Figure 1.9**

No matter how well designed your visual aids may be, they will be of little value unless you display them properly, discuss them clearly, and integrate them effectively with the rest of your presentation. Here are seven guidelines that will help you get the maximum impact out of your visual aids.

## **7. AVOID USING THE CHALKBOARD**

At first thought, using the chalkboard or whiteboard in your classroom to present visual aids seems like a splendid idea. Usually, however, it is not. You have too much to do during a speech to worry about drawing or writing legibly on the board. Even if your visual aid is put on the board ahead of time, it will not be as vivid or as neat as one composed on poster board, a transparency, or a PowerPoint slide.

## **8. DISPLAY VISUAL AIDS WHERE LISTENERS CAN SEE THEM**

Check the speech room ahead of time to decide exactly where you will display your visual aids. If you are using poster board, make sure it is sturdy enough to be displayed without curling up or falling over. Another choice is foamcore, a thin sheet of styrofoam with graphics-quality paper on both sides.

If you are displaying an object or a model, be sure to place it where it can be seen easily by everyone in the room. If necessary, hold up the object or model while you are discussing it.

Once you have set the aid in the best location, don't undo all your preparation by standing where you block the audience's view of the aid. Stand to one side of the aid, and point with the arm nearest to it. If possible, use a pencil, a ruler, or some other pointer. This will allow you to stand farther away from the visual aid, thereby reducing the likelihood that you will obstruct the view.

## **10. AVOID PASSING VISUAL AIDS AMONG THE AUDIENCE**

Once visual aids get into the hands of your listeners, you are in trouble. At least three people will be paying more attention to the aid than to you—the person who has just had it, the person who has it now, and the person waiting to get it next. By the time the visual aid moves on, all three may have lost track of what you are saying.

Nor do you solve this problem by preparing a handout for every member of the audience. They are likely to spend a good part of the speech looking over the handout at their own pace, rather than listening to you. Although handouts can be valuable, they usually just create competition for beginning speakers.

Every once in a while, of course, you will want listeners to have copies of some material to take home. When such a situation arises, keep the copies until after you've finished talking and distribute them at the end. Keeping control of your visual aids is essential to keeping control of your speech.

## 11. DISPLAY VISUAL AIDS ONLY WHILE DISCUSSING THEM

Just as circulating visual aids distracts attention, so does displaying them throughout a speech. If you are using an object or a model, keep it out of sight until you are ready to discuss it. When you finish your discussion, place the object or model back out of sight.

<b>Checklist</b>		<b><i>Presenting Visual Aids</i></b>
<b>YES</b>	<b>NO</b>	
		1. Can I present my visual aids without writing or drawing on the chalkboard?
		2. Have I checked the speech room to decide where I can display my visual aids most effectively?
		3. Have I practised presenting my visual aids so they will be clearly visible to everyone in the audience?
		4. Have I practised setting up and taking down my visual aids so I can do both smoothly during the speech?
		5. Have I practised keeping eye contact with my audience while presenting my visual aids?
		6. Have I practised explaining my visual aids clearly and concisely in terms my audience will understand?
		7. If I am using handouts, have I planned to distribute them after the speech rather than during it?
		8. Have I double checked all equipment to make sure it works properly?
		9. Have I rehearsed my speech with the equipment I will use during the final presentation?

The same is true of charts, graphs, drawings, or photographs prepared on poster board. If you are using an easel, put a blank sheet of poster board in front of the sheet with the visual aid. When the time comes, remove the blank sheet to show the aid. When you are finished with the aid, remove it from the easel or cover it again. If you are using a multimedia program, you can achieve the same effect by projecting a blank slide when you are not discussing a visual aid.

Regardless of the kind of aid employed or the technology used to present it, the principle remains the same: Display the aid only while you are discussing it.

## **12. TALK TO YOUR AUDIENCE, NOT TO YOUR VISUAL AID**

When explaining a visual aid, it is easy to break eye contact with your audience and speak to the aid. Of course, your listeners are looking primarily at the aid, and you will need to glance at it periodically as you talk. But if you keep your eyes fixed on the visual aid, you may lose your audience. By keeping eye contact with your listeners, you will also pick up feedback about how the visual aid and your explanation of it are coming across.

## **13. EXPLAIN VISUAL AIDS CLEARLY AND CONCISELY**

Visual aids don't explain themselves. Like statistics, they need to be translated and related to the audience. For example, Figure 2.0 is an excellent visual aid, but do you know what it represents? You may if you suffer from migraine headaches, since it shows the different regions of pain experienced during a cluster migraine attack. But even then, the full meaning of the drawing may not be clear until it is explained to you.



**Figure 2.0**

A visual aid can be of enormous benefit—but only if the viewer knows what to look for and why. Unfortunately, beginning speakers often rush over their visual aids without explaining them clearly and concisely. Be sure to adapt your visual aids to the audience. Don't just say, "As you can see ..." and then pass quickly over the aid. Tell listeners what the aid means. Describe its major features. Spell out the meaning of charts and graphs. Interpret statistics and percentages. Remember, a visual aid is only as useful as the explanation that goes with it.

The speaker who used the diagram of the migraine headache discussed above did an excellent job explaining how each colour on the drawing corresponds with an area of intense pain suffered during a cluster migraine. Having used the drawing during her practice sessions, she was able to integrate it into the speech smoothly and skilfully—and to maintain eye contact with her listeners throughout her discussion of it. You should strive to do the same when you present visual aids in your speeches.

## **14. PRACTISE WITH YOUR VISUAL AIDS**

This Unit has mentioned several times the need to practise with visual aids, but the point bears repeating. You do not want to suffer through an experience like the one that follows:

*Several years ago, a young engineer came up with a cutting-edge design for a new machine. He then needed to explain the machine to his supervisors and convince them it was a worthwhile investment. He was told to plan his speech carefully, to prepare slides and other visual aids, and to practise in the conference room, using its complex lectern and projection system.*

*Unfortunately, although he had done a brilliant job designing the machine, the engineer failed to plan his presentation with similar care. His worst mistake was not practising with the equipment he now needed to operate. When he dimmed the lights, he could not read his text.*

*When the first slide came on, it wasn't his but belonged to a previous speaker. When he reached the first correct slide, the type was too small for anyone past the first row to see.*

*Unable to turn on the light-arrow indicator to point out the line he was talking about, he walked away from the lectern to point things out directly on the screen. But he left the microphone behind, so people in the back rows could neither see nor hear.*



*When a slide of his design appeared, he was too close to see the critical parts. Since he couldn't check his text because of the darkness, he lost track of what he was supposed to say. Reaching for a steel-tipped pointer because he could not operate the optical one, he managed to punch a hole through the screen.*

*In desperation, he abandoned his slides, turned up the lights, and raced through the rest of his speech so fast that he was almost unintelligible. Finally, in embarrassment for both himself and the audience, he sat down.*

This sounds like a routine from *Saturday Night Live*, but it is a true story. You can avoid such a series of mishaps if you practise with the visual aids you have chosen. Rehearse with your equipment to be sure you can present your aids with a minimum of fuss. Run through the entire speech several times, practising how you will show the aids, the gestures you will make, and the timing of each move. In using visual aids, as in other aspects of speechmaking, there is no substitute for preparation.

## **16.4 ACTIVITIES**

### **Exercise 1**

After reading this Unit, you should be able to answer the following questions:

1. What are the major advantages of using visual aids in your speeches?
2. What kinds of visual aids might you use in a speech?
3. What guidelines are given in the chapter for preparing visual aids?
4. What guidelines are given in the chapter for presenting visual aids?

### **Exercise 2**

1. Watch a how-to television program (a cooking or gardening show, for example) or the weather portion of a local newscast. Notice how the speaker uses visual aids to help communicate the message. What kinds of visual aids are used? How do they enhance the clarity, interest, and retainability of the speaker's message? What would the speaker have to do to communicate the message effectively without visual aids?

2. Consider how you might use visual aids to explain each of the following:

- a. How to perform the Heimlich manoeuvre to help a choking victim.
- b. The proportion of the electorate that votes in major national elections in the United States, France, Germany, England, and Japan, respectively.
- c. Where to obtain information about student loans.
- d. The wing patterns of various species of butterflies.
- e. The increase in the amount of money spent by Americans on health care since 1985.
- f. How to change a bicycle tire.
- g. The basic equipment and techniques of rock climbing.

### **Exercise 3**

Plan to use visual aids in at least one of your classroom speeches. Be creative in devising your aids, and be sure to follow the guidelines discussed in this Unit for using them. After the speech, analyse how effectively you employed your visual aids, what you learned about the use of visual aids from your experience, and what changes you would make in using visual aids if you were to deliver the speech again.

### **Exercise 4**

As a veterinarian and owner of a small-animal practice, you work closely with your local humane society to help control a growing population of unwanted dogs and cats. You and your staff devote many hours annually in free and reduced-cost medical services to animals adopted from the society. Now you have been asked to speak to the city council in support of legislation proposed by the society for stronger enforcement of animal licensing and leash laws.

In your speech, you plan to include statistics that (1) compare estimates of the city's dog population with the number of licenses issued during the past five years and (2) show the small number of citations given by local law enforcement for unleashed pets during the same period of time. Knowing from your college public speaking class how valuable visual aids can be in presenting statistics, you decide to illustrate one set of statistics with a chart and the other with a graph. For which set of statistics will a chart be more appropriate? For which set will a graph be more appropriate? Of the three kinds of graphs discussed in this chapter (bar, line, pie), which will work best for your statistics and why?

# UNIT 17

## DEVELOPING CONFIDENCE

---

### UNIT STRUCTURE

- 17.0 Introduction
- 17.1 Unit Objectives
- 17.2 Developing Confidence
- 17.3 Nervousness is Normal
- 17.4 Dealing with Nervousness
- 17.5 Activities

### **17.0 INTRODUCTION**

The number one reason many public speakers lack confidence when stepping on stage is because they are focused on whether or not they will somehow mess up. In fact you must keep in mind that most nervousness is not visible to the audience. Having confidence comes from positive thinking and visualisation and how you could help your audience and cater to their needs and solve their problems. A confident speaker knows the audience members see him as an authority and want him to be successful. His success ultimately means their success.

### **17.1 UNIT OBJECTIVES**

By the end of this Unit, you should be able to:

- Show awareness of the importance of developing confidence.
- Understand that nervousness is normal.
- Explain ways in which one can cope with nervousness.

## **17.2 DEVELOPING CONFIDENCE**

One of the major concerns of students in any speech class is stage fright. We may as well face the issue squarely. Many people who converse easily in all kinds of everyday situations become frightened at the idea of standing up before a group to make a speech.

If you are worried about stage fright, you may feel better knowing that you are not alone. A 2001 Gallup Poll asked Americans to list their greatest fears. Forty percent identified speaking before a group as their top fear, exceeded only by the 51 percent who said they were afraid of snakes. A 2005 survey produced similar results, with 42 percent of respondents being terrified by the prospect of speaking in public. In comparison, only 28 percent said they were afraid of dying.

In a different study, researchers concentrated on social situations and, again, asked their subjects to list their greatest fears. Here is how they answered:

<b>Greatest Fear</b>	<b>Percent Naming</b>
A party with strangers	74
Giving a speech	70
Asked personal questions in public	65
Meeting a date's parents	59
First day on a new job	59
Victim of a practical joke	56
Talking with someone in authority	53
Job interview	46

Again, speechmaking ranks near the top in provoking anxiety.

## **17.3 NERVOUSNESS IS NORMAL**

If you feel nervous about giving a speech, you are in very good company. Some of the greatest public speakers in history have suffered from stage fright, including Abraham Lincoln, Margaret Sanger, and Winston Churchill. The famous Roman orator Cicero said: “I turn pale at the outset of a speech and quake in every limb and in my soul.” Oprah Winfrey, Conan O'Brien and Jay Leno all report being anxious about speaking in public. Early in his career, Leonardo DiCaprio was so nervous about giving an acceptance speech that he hoped he would not win the Academy Award for which he had been nominated. Eighty-one percent of business executives say public speaking is the most nerve-wracking experience they face. What comedian Jerry Seinfeld said in jest sometimes seems literally true: “Given a choice, at a funeral most of us would rather be the one in the coffin than the one giving the eulogy.”

Actually most people tend to be anxious before doing something important in public. Actors are nervous before a play, politicians are nervous before a campaign speech, athletes are nervous before a big game. The ones who succeed have learned to use their nervousness to their advantage. Listen to American gymnast Shawn Johnson speaking after her balance beam routine in the women's apparatus finals at the 2008 Olympic Games in Beijing: “I was so nervous I couldn't get anything right in warm ups. But wanted to do my best and end on a good note.” Putting her butterflies to good use, Johnson ended on a good note, indeed, by scoring 16.225 points to win the gold medal.

Much the same thing happens in speechmaking. Most experienced speakers have stage fright before taking the floor, but their nervousness is a healthy sign that they are getting “psyched up” for a good effort. Novelist and lecturer I. A. R. Wylie explains, “Now after many years of practice I am, I suppose, really, a ‘practised speaker’. But I rarely rise to my feet without a throat constricted with terror and a furiously thumping heart. When, for some reason, I *am* cool and self-assured, the speech is always a failure?”

In other words, it is perfectly normal—even desirable—to be nervous at the start of a speech. Your body is responding as it would to any stressful situation - by producing extra *adrenaline*. This sudden shot of adrenaline is what makes your heart race, your hands shake, your knees knock, and your skin perspire. Every public speaker experiences all these reactions to some

extent. The question is: How can you control your nervousness and make work for you rather than against you?

## **17.4 DEALING WITH NERVOUSNESS**

Rather than trying to eliminate every trace of stage fright, you should aim at transforming it from a negative force into what one expert calls *positive nervousness* – “a zesty, enthusiastic, lively feeling with a slight edge to it...It’s still nervousness, but it feels different. You’re no longer victimized by it; instead, you’re vitalized by it. You’re in control of it.”

Don’t think of yourself as having stage fright. Instead, think of it as “stage excitement” or “stage enthusiasm.” It can help you get focused and energised in the same way that it helps athletes, musicians, and others get primed for a game or a concert. Think of it as a normal part of giving a successful speech.

Here are six time-tested ways you can turn your nervousness from a negative force into a positive one.

### **1. Acquire Speaking Experience**

You have already taken the first step. You are enrolled in a public speaking course, where you will learn about speechmaking and gain speaking experience. Think back to your first day at kindergarten, your first date, your first day at a new job. You were probably nervous in each situation because you were facing something new and unknown. Once you became accustomed to the situation, it was no longer threatening. So it is with public speaking. For most students, the biggest part of stage fright is fear of the unknown. The more you learn about public speaking and the more speeches you give, the less threatening speechmaking will become.

Of course, the road to confidence will sometimes be bumpy. Learning to give a speech is not much different from learning any other skill- it proceeds by trial and error. The purpose of your speech class is to shorten the process, to minimise the errors, to give you a nonthreatening arena – a sort of laboratory – in which to undertake the “trial”.

Your teacher recognises that you are a novice and is trained to give the kind of guidance you need to get started. In your fellow students you have a highly sympathetic audience who will

provide valuable feedback to help you improve your speaking skills. As the class goes on, your fears about public speaking will gradually recede until they are replaced by only a healthy nervousness before you rise to speak.

## **2. Prepare, Prepare, Prepare**

Another key to gaining confidence is to pick speech topics you truly care about- and then to prepare your speeches so thoroughly that you cannot help but be successful. Here's how one student combined enthusiasm for his topic with thorough preparation to score a triumph in speech class:

*Jesse Young was concerned about taking a speech class. Not having any experience as a public speaker, he got butterflies in his stomach just thinking about talking in front of an audience. But when the time came for Jesse's first speech, he was determined to make it a success.*

*Jesse chose Habitat for Humanity as the topic for his speech. He had been a volunteer for the past three years, and he believed deeply in the organisation and its mission. The purpose of his speech was to explain the origins, philosophy, and activities of Habitat for Humanity.*

*As Jesse spoke, it became clear that he was enthusiastic about his subject and genuinely wanted his classmates to share his enthusiasm. Because he was intent on communicating with his audience, he forgot to be nervous. He spoke clearly, fluently, and dynamically. Soon the entire class was engrossed in his speech.*

*Afterward Jesse admitted that he had surprised even himself. "It was amazing," he said. "Once I passed the first minute or so, all I thought about were those people out there listening. I could tell that I was really getting through to them."*

How much time should you devote to preparing your speeches? A standard rule of thumb is that each minute of speaking time requires one to two hours of preparation time more, depending on the amount of research needed for the speech. This may seem like a lot of time, but the rewards are well worth it. One professional speech consultant estimates that proper preparation can reduce stage fright by up to 75 percent.

If you follow the techniques suggested by your teacher, you will stand up for every speech fully prepared. Imagine that the day for your first speech has arrived. You have studied your audience

and selected a topic you know will interest them. You have researched the speech thoroughly and practised it several times until it feels absolutely comfortable. You have even tried it out before two or three trusted friends. How can you help but be confident of success?

### 3. Think Positively

Confidence is mostly the well-known power of positive thinking. If you think you can do it, you usually can. On the other hand, if you predict disaster and doom, that is almost always what you will get. This is especially true when it comes to public speaking. Speakers who think negatively about themselves and the speech experience are much more likely to be overcome by stage fright than are speakers who think positively. Here are some ways you can transform negative thoughts into positive ones as you work on your speeches:

Negative Thought	Positive Thought
I wish I didn't have to give this speech.	This speech is a chance for me to share my ideas and gain experience as a speaker.
I'm not a great public speaker.	No one's perfect, but I'm getting better with each speech I give.
I'm always nervous when I give a speech.	Everyone's nervous. If other people can handle it, I can too.
No one will be interested in what I have to say.	I have a good topic and I'm fully prepared. Of course they'll be interested.

Many psychologists believe that the ratio of positive to negative thoughts in regard to stressful activities such as speechmaking should be at least five to one. That is, for each negative thought, you should counter with a minimum of five positive ones. Doing so will not make your nerves go away completely, but it will help keep them under control so you can concentrate on communicating your ideas rather than on brooding about your fears and anxieties.



#### **4. Use the Power of Visualization**

Visualization is closely related to positive thinking. It is used by athletes, musicians, actors, speakers, and others to enhance their performance in stressful situations. How does it work? Listen to long-distance runner Vicki Huber:

*Right before a big race, I'll picture myself running, and I will try and put all of the other competitors in the race into my mind. Then I will try and imagine every possible situation I might find myself in . . . behind someone, being boxed in, pushed, shoved or cajoled, different positions on the track, laps to go, and, of course, the final stretch. And I always picture myself winning the race, no matter what happens during the event.*

Of course, Huber doesn't win every race she runs, but research has shown that the kind of mental imaging she describes can significantly increase athletic performance. It has also shown that visualization can help speakers control their stage fright.

The key to visualization is creating a vivid mental blueprint in which you see yourself succeeding in your speech. Picture yourself in your classroom rising to speak. See yourself at the lectern, poised and self-assured, making eye contact with your audience and delivering your introduction in a firm, clear voice. Feel your confidence growing as your listeners get more and more caught up in what you are saying. Imagine your sense of achievement as you conclude the speech knowing you have done your very best.

As you create these images in your mind's eye, be realistic but stay focused on the positive aspects of your speech. Don't allow negative images to eclipse the positive ones. Acknowledge your nervousness, but picture yourself over-coming it to give a vibrant, articulate presentation. If one part of the speech always seems to give you trouble, visualize yourself getting through it without any hitches. And be specific. The more lucid your mental pictures, the more successful you are likely to be.

As with your physical rehearsal of the speech, this kind of mental rehearsal of the speech should be repeated several times in the days before you speak. It doesn't guarantee that every speech will turn out exactly the way you envision it—and it certainly is no substitute for thorough preparation. But used in conjunction with the other methods of combating stage fright, it is a proven way to help control your nerves and to craft a successful presentation.

## **5. Know That Most Nervousness Is Not Visible**

Many novice speakers are worried about appearing nervous to the audience. It's hard to speak with poise and assurance if you think you look tense and insecure. One of the most valuable lessons you will learn as your speech class proceeds is that only a fraction of the turmoil you feel inside is visible on the outside. "Your nervous system may be giving you a thousand shocks," says one experienced speaker, "but the viewer can see only a few of them." Even though your palms are sweating and your heart is pounding, your listeners probably won't realise how tense you are—especially if you do your best to act cool and confident on the outside. Most of the time when students confess after a speech, "I was so nervous I thought I was going to die," their classmates are surprised. To them the speaker looked calm and assured.

Knowing this should make it easier for you to face your listeners with confidence. As one student stated after watching a videotape of her first classroom speech, "I was amazed at how calm I looked. I assumed everyone would be able to see how scared I was, but now that I know they can't, I won't be nearly so nervous in the future. It really helps to know that you look in control even though you may not feel that way."

## **6. Don't Expect Perfection**

It may also help to know that there is no such thing as a perfect speech. At some point in every presentation, every speaker says or does something that does not come across exactly as he or she had planned. Fortunately, such moments are usually not evident to the audience. Why? Because the audience does not know what the speaker *plans* to say. It hears only what the speaker *does* say. If you momentarily lose your place, reverse the order of a couple statements, or forget to pause at a certain spot, no one need be the wiser. When such moments occur, just proceed as if nothing happened.

One of the biggest reasons people are concerned about making a mistake in a speech is that they view speechmaking as a performance rather than an act of communication. They feel the audience is judging them against a scale of absolute perfection in which every misstated word or awkward gesture will count against them. But speech audiences are not like judges in a violin recital or an ice-skating contest. They are not looking for a virtuoso performance, but for a well-

thought-out address that communicates the speaker's ideas clearly and directly. Sometimes an error or two can actually enhance a speaker's appeal by making her or him seem more human.

As you work on your speeches, make sure you prepare thoroughly and do all you can to get your message across to your listeners. But don't panic about being perfect or about what will happen if you make a mistake. Once you free your mind of these burdens, you will find it much easier to approach speeches with confidence and even with enthusiasm.

Besides stressing the six points just discussed, your teacher will probably give you several tips for dealing with nervousness in your first speeches. They may include:

- Be at your best physically and mentally. It's not a good idea to stay up until 2:00 A.M. partying with friends or cramming for an exam the night before your speech. A good night's sleep will serve you better.
- As you are waiting to speak, quietly tighten and relax your leg muscles, or squeeze your hands together and then release them. Such actions help reduce tension by providing an outlet for your extra adrenaline.
- Take a couple slow, deep breaths before you start to speak. Most people, when they are tense, take short shallow breaths which only reinforce their anxiety. Deep breathing breaks this cycle of tension and helps calm your nerves.
- Work especially hard on your introduction. Research has shown that a speaker's anxiety level begins to drop significantly after the first 30 to 60 seconds of a presentation. Once you get through the introduction, you should find smoother sailing the rest of the way.
- Make eye contact with members of your audience. Remember that they are individual people, not a blur of faces. And they are your friends.
- Concentrate on communicating with your audience rather than on worrying about your stage fright. If you get caught up in your speech, your audience will too.
- Use visual aids. They create interest, draw attention away from you, and make you feel less self-conscious.

If you are like most students, you will find your speech class to be a very positive experience. As one student wrote on her course evaluation at the end of the class:

*I was really dreading this class. The idea of giving all those speeches scared me half to death. But I'm glad now that I stuck with it. It's a small class, and I got to know a lot of the students. Besides, this is one class in which I got to express my ideas, instead of spending the whole time listening to the teacher talk. I even came to enjoy giving the speeches. I could tell at times that the audience was really with me, and that's a great feeling.*

Over the years thousands of students have developed confidence in their speechmaking abilities. As your confidence grows, you will be better able to stand before other people and tell them what you think and feel and know—and to make them think and feel and know those same things. The best part about confidence is that it nurtures itself. After you score your first triumph, you will be that much more confident the next time. And as you become a more confident public speaker, you will likely become more confident in other areas of your life as well.

## **17.5 ACTIVITIES**

### **Speaking with Confidence**

<b>YES</b>	<b>NO</b>	
		1. Am I enthusiastic about my speech topic?
		2. Have I thoroughly developed the content of my speech?
		3. Have I worked on the introduction so my speech will get off to a good start?
		4. Have I worked on the conclusion so my speech will end on a strong note?
		5. Have I rehearsed my speech orally until I am confident about its delivery?
		6. Have I worked on turning negative thoughts about my speech into positive ones?
		7. Do I realize that nervousness is normal, even among experienced speakers?
		8. Do I understand that most nervousness is not visible to the audience?

		9. Am I focused on communicating with my audience, rather than on worrying about my nerves?
		10. Have I visualized myself speaking confidently and getting a positive response from the audience?