



THE COMPASS

Route to Academic Speaking

*Canan Duzan
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Canan Duzan & Evrim Yalçın

The Aim of the Book

This book is designed with the ultimate aim of equipping EAP students with the essential speaking skills they need to cope with the demands of the English language as medium of instruction. The aim of the book is to provide students with an array of tasks to improve their speaking skills in an academic context through different types of presentations and speaking tasks.

One of the biggest novelties the book offers to contribute the canon is the use of authentic podcasts as listening materials, which we believe to have a great impact on the improvement of both listening skills and the language use of students by providing a unique model of real spoken English as opposed to the traditional listening materials tailored to students' language proficiency.

The book is designed and written with an integrated skills approach, where all four skills of speaking, listening, reading and writing are integrated into each thematic unit. Since the aim of the book is mainly to improve the speaking skills of the students, the remaining three skills are weaved together with speaking, listening or reading materials and writing assignments either to foster or to accompany the speaking or presentation tasks.

Each unit in the book revolves around one single theme which is explored from different perspectives as the unit progresses with reading, listening and speaking tasks. The diversity of student profiles, the variety of their interests and needs, and the dynamics of a language classroom are the primary reasons behind the rationale for choosing the themes of this book, making them equally appealing to learners of all disciplines.

The tasks and texts build upon each other both thematically and skillswise, and each unit ends with a major presentation assignment where students are expected to display their understanding and command of the theme and the skills focused on in the relevant unit.

To this end, the book is designed around the following sections:

Reading and Listening sections at the beginning of each unit serve as springboard to provide the context and the language for the speaking tasks to help students generate ideas to participate in the speaking tasks such as debates, discussions, impromptu presentations, role plays and oral synthesis tasks.

Talk About It section introduces the speaking tasks to initiate discussions related to the themes explored in the reading and listening sections.

Going One Step Further section engages students in various major speaking tasks such as role play, mini presentations, debates and discussions by bringing in different dimensions of the theme of the unit.

Speaking Help section provides the necessary language students need to complete the speaking tasks in the unit.

Sound of English section explores various aspects of English pronunciation, intonation and stress, providing both input and practice.

Presentation Skills section offers input and practice to equip the students with the skills they need for the presentation they will be giving as the end product of each unit.

Putting It All Together section is designed as a culminating task where students are expected to give a presentation either individually or in groups by demonstrating skills covered and practiced in each unit. These tasks are presentations which display increasing complexity in terms of the requirements for content, organization, timing, research and presentation skills students are expected to utilize.

The Compass: Route to Academic Speaking is a course book which incorporates the many new instructional approaches, strategies and ideas in the field of English Language Teaching into a coherent and carefully designed syllabus to help university students master academic skills in a variety of contexts and institutions.

We hope both students and teachers will enjoy using *The Compass: Route to Academic Speaking*.

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UNIT 1

UNIT MAP

Language Skills	Presentation Skills					
<ul style="list-style-type: none">■ Listening for specific information■ Listening for the main idea■ Reading for the main idea■ Making connections between ideas■ Reflecting on an idea■ Evaluating different viewpoints■ Identifying different opinions■ Making inferences■ Expressing an opinion■ Pronunciation of silent letters	<p>Building Presentation Confidence</p> <ul style="list-style-type: none">■ Overcoming Speech Anxiety■ Preparing Effective Note Cards <p>Delivery</p> <table><thead><tr><th>Physical Delivery</th><th>Vocal Delivery</th></tr></thead><tbody><tr><td><ul style="list-style-type: none">■ Appearance■ Eye-contact■ Facial Expressions■ Gestures■ Posture■ Movement</td><td><ul style="list-style-type: none">■ Voice■ Volume■ Vocal Variety■ Pace & Fluency■ Pausing</td></tr></tbody></table>	Physical Delivery	Vocal Delivery	<ul style="list-style-type: none">■ Appearance■ Eye-contact■ Facial Expressions■ Gestures■ Posture■ Movement	<ul style="list-style-type: none">■ Voice■ Volume■ Vocal Variety■ Pace & Fluency■ Pausing	
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Putting It All Together

GIVING A DEMONSTRATION / HOW TO SPEECH



GETTING STARTED: Fact or Myth?

Below you will find some statements about human memory.

Go over the statements with your partner and decide whether you think they are myths or facts.

Statements	myth	fact
1. Memory decays over time.		
2. It is possible to produce everlasting memories.		
3. We tend to remember pleasant memories more than unpleasant memories.		
4. A good night's sleep may improve your memory.		
5. Scent can be a powerful memory trigger.		
6. The more you repeat, the better you remember.		
7. It is possible to erase memories.		
8. New brain connections are created every time you form a memory.		
9. Memory is formed by associations, so creating associations will help you remember better.		
10. Women's brains have a better design to recall memories.		

Follow up Questions

1. Which of the facts you have discovered about memory surprised you most?
2. Is a good memory a curse or a blessing?
3. What do you think would happen if one fails to forget?
4. Do you agree with the following quotation?

“Happiness is nothing more than good health and a bad memory.”

Albert Schweitzer



READING: Erasing Painful Memories

Although most of us think that a good memory is a gift, remembering every single thing one lives can in fact be very painful. Below you will find such a case from Macbeth, one of Shakespeare's greatest tragedies. Read the brief explanation below and answer the questions that follow.

Getting Ready to Read

Lady Macbeth, Shakespeare's most evil feminine creation, gets her husband to commit a series of murders to become the queen of Scotland. After a series of murders, however, unable to cope with the weight of her guilty conscience; she is struck with visual hallucinations, morbid fears and a deep grief. In desperation, Macbeth asks a doctor to cure Lady Macbeth with the following words:

Canst thou not minister to a mind diseas'd,
Pluck* from the memory a rooted sorrow,
Raze out* the written troubles of the brain,
And with some sweet oblivious* antidote
Cleanse the stuff'd bosom of that perilous* stuff
Which weighs upon the heart?"

Act V, Scene 3

Glossary

- * **pluck:** to pull with sudden force
- * **raze out:** to erase
- * **oblivious:** forgetful.
- * **perilous:** dangerous

1. What type of a treatment is Macbeth asking for?
2. What can you infer about the relationship between memory and conscience from Macbeth's speech?

Recalling our past is a part of the human condition. But what if that reality changed? What if people – 400 years after Shakespeare asked – could take a pill to purposefully dim or even erase their most painful and unwanted memories? Though it may sound a far-fetched fantasy, we may very soon see that doctors have the antidote Macbeth is asking for.

Below is a news article discussing the issue. Read the article and answer the questions that follow to prepare for the discussion.

Scientists Developing Memory-Erasing Drug

David Gutierrez
May 15 2009



Kate Winslet and Jim Carrey starred in *Eternal Sunshine of the Spotless Mind* (2004) which saw the couple use a technique to erase the painful memories of each other.

Scientists have renewed the controversy over the bounds to which psychiatric drugs should be allowed to go, with research into a drug designed to erase unpleasant memories.

"Removing bad memories is not like removing a wart or a mole," said medical ethics lecturer Daniel Sokol of St. George's, University of London. "It will change our personal identity, since who we are is linked to our memories. It may perhaps be beneficial in some cases, but before eradicating memories, we must reflect on the knock-on effects that this will have on individuals, society and our sense of humanity."

Researchers have said that the new drug could help in the treatment of phobias, post-traumatic stress disorder or other memory-related psychological distress.

The drugs in question are actually simple beta-blockers, commonly used in the treatment of heart disease. Researchers from Amsterdam University recently tested the drugs by first inducing a spiderrelated anxiety in 60 men and women -- exposing them to electric shocks while showing them pictures of spiders and encouraging them to "actively remember" the pictures. The next day, half the participants were given a beta-blocker. All were

then shown pictures of spiders again, while the researchers played a sudden noise.

The researchers found that participants on beta-blockers showed less fearful reactions -- measured by blinking rates -- than those given a placebo. This effect persisted the next day, even without a reuse of the drugs.

The researchers hypothesize that this occurs because the beta-blockers interfered with the recreation of the original fearful memory, but some are skeptical.

"All they've shown so far is that the increased ability to startle someone if they are feeling a bit anxious is reduced," said Neil Burgess of the Institute of Cognitive Neuroscience.

But the very prospect of such a drug has raised concern among bioethics experts. Potential complications might include people interfering with the criminal justice process either accidentally or deliberately by erasing their own memories, while side effects might include the erasure of positive memories or disruption of the learning process.

Gutierrez, D. (2009). *Scientists developing memory erasing drug*. Retrieved Feb 10, 2014 from <http://www.naturalnews.com/026282.html>

Follow up Questions

1. What type of a drug is used by researchers for memory erasing purposes? How does it work?
2. How can the drug be used for the benefit of patients?
3. What are the potential drawbacks of such a treatment?
4. Would you consider such a treatment for yourself? Why/ why not?



LISTENING: Memory Erasing - Bliss or Curse?

Getting Ready to Listen

In the text “Erasing Painful Memories” you have read about the recent developments concerning a new drug that can help erase painful memories. As is the case with most scientific developments, there are some controversies voiced against the use of such a treatment. The program you are going to listen to discusses some of these ethical concerns.

Before you listen, predict what ethical concerns might be raised during the program. Use the space below to write your predictions.



INTERVIEW: Ethics of Memory Erasing

Track 1

You are going to listen to a program from PBS hosted by David Levin. Levin interviews Art Caplan, the director of the Center for Bioethics at University of Pennsylvania, about the ethical concerns raised by a recently discovered chemical that can erase the connections between brain cells, essentially wiping out memories.

Answer the following questions as you listen to the interview. Take a look at the questions before you start listening.

1. According to Caplan, the memory erasing drug would have a variety of clinical or medical uses. For example, such drugs would help people with

.....

.....

2. What could be the potential danger regarding the selection of memories that should or should not be erased?

.....

.....

3. Although Caplan agrees that our personal identity is deeply tied into our memory, he still argues

.....

.....

4. The presence of people around you who still remember the memory you got erased does not defeat the drug's purpose because

.....

.....

5. Why does Caplan find it dangerous to use the memory erasing drug before an event happens?

.....

.....



TALK ABOUT IT: Ethics of Memory Erasing under Spotlight

Below are some statements from the interview you have just listened to. Get into groups of 3-4 and do the following:

- choose one of the statements
- discuss whether you agree / disagree with the ideas
- come up with justifications for your stance
- report your ideas back to your classmates.

HELP

You may refer to the Speaking Help section for some useful expressions.

"To deprive one's self of one's memory is to deprive one's self of one's own life and identity."

*Leon Kass,
the former chairman of the President's
Council on Bioethics*

Some might say the struggle against bad experiences is part of what makes us better people.

*Art Caplan
The Director of the center for
Bioethics at University of Pennsylvania*

Part of the ethics of war, part of the ethics of trying to have constraints, not violate certain principles when you're doing bad things is the ability to form those memories. You know that's a price you're going to have to pay if you do it. And I would worry a great deal about the morality of preventing the formation of memories.

*Art Caplan
The Director of the center for
Bioethics at University of Pennsylvania*



GOING ONE STEP FURTHER

Up to now in this unit, you have had some information about the basics of memory and how unpleasant memories can be erased. Now, you are going one step further to put all these together to perform a series of speaking tasks. For each task you are assigned, make sure you refer to the ***Speaking Help*** section for the expressions you will use while speaking.

1. DISCUSSION: Who Deserves to Start over?

Below you will find a number of cases about post trauma victims who are the potential candidates for the recently developed technique of memory-erasing. Get into groups of 4 or 5 and do the following:

- read and discuss each of these cases
- decide who deserves to receive the treatment
- come up with specific reasons to justify your decision
- report your decision along with the reasons you have identified to your classmates

Female, 31 years old



She had an abusive family. She was exposed to disciplinary violence till she was 15. To date, she has been unable to sustain enduring love relationships. She does not respond well to medication, does not sleep through the night, has a poor appetite, is "extremely nervous", and is feeling helpless and hopeless.

Male, 38 years old



He was assaulted from behind by a man whom he could not see. He was repeatedly beaten about the head till he dropped unconscious. He felt helpless and humiliated as this experience contrasted sharply with his previous views about himself as a powerful man. He alternates between feeling ashamed and depressed.

Male, 45 years old



He took part in a military operation which lasted for 45 days. He witnessed the death of some of the soldiers he commanded. The experience also involved touching or removing the corpses of some children killed during the attack. He often has nightmares, suffers from palpitations, social withdrawal, and loss of concentration and sleep.

Female, 16 years old



She survived a massive earthquake when she was 15, and lost her mother, many of her friends and neighbours. She heard screams of trapped individuals, and witnessed loved ones die under collapsed buildings. Because their house was severely damaged, they had to live outside in unsanitary conditions for a month until they moved to another city. She experiences flashbacks, has difficulty sleeping and shows symptoms of depression.

Female, 35 years old



She and her husband found themselves in the middle of a bomb attack while they were out for shopping. She lost her husband tragically while she survived with serious injuries and was hospitalized for almost a month. She suffers from agoraphobia and never leaves home. She had to quit her job and started drinking heavily. She does not talk to anyone except for her two sisters.

Female, 5 years old



She was attacked by her neighbor's dog while playing unsupervised in the yard. During her stay in the hospital, she started to show symptoms of post-traumatic stress disorder. Currently, she refuses to talk to anyone, avoids the place she was attacked and has recurrent nightmares about the event. She never leaves home alone nor plays with other children in the absence of a grown-up.

2. ROLE PLAY: The Doctor and the Patient

For this activity, you are going to work in pairs. Read the role cards provided below and get ready to take on the role of either **the doctor** or **the patient**.

Patient:

You are a patient suffering from post-traumatic stress disorder which results from a tragic event. You may choose from one of the cases in the previous task or create a case of your own. Your purpose is to talk to a doctor who can apply the memory erasing treatment and persuade him/her that you certainly need to be treated. Try to justify yourself using specific reasons.

Doctor:

You are a doctor who can apply memory erasing treatment to patients suffering from post-traumatic stress. Your purpose is to evaluate the patient as effectively as possible to make the right decision about whether he/she is the right person to be treated. Try to discover the details about his/her trauma and how it affects his/her life. Using the information you gather from the patient, try to reach a decision about that specific case.

3. POSTER PRESENTATION: What Else Memory Erasing Has to Offer?

Work in groups of 3 or 4. Assume that you are a group of scientists who discovered the memory erasing technique and now you have the chance to use this technique for purposes other than the treatment of post-traumatic stress disorder. You may focus on other fields like education, self-improvement, social life, psychology etc.

In your groups, decide for what specific purpose and for whom you would use the technique. Present your ideas to your classmates by preparing a poster illustrating your invention and how it's used.



SPEAKING HELP: Expressing Your Opinion

Stating an Opinion

- | | | |
|---------------------------------------|--|---|
| - <i>In my opinion, ...</i> | - <i>It seems to me ...</i> | - <i>If you want my honest opinion ...</i> |
| - <i>Speaking personally, ...</i> | - <i>The way I see it, ...</i> | - <i>I strongly believe that ...</i> |
| - <i>If you ask me, ...</i> | - <i>I'm convinced that ...</i> | - <i>I have the feeling that ...</i> |
| - <i>I suppose ...</i> | - <i>I honestly feel that ...</i> | - <i>It goes without saying that ...</i> |
| - <i>Personally, I think ...</i> | - <i>Generally speaking, I think ...</i> | - <i>I am under the impression that ...</i> |
| - <i>As far as I'm concerned, ...</i> | - <i>I'd just like to say...</i> | - <i>To be quite honest / frank, ...</i> |

Clarifying an Opinion

- | | |
|---|--|
| - <i>By this I mean...</i> | - <i>To be more precise...</i> |
| - <i>Here I'm referring to...</i> | - <i>That is to say...</i> |
| - <i>In other words...</i> | - <i>What I (really) meant was ...</i> |
| - <i>What I said was...</i> | - <i>What I was trying to say was ...</i> |
| - <i>What I (really) meant was...</i> | - <i>Sorry, let me explain it again.</i> |
| - <i>(No) I didn't mean that, what I wanted to say was...</i> | - <i>Sorry, I obviously didn't make myself clear, what I wanted to say was ...</i> |

Justifying an Opinion

- *The reason is...*
- *The reason I believe that is...*
- *The facts suggest...*
- *The main reason I feel this way is...*
- *There are several reasons I believe this. The first is...*
- *There are many facts in favor of my opinion. One such fact is...*
- *There is a lot of evidence to support my point of view. For example...*



THE SOUND OF ENGLISH: Pronunciation of Silent Letters

A **silent letter** is a letter that, in a particular word, does not correspond to any sound in the word's pronunciation. In other words, it is a letter that you cannot hear when you say the word, but that is there when you write it. Silent letters create problems for both native and non-native speakers of a language, as they make it more difficult to guess the spellings of spoken words or the pronunciations of written words. There are no rules concerning the spelling and pronunciation of silent letters, but the following will help you recognize the most common words with silent letters.

Silent Vowel Sounds

Silent A	Silent E	Silent I	Silent O	Silent U
aisle	great	believe	famous	biscuit
boat	literature	fruit	jeopardy	guest
spread	interesting	juice	leopard	guard
team	scene	receive	people	tongue

Silent Consonant Sounds

Silent B	Silent C	Silent D	Silent G	Silent H	Silent K
climb	acknowledge	badge	assign	herbal	knee
debt	acquire	edge	campaign	honest	knife
doubt	muscle	handkerchief	design	hour	knight
lamb	scene	handsome	foreign	ghost	knock
subtle	scent	sandwich	resign	rhythm	knot
thumb	scissors	Wednesday	sign	what	knuckle

Silent L	Silent N	Silent P	Silent S	Silent T	Silent W
almond	autumn	corps	aisle	castle	answer
calm	column	cupboard	debris	fasten	sword
could	condemn	pseudonym	isle	scratch	whole
palm	hymn	psychiatrist	island	whistle	wrap
talk	solemn	receipt	Illinois	witch	wrinkle

PRACTICE HOW IT SOUNDS



I. Listening

Track 2

Listen to the words and circle the silent letter in them. Practice saying the word out loud.

Knit
Numb
Walk
Grandmother
Wreck
Half
Guilty
Psychic
Limb

Pneumonia
Stove
Listen
Comb
Two
Wrist
Match
Rhyme
Christmas

II. Choose the right answer

1. The letter G is silent in the word

- a. agnostic
- b. ignition
- c. gnome
- d. resignation

2. The letter L is silent in the word

- a. halves
- b. shelves
- c. valves
- d. wolves

3. The letter W is silent in the word

- a. swivel
- b. tweezers
- c. whale
- d. wriggle

4. The letter P is silent in the word

- a. conscript
- b. excerpt
- c. intercept
- d. receipt

5. The letter B is silent in the word

- a. dumbness
- b. humbly
- c. nimbus
- d. stumble

6. The letter S is silent in the word

- a. aisle
- b. moisten
- c. psychiatry
- d. raspberry



For more practice on silent letters
<http://www.bbc.co.uk/skillswise/words/spelling/soundandspell/silentletters>

PRESENTATION SKILLS

BUILDING PRESENTATION CONFIDENCE

The end product of this unit is to give a demonstration/ how to presentation. Most probably, this is going to be your first experience of presenting to an audience and being on the stage. It is very natural to be worried about the whole experience; however, there is no reason why you should not combat stage fright once you equip yourself with the right strategies. The following section is designed to help you build presentation confidence by suggesting various strategies to control your speech anxiety. You will also focus on some presentation aids that will help you both overcome your speech anxiety and enhance your performance on stage.

How to Overcome Speech Anxiety

Presentation anxiety is a physical and psychological reaction to the task of getting up to speak in front of a group of people. Presentation anxiety often involves a central fear of being scrutinized and judged unfavorably by others. Students who are very anxious about presentations often say that they fear being the centre of attention and will feel self-conscious and embarrassed when they speak. Some worry that they will “look stupid” to others, make a mistake or be judged unsuccessful. Others may express a belief that what they have to say is not worthwhile as no one would be interested.

Here is a brief questionnaire to find out how confident you are with the idea of speaking to an audience. Answer each statement circling the number that best reflects your opinion.

1 agree 2 undecided 3 disagree

1	2	3	1. The idea of giving a speech to an audience scares me.
1	2	3	2. When the instructor announces a speaking assignment in class, I start getting nervous.
1	2	3	3. I am worried about making a fool of myself while speaking.
1	2	3	4. I avoid speaking in public as I believe I have poor speaking skills.
1	2	3	5. When I make a mistake while giving a speech, I find it hard to continue speaking as I have planned.

Actually most people, even the most experienced speakers, tend to feel nervous before speaking to an audience. You should know that feeling anxious is a healthy sign that you are getting mentally and psychologically ready for your upcoming performance. In other words, it is perfectly normal, even desirable, to be nervous at the start of a speech and experience some symptoms like:

- racing heart
- blushing
- shaking
- dry mouth
- sweating
- dizziness
- being tongue-tied,
- butterflies in stomach
- rapid breathing
- mental block



LISTENING: How to Overcome Speech Anxiety

Now for the good news, you can reduce your anxiety of speaking to an audience and increase your confidence by avoiding a few poor habits, while incorporating some helpful tips. The following interview with Stephanie Montgomery, a speech instructor at the University of North Alabama, gives some suggestions that will help you control speech anxiety.



Listen to the interview with speech instructor Stephanie Montgomery about ways to overcome speech anxiety and take notes in the space provided below.

Track 3

Strategies Suggested

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

Strategies for Non-native Speakers

- | |
|----------|
| 1. _____ |
| 2. _____ |
| 3. _____ |
| 4. _____ |
| 5. _____ |



TALK ABOUT IT

1. From the strategies mentioned above, which ones do you find the most effective?
2. Which strategies would you consider using to overcome your speech anxiety?
3. As a non-native speaker of English, do you find the advice given in the interview worth trying?
4. What other strategies do you think may be helpful to build confidence in speaking?

As you see there are many strategies you can try to overcome your speech anxiety. Although most speakers fall into the trap of negative self-talk before their performances, in fact there are many simple solutions to eliminate these scenarios. Here are some common fears shared by many speakers and ways to overcome them. Read each fear first and try to come up with a solution in your groups. Then, read the solutions offered and check whether they match with the ones you have found in your groups.

FEAR:

I have nothing interesting to say, and the audience will be bored by my presentation.

SOLUTION:

First, remember that you deserve to be heard. Using your voice to share something with the world is one of the most powerful tools you have. Next, choose a topic that excites you—if you are excited, your audience will likely stay engaged in your talk. Work on verbal and nonverbal strategies for engagement, such as eye contact, vocal variety, gestures, and movement. Share examples that are relevant and meaningful to your specific audience. The more you tailor your speech to the audience, the more they will listen and stay involved.

FEAR:

People cannot understand me because I talk too quickly or too softly when I am nervous.

SOLUTION:

You are right—speaking too quickly or softly makes it hard for your audience to understand you. Deep breathing is crucial, both to minimize anxiety and to support a clear, loud voice. Practice speaking to the back of the room and picture your voice as a powerful laser that you can aim at all corners of the room. Consciously insert pause and breaths into your speech by marking them in your notes. Remember that silence is a powerful rhetorical tool that serves you as well as your listeners, who need time to digest what you are saying.

FEAR:

I will run out of time or I will finish way too early.

SOLUTION:

Practice with a stopwatch. Do this often enough so that you get a sense of timing. Have a clock with you during your speech and note to yourself the specific places in your speech where you will check the clock to see how you are doing. You can also rehearse to find out how you would cut down your speech if you find yourself running low on time. Knowing this will reduce your anxiety. If you finish early, you can answer questions or share an extra anecdote or example.

FEAR:

I will forget everything that I wanted to say.

SOLUTION:

Practice. It is said that practice does not necessarily make things perfect, but it does make them permanent. With lots of it, you'll at least remember what you want to say! Also, use key word outlines to keep you on track. If you get stuck, do not panic. Instead, stop, breathe, look at your notes, and get back on track.

Memorizing

In an attempt to overcome speech anxiety, most of us are inclined to spend hours planning our talk, writing out the full text, and then memorizing the content word for word. Many speakers resort to memorization thinking that it will help feel in control and minimize the risk of forgetting what to say. And by doing so, they create the perfect conditions for forgetting.

If you are one of those speakers, what you risk is far greater than what you secure by memorizing. The following are some of the problems you may face during your speech if you have chosen to memorize it:

- Not being able to continue spontaneously if memory fails
- Not being able to adapt your speech since you will be preoccupied with your script
- Sounding mechanical, lifeless and unconvincing
- Speaking faster than usual
- Speaking in a monotone fashion with the same vocal variety throughout
- Leaving long silences in between sentences to remember what to say next

This is not to say that you shouldn't prepare. It is very important that you know your material and that you have internalized it. It is also essential that you clearly think through and organize the structure and flow of the talk. The less you are bound by the words that you write and practice, the more freedom you have to flow with what you know. Being less bound by words is only possible if you use note cards and speak extemporaneously, which means using an outline or a set of notes to guide yourself through your performance instead of relying on a script word for word. Since the speech is not memorized, there is no worry about forgetting a word and not being able to continue.

Preparing Effective Note Cards

The notes you make are the most important insurance policy for the success of the talk. However, notes are not the whole talk. In other words, as you talk, ideas and facts from the work you did in preparation will come back to you, and you may decide, impromptu, to use a piece of information which you did not put in the notes. Remember that the purpose of the talk is to say what you know about a subject, and notes are for assistance, not to replace your knowledge.

Tips for Preparing Effective Note Cards

- ✓ Notes could be written on **index cards**. One card slides easily behind the other when you are finished with it. Do not use regular paper; it is not as heavy as index cards and makes fluttering sounds. This can be distracting to your listeners.
- ✓ Write only **key words or short phrases** on the cards to help you remember your main ideas. Do not put too much information on each card.
- ✓ Write your notes in **dark ink** or type them using a **very large font size**. **Double or triple space** your notes. It is important for your notes to be very visible and clear so that you can read them easily and not lose your place.
- ✓ Write on **only one side** of each card. This makes the cards easy to handle. You can gracefully and unobtrusively slide one behind the other while you are speaking without distracting the audience.
- ✓ **Underline, WRITE IN CAPITAL LETTERS, boldface, or use a larger font** to emphasize points.
- ✓ **Practice** your speech several times using the note cards in order to become familiar with them. You should become so familiar with the information on your cards that you only need to look at them briefly to trigger your memory about what you want to say.
- ✓ **Number each card** so you do not lose your place. If you accidentally drop them, you will be able to put them in their correct order quickly.
- ✓ Different elements in the notes could be written in **different colors** to distinguish them. For example, quotations could be written in red, examples in green, main points in blue and less important or peripheral points in purple etc. This will help you to easily and quickly locate them.
- ✓ **Avoid tiny marks** in the notes, which could be confusing. Few things destroy the confidence of an audience more than seeing speakers peering myopically, and in obvious confusion, at their notes.

DELIVERY

The primary difference between a poor speech and a good one is in its delivery. The real challenge of presenting to an audience is the actual presentation of the speech. To present effectively; overcoming nerves, developing stage presence, refining vocal qualities, making eye contact, and using presentation aids are the main skills that a speaker needs to develop. In this unit, you will be working on various aspects of delivery.

Delivery consists of the visible and audible activity by which speakers communicate their ideas and feelings to their listeners. The function of good delivery is to convey the speaker's ideas clearly, interestingly, and without distracting the audience. If you mumble your words, shuffle your feet, gaze out the window, or talk in a monotonous voice, you will not get the message across. Nor will you be effective if you show off, pose dramatically, or shout.

Effective delivery is well adjusted to the demands imposed by the speaker, the speech, the audience and the occasion although most audiences prefer delivery that combines a certain degree of formality with the best attributes of good conversation- directness, spontaneity, vocal and facial expressiveness, and a lively sense of communication. To make a successful presentation, you should be aware of two main aspects of delivery: physical and vocal.

PHYSICAL DELIVERY

APPEARANCE



Your appearance is the first thing that draws the attention of the audience. Just as you adapt your language to the audience and the situation, so should you dress appropriately. It is difficult to generalize in regard to what is appropriate dress and appearance but

perhaps there is only one "absolute" rule: your appearance should fit the demands of the situation- your purpose, the expectations of the audience and the nature of the speaking occasion. Remember that audiences will make decisions about the kind of person you are by how you look. Therefore, dress in a manner that will project an appropriate speaker image. Your appearance should not distract your listeners; but should inspire confidence and respect. If you are comfortable and feel that you look your best, you will be more confident, and confidence will make you look and feel better when you speak.

EYE- CONTACT



Eye contact is one of the most important components of effective physical delivery. It helps establish and build rapport and reduces the speaker's feeling of isolation. Not only does eye-contact initiate communication, it also has the power to make people listen. Direct eye-contact says "I am talking to you, I want you to hear this".

In addition to holding attention, good eye-contact also increases listeners' confidence in the speakers; that is why we are likely to be skeptical of people who do not look us in the eye when they speak to us. Therefore, good eye contact is viewed as a sign of speaker sincerity.

It is not enough just to look at your listeners; how you look at them is also important. Since it is physically impossible to look at your entire audience at once, the best way to establish good eye-contact is looking at each person for a couple of seconds, and then shifting your glance. Such passing friendly eye-contact could also prevent a steady insistent stare which can make the audience uncomfortable.

FACIAL EXPRESSION



While you are speaking, your audience will be watching your face and the expression on your face will affect the way they respond to you. Make sure that your facial expressions and the intended meaning behind your words match. An audience can't get excited

about a topic that doesn't appear to excite the speaker. Most of the time, nerves keep some speakers from demonstrating any facial expression at all. Try smiling to hide your nervousness as a small natural smile will give your listeners the impression that you are confident and eager to share your ideas with them, which will help create a positive bond between you and the audience.

GESTURES



Gestures are the movement of hands, arms, and fingers. Gestures can clarify and support your words, help you relieve tension, arouse audience attention and function as a visual aid. Gestures make you more interesting to watch, and therefore more interesting to listen to. Effective gestures are

a natural reflection of what you feel and what you have to say. If you start thinking about them, you are likely to appear awkward, unnatural and forced. In other words, do not preplan your gestures and try to be as natural as possible. If your gestures fall into a pattern, your physical delivery becomes distracting.

Below are some more common examples of distracting gestures that you need to avoid while on stage:



Folded Arms

An example of defensive body language which shows that you are not comfortable in front of your audience and you are closing yourself off from the audience.



Hands Behind Your Back

This gesture does not look natural and inhibits your movement on stage.



Adjusting Eyeglasses, Accessories, Hair Etc.

This gesture is a sign of lack of control over body language and low self-confidence.



Hands In Pockets

This gesture immobilizes your hands and makes you look like you are not taking things seriously.



Leaning On The Podium

Shows low levels of confidence and need for reassurance.



Pointing At The Audience

It is not polite to point at the audience, try open-handed gesture instead.

POSTURE



Your posture is the way you position your body and it conveys your mental state to your audience. It can say, "I am not sure what I am talking about" or "Listen to me I know what I am talking about". Leaning your head to the side, clasping your hands tightly in front of you, dropping your chin, looking down and not facing people make you appear insecure or defeated. The best posture for a speaker is a natural one which expresses a relaxed competence. An upright posture, back straight, and feet slightly apart is the most neutral way of standing. In such a position, the hands can be used freely to gesture, handle notes, and deal with any visual aids.

MOVEMENT



Movement refers to the motion of the entire body. It helps the speaker to attract and maintain attention and to convey meaning. You should use movement purposefully and avoid annoying or distracting movements that take the attention away from the message.

Here are some examples of such distracting movements:

- | | |
|--|--|
| <ul style="list-style-type: none"> - swaying or rocking - pacing too much - thumping or tapping on lectern - tugging at your ear | <ul style="list-style-type: none"> - playing with your hair - jingling coins in your pocket - clinging to the lectern - scratching your head |
|--|--|

Inexperienced speakers sometimes have so much adrenaline running through their body that they begin to "dance" behind the lectern. Speakers may not notice that they are continually shifting their weight from their right foot to the left while speaking but the audience will notice and be distracted. However, not moving at all is also unfavorable. Standing stiff and totally motionless can be as detrimental to imparting a message as pacing uncontrollably. Try to find a balance between too little and too much movement.

VOCAL DELIVERY

VOICE

If looking your best is important, sounding your best may be even more so. Every speaker should be aware of how much a good voice, properly used, can add to the effectiveness of a speech. Audiences draw conclusions from the speaker's voice. A person with a soft voice may be assumed to be timid; a high-pitched voice may mark the speaker as nervous; a strong, deep voice is associated with authority. These impressions aren't necessarily accurate but, accurate or not, the impressions an audience gains from a speaker's voice are significant. Furthermore, you yourself are influenced by the sound of your own voice, and your confidence in yourself will be enhanced if it is firm, clear, and musical.

VOLUME

Volume is the loudness of one's voice. The volume of your voice needs to be adapted so that even the people in the very back of the room can hear you. For the audience, there is nothing worse than straining to hear a softspoken or timid speaker. Therefore, be sure to adjust your voice to the acoustics of the room, the size of the audience, and the level of background noise.

VOCAL VARIETY: PITCH, INTONATION & TONE

Pitch is the highness or lowness of a speaker's voice and intonation refers to the variation of pitch when speaking. Changes in intonation can affect the meaning of words and sentences. In fact, it is variations in intonation that reveal whether you are asking a question or making a statement.

We also use intonation when expressing a contrast or when signaling a shift in topic or focus. Similarly, intonation marks the speaker's attitude or emotional stance on the topic. We refer to this element as the 'tone' of our voice and use it to convey a message of surprise, anger, sarcasm or sympathy when speaking. Your intonation should be deliberately varied in order to convey the appropriate message and to create the intended effect on the audience. Remember that inappropriate use of intonation is likely to create a monotonous speech.



Most monotone voices are caused by anxiety or by memorization. As the speaker tightens up, the muscles in the chest and throat become less flexible and air flow is restricted. When this happens, the voice loses its natural animation and a monotonous speech results. To bring back the natural animation you must relax and release tension. Taking a long, deep breath between segments of information can be a great way to increase your calmness and will greatly contribute to vocal variety when giving your speech.



How do I use my voice?

Phrasing – Do not break up phrases as it will destruct the flow of your speech.

Pitch – Avoid a tense and irritating high pitch. Use your middle ranges as a base from which to move upwards or downwards.

Speak clearly – Clear articulation is essential, don't be lazy in your speech. Use your tongue, move your mouth, pronounce your consonants and verbs sharply, produce them deliberately, and don't swallow or allow your words to fade away.

Flow – Do not speak in chunks; remember to include pauses, both for emphasis and for allowing the audience to think and absorb.

Tone – Try to aim to convey interest and enthusiasm in the tone of your voice. If you sound bored, your audience will pick up on it and they are more likely to find your material uninteresting.

PACE

Another dimension along which the voice can be varied is speed. Boring your audience by speaking too slowly or confusing them by rushing through your presentation are two obvious mistakes that need to be avoided. The pace of the speaking voice can be consciously varied. It would be appropriate to slow down when there is need for special emphasis or deliberate clarity, and rush on to the punch-line when telling an amusing anecdote, for example. Conscious use of varied pace adds to the attractiveness of the speaking voice whereas monotonous speech increases the risk of boredom and reduces comprehension. Thus, varying the pace can also reduce the strain on the audience as well as introducing a refreshing variety.

FLUENCY

Fluency is the smoothness or the flow of words while you are speaking. Speaking in too many short, choppy sentences or too many long, complicated sentences will disrupt the fluency of your speech. This situation may be caused by anxiety, faulty breathing, inadequate preparation or poor speech habits. A fluent speech, however, should have rhythmic variation, and fluent speakers are able to connect their ideas and sentences by paying attention to this rhythmic variety. Long, awkward pauses, hesitations, and excessive use of filler words and sounds will interrupt the fluency of your speech, leaving the listener hanging or confused and will also make you appear more nervous than you may actually be. Fillers like "ummm", "uhh", "and", "like", "you know" may be acceptable in normal conversation among peers, but not so much in presentations as they can be distracting and annoying to the audience. Sometimes, we also get into the habit of frequently repeating one phrase or word unconsciously like "actually," "basically," and "you see." Some people even insert fillers in their native language ("yani" or "sey" are common in Turkish). If a speaker has this habit, the audience stops hearing the presentation and starts counting the repeated phrase. However, it is important to note that the use of such filler words and sounds are not completely unacceptable. Pauses, fillers, hesitations, and repetitions are all natural and in fact, they make speech easier to listen to, as long as they don't become intrusive with overuse.

PAUSING

Learning how and when to pause is a challenge for most novice speakers. When presenting, even a moment of silence can seem like an eternity. However, pausing is a valuable strategy that can be used to signal the end of a thought unit, give the listeners time to digest what you are telling them and to think about your ideas. A pause can also help the speaker by allowing them time to adjust their

breathing and help them relax and pace the speech better.

You might find it helpful to write the word PAUSE at appropriate spots in your written speech to remind yourself when to pause (places where the audience might like a moment to think, as well as places that need dramatic attention). This could be especially helpful if you have a tendency to talk too fast. Even if at first you have the feeling you're exaggerating your pauses, they're probably just right. What might seem like a long pause to you probably will not seem so long to your audience.



Knowing When to Pause

Transition - As a speaker, you have many different points to make. But if you jump too quickly from one point to another, you will leave your listeners behind or confused. A well-placed pause will help you and them prepare for the next portion of your presentation.

Emphasis - When you have just made an important point, a startling or unusual statement, or a call for action, your audience needs a moment to think about what you just said, catch up, or see what you are showing.

PRACTICE YOUR DELIVERY

1. Study the delivery of one of your instructors during a lecture. Write a description of their body language, voice and facial expressions and reflect on how effective they were.
2. Listen to a live speech delivered in person or on television. Give particular attention to the use of visual code. Write a description of the speaker's delivery with these questions in mind: What does the speaker do to support ideas visually and vocally? What does the speaker do with his or her body that detracts or adds to what is being said?
3. Watch a 10- minute segment of a TV drama without sound. What do the characters say with their clothes, gestures, facial expressions etc.? Do the same with a TV comedy. How do the nonverbal messages in the two shows differ? Share your findings with the class.
4. Tape-record yourself while having conversations in as many situations as possible outside of class. Listen to the recording and analyze how you sound, and determine whether you have any distracting vocal habits. Share what you discovered about yourself in class in groups.

Improve Your Eye Contact:

Practice walking confidently to the front of the room and greet your audience. Speak about any topic for 1-2 minutes. As you speak, move your eyes from one section of the audience to another. Look at one person for 4-5 seconds, then another for 4-5 seconds. Thank your audience and sit down as they applaud.

Improve Your Physical Expression:

1. Prepare and deliver a 1-2 minute presentation where you explain some procedure requiring action: how to do a dance, how to apply make-up, how to perform artificial respiration, how to handle a fencing foil and so on. Have your classmates and teacher attempt to identify what you are doing.
2. Tell a story without the use of words. Then ask a classmate to retell the story in words.

Improve Your Vocal Flexibility & Expressiveness:

1. Choose a subject which you have strong feelings about- something that arouses your annoyance or anger. Make an impromptu speech in which you encourage your audience to take some kind of action by being as passionate as possible.
2. Say, "Good morning. How are you today?" to express a variety of feelings, such as eagerness, gaiety, romance, anger, disinterest and so on. Your classmates will attempt to guess the emotions.
3. Practice saying the words in quotations paying attention to the contexts that follow.

"Hello"

- to a friend
- to a friend you haven't seen for 3 years
- to a neighbour that you don't like
- to a 6 month old baby
- to someone on the phone when you're not sure if they are still on the other end

“Goodbye”

- to your sister/brother right before s/he is leaving for a long journey
- to someone who has been annoying you
- to your fiancé who is going abroad for a year

“How are you?”

- to someone you haven't seen for a long time
- to someone who has recently lost a member of the family
- to someone who has just been discharged from the hospital

“What have you done?”

- to your colleague who has failed to complete his part of an important report you are supposed to submit today
- to your wife/husband who made a mess in the kitchen
- to a child who has just done something very bad

4. Form groups of three or four. Ask each person in your group to read one of the sentences below with an emphasis different from that used by the preceding person, changing the meaning of the sentence each time it is read. Discuss what differences in volume, pitch, and speed were employed to achieve the differences.

“Who do you suppose I saw in class today? ”

“Oh yes, I'd love to go.”

“You aren't sure of that, are you?”

“I've never seen such food.”

“There are always a lot of men at the movies on Saturday night.”

“No, I simply can't believe that!”



PUTTING IT ALL TOGETHER: Giving a Demonstration/How to Speech

The end product of this unit is giving a **demonstration/how to speech** to your classmates. You are expected to come up with a topic of your choice and prepare a short presentation demonstrating how to do something or how to perform a task. Below you will find some guidelines that will help prepare your presentation.

TOPIC SELECTION

- Choose a demonstration speech topic that is free of technical words.
- Do not choose a topic that is unnecessarily complex as your audience will quickly become disinterested in your speech.
- Do not choose a topic that is unnecessarily simple, like making a sandwich; this will also cause audience members to lose interest in what you are saying.

Some possible topics for a demonstration presentation may include how to:

- | | |
|-------------------|-------------------------------|
| - make a web page | - plan a menu |
| - make chocolate | - take a good photograph |
| - taste wine | - interpret a modern painting |

ORGANIZATION

To make sure your speech serves its purpose, follow the outline given below:

INTRODUCTION

- greet your audience
- introduce yourself
- introduce your topic/state your purpose
e.g. I am here to/ I would like to show you how...

BODY

- break down the task into a logical format, or step by step
- explain and/or demonstrate each step
- connect one part to another with transitional sentences to achieve coherence
- try to use visual aids to help you explain the process

CONCLUSION

- signal your conclusion using an appropriate linking word
- restate your purpose
e.g. Today, I have tried to show you how...
- try to end in a memorable way, by giving a message, making comments etc.
- thank your audience and invite questions



FOLLOW UP: SELF EVALUATION ASSIGNMENT

Now that you have completed the first of a series of presentations in this book, it is time to reflect on your performance and how the whole experience of speaking to an audience made you feel. To make the most of this experience, write a paragraph evaluating yourself by answering the questions in **Appendix 1**, to identify your strengths and weaknesses, and set self-improvement goals for yourself for the upcoming presentations.



UNIT 2

Art

UNIT MAP

Language Skills	Presentation Skills
<ul style="list-style-type: none">■ Listening for specific information■ Listening for the main idea■ Note-taking■ Reading for the main idea■ Reading for specific information■ Making connections between ideas■ Reflecting on an idea■ Reacting to an idea■ Synthesizing & Paraphrasing■ Giving an oral response & oral summary■ Identifying different opinions■ Evaluating different viewpoints■ Making inferences■ Participating in a debate/discussion■ Using debate/discussion language■ Pronunciation of the problem sounds in English	<p>Audio-Visual Aids</p> <ul style="list-style-type: none">■ Types of audio-visual aids■ The design of audio-visual aids■ The delivery of audio-visual aids■ Signposts for using audio-visual aids <p>Types of Visual Representation</p> <ul style="list-style-type: none">■ Types of visual representations■ Language of visual representations



Putting It All Together

CURRENT EVENTS PRESENTATION



GETTING STARTED: What is Art?

The quotes below belong to various people from the world of art. In your groups, read each quote and pick the one you think that defines art best. Make sure you are prepared to explain from what point of view the quotation you choose defines art and what you like most about it. Prepare a one-two minute oral response as a group to share your opinions with your classmates.

“Art washes from
the soul the dust of
everyday life.”

Pablo Picasso

“One of the functions of art
is to stir the pot, to make us
think, to challenge complacency
and fixed beliefs. Art can be
a threat.”

Richard Philp, gallery owner

Largely misunderstood; not given
the recognition it deserves.”

Caroline Sargent, final year art student,
Victorian College of the Arts

“To see we must forget the name
of the thing we are looking at.”

Claude Monet

“To become truly immortal,
a work of art must escape all
human limits: logic and common
sense will only interfere. But once
these barriers are broken, it will
enter the realms of childhood
visions and dreams.”

Banksy, the Graffiti artist



READING: World's Most Expensive Paintings

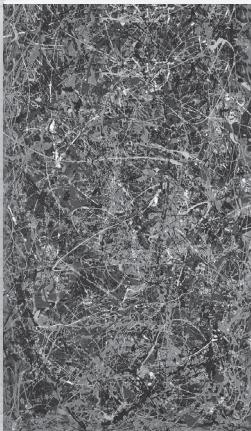
You are going to read a text about the incredibly large amounts of money people have spent on some of the world's finest paintings. The top 10 list comes from both auctions and private sales from around the world.

Read the brief information about each painting and discuss the following points.

1. Does this top 10 list surprise you? Is there any famous painting you know of that you like very much but that is not on this list?
2. Among the 10 paintings below, which one appeals to you more? Why?
3. If you were to make a top 5 list of your own from the following paintings, which ones would you choose?

Top 10: World's Most Expensive Paintings

1



No 5 (1948)
by Jackson Pollock

\$140
million

- Sold privately in 2006, for \$140 million
- Considered as the epitome of the Abstract Expressionism.
- This unique drip/splash style of 'action painting' exemplifies Pollock's all-over approach to fine art painting, which treats all areas of the canvas equally, rejecting all conventional points of reference or focus.
- The painting is a nest-like tangle of browns, yellows and greys.

2



Woman III (1953)
by Willem de Kooning

\$137
million

- Sold privately in 2006, for \$137 million
- One of a series of six numbered "Woman" paintings
- The work's exploration of Freudian themes is visible in its staring eyes, huge breasts and distorted torso, as well as its aggressive brushwork and absence of 'human' color.
- Was originally hung in Iran until it was deemed "unsuitable" for public display.

3



Portrait of Adele Bloch-Bauer I (1907) by Gustav Klimt

\$135
million

- Sold privately in 2006, for \$135 million
- Portrait of the wife of the industrialist Ferdinand Bloch-Bauer.
- Remains one of the artist's great masterpieces and exemplifies his fascination with the flat decorative features of Egyptian art, the gold and mosaic elements of Byzantine works.
- Notable for the mix of naturalism of the face and hands, and the ornamental decoration used for the dress, chair and background.

4



Garçon à la Pipe (1905) by Pablo Picasso

\$104
million

- Sold at auction in 2004, for \$104.2 million
- Holds the record for the highest price ever achieved by a work of modern art at auction.
- Painted by the 24-year old Pablo Picasso during his more cheerful Rose Period, (following his mournful Blue Period), it is one of the most iconic works of the era.
- Painted in the style not usually associated with the pioneering Cubist artist.

5



Dora Maar au Chat (1941) by Pablo Picasso

\$95,2
million

- Sold at an auction in 2006, for \$95.2 million
- Depicts Dora Maar, the painter's mistress
- A large, luminous, Cubist-style portrait with deliberate narrative or symbolic elements, including: a hat, symbolizing a crown; a cat, alluding to feminine guile and sensual activity; and long sharp fingernails to reinforce the idea of feline aggression.

6



Portrait of Adele Bloch-Bauer II (1912) by Gustav Klimt

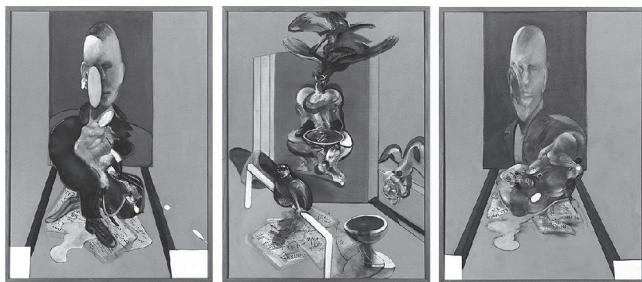
\$87,9
million

- Sold at auction in 2006, for \$87.9 million
- This second portrait of Adele Bloch-Bauer, which was painted five years after his first version, demonstrates Klimt's new attitude to color, as well as his technique of combining elements of reality and unreality.
- The gold backdrop in the earlier version was replaced by a quieter, more detached background.
- The halo-like hat and the focus on Adele's face point to his continuing regard for her.

7

Triptych (1976) by Francis Bacon

\$86,3
million



- Sold at auction in 2008, for \$86.3 million
- In this masterpiece of post-war contemporary artwork, Bacon utilizes Greek Mythology to depict his personal fate, disclosing in a single work his full range of imagery and iconography. It is one of his most complex and imaginative works and bristles with classical narrative.
- On three panels Bacon depicts disfigured faces, slaughtered meat, bleeding wounds, sardonic smiles, wide open mouths and agonized and obscene bodies.

8

Portrait of Dr Gachet (1890) by Vincent Van Gogh

\$82,5
million



- Sold at auction in 1990, for \$82.5 million
- It was painted in the last few months of Vincent's life.
- One of the two portraits of DrGachet, the last-ditch psychiatrist with whom he stayed immediately prior to his suicide
- Deliberately conveys the doctor's "heartbroken expression", reinforced by the addition of a glass with sprigs of foxglove.
- The portrait is profoundly melancholic: the colours are mostly heavy and oppressive; the two novels are depressing in content.

9

False Start (1959) by Jasper Johns

\$80
million



- Sold privately in 2006, for \$80 million
- In this work, Johns, a founding father of pop-art, uses stenciled words on a brightly colored background which provide a literal allusion to the title false start.
- In False Start, a color name is rarely "represented" using the "correct" color. One sees the word red painted in the color orange, orange in white, white in red etc.

10

Bal au Moulin de la Galette (1876) by Pierre-Auguste Renoir

\$78,1
million



- Sold at auction in 1990, for \$78.1 million
- One of his happiest compositions
- This Renoir masterpiece, the most expensive example of Impressionism ever sold, portrays a Sunday afternoon dance in a Monmartre dance garden and highlights the artist's unique skill in reproducing dappled light, which infuses the whole work with a soft-focus quality.
- Is a typically Impressionist snapshot of real life. It shows a richness of form, a fluidity of brush stroke, and a flickering light.



LISTENING: Graffiti- Inspirational Artwork or Vandalism?

Getting Ready to Listen

It is no surprise for works of art to be sold in auctions, but what about graffiti? Below, you will find such a case. Read the news story to prepare for the discussion that will follow.



Banksy work sells at Miami auction for \$575,000

NEW YORK - The Associated Press

February 19, 2014

One of three works by the elusive British street artist Banksy has sold at a Miami auction for \$575,000. An anonymous buyer purchased "Kissing Coppers," spray-painted in 2005 on the Prince Albert Pub in Brighton, England, at the Fine Art Auctions Miami on Tuesday night. The piece was expected to sell anywhere from \$500,000 to \$700,000.

New York City art dealer Stephan Keszler, the owner of all three Banksy works that went to auction, said he was happy with the selling price for "Kissing Coppers" and encouraged by the offers the others received.

"Kissing Coppers," a black-and-white stencil of two uniformed English "bobbies" (police officers) in a passionate clinch, reportedly was lifted and transferred to a canvas before the pub sold it to Keszler.

In the last three years, Keszler said, he has sold 11 original works by the street artist, including "Banksy Slave Labor (Bunting Boy)," which sold for \$1.1 million in London to a U.S. collector.

Banksy, who refuses to reveal his full identity, began his career spray-painting buildings in Bristol, England.

Asked if he worries about selling art by someone whose identity remains a mystery, Keszler joked: "He knows who we are."

Adapted February 19, 2014 from
<http://www.hurriyetdailynews.com/banksy-work-sells-at-miami-auction-for-575000.aspx?pageID=238&nID=62681&NewsCatID=385>

Follow Up Questions

1. Is there anything special about this graffiti that makes it different from the ones we usually see around?
2. Do you think the work is worth \$575,000?
3. What is the message of this graffiti?



LISTENING: Banksy- The Graffiti Artist



You are going to listen to a radio programme by Richard Cain and Jackie McAvoy from “Podcasts in English”. The programme is about the British graffiti artist Banksy and what makes him special as an urban artist. While listening, take notes under the following headings. You will be using your notes to answer the questions in **Appendix 2**.

Track 4

1. What makes Banksy special

4. Examples of his famous works

2. Reasons why he was not caught

5. Messages his art conveys

3. Images he draws

6. Cities/ places where we see his works



TALK ABOUT IT: Banksy and His Art

For this activity, you are going to work in pairs to orally summarize and react to the news story titled “Banksy Graffiti Wall Auctioned” and the listening “Banksy- The Graffiti Artist”. Get into pairs as instructed and follow the procedure given below to prepare for the activity. After you finish the first round, switch roles with your partner.

Student A:

You are expected to synthesize the information about Banksy presented in the news item and the radio program. Your aim is to introduce the graffiti artist Banksy to your friend who has never heard of him. Make sure you include the most crucial points raised in both sources about Banksy and his art.

- speak in your own words, do not lift sentences from the original text
- make sure you cover all the main points
- acknowledge the source of information or the person by using phrases like:
 - According to X, ...
 - X believes that...
 - In X's opinion, ...
 - As stated in ...

Student B:

React to the content of your friend's summary by expressing your personal opinions / feelings about the topic. You need to pay attention to the following points while giving your reaction:

- jot down the points you would like to react to while your friend is giving the summary
- express your opinions / feelings regarding the points covered by Student A
- do not simply state your reaction, elaborate on your ideas
- refer to “Speaking Help” section in Unit 1 for the expressions you will need



GOING ONE STEP FURTHER

1. DEBATE: You Call That Art?

As mentioned in the radio programme “Banksy- the Graffiti Artist”, people have different opinions about the graffiti in their cities. While some consider it a form of art, others think it is just visual pollution. You will find below two letters received by a city council on this controversy. Read the texts and identify the main concerns of each party to use them in your discussion.



Dear Sir/ Madam,

I am writing this letter to draw attention to the growing problem of graffiti in our neighborhood. I am aware of the council's efforts to make the city center more attractive and to a certain extent, these efforts have been successful. However, I am fed up with the epidemic of graffiti on almost every available surface. Some might say this graffiti is harmless, but I see it as visual pollution, and I know that this is how many other people feel. It lowers the property values and creates a threatening atmosphere for both locals and visitors. It defaces the historic buildings that make the city center a popular tourist destination.

I think it's about time the council stopped underestimating the problem and considered graffiti a crime so that offenders can be sent to prison. Only a zero tolerance policy will help eradicate the graffiti problem. Unless preventive action is taken, the city center will quickly become a no-go area and this would discourage further investment having disastrous consequences for the city's economy.
Yours faithfully,

Janette Lapore

Dear Sir/ Madam,

I am writing in response to the recent controversy about graffiti in the city. As far as I know, the council is considering taking some measures against graffiti upon some complaints. I strongly object to those who think that graffiti is vandalism.

I wonder if those who complain about graffiti have ever stopped to consider why only some parts of the town are visually poisoned? Perhaps it's because- being a poor, run-down inner city area with high unemployment- the young people who live there have no other outlet for their anger and frustration. Besides, I have seen some very beautiful art work done by graffiti artists who have used large walls to get an idea across. Most of the time these art works tend to discourage the people who would only put a set of letters on a wall for their own satisfaction.

I believe the purpose of graffiti art is self-expression and creativity, and it would be unfair to indiscriminately punish those artists by treating them as vandals who do nothing but destroy the image of our town. However, there are also some examples which can be considered as vandalism but these are mostly painted by the gangs who visually pollute the city. In an effort to reduce this vandalism, our city council may designate walls or areas exclusively for use by graffiti artists. This would discourage petty vandalism yet encourage artists to take their time and produce great art, without worry of being caught or arrested.
Yours faithfully,

Brad Cooper

TASK: You will work in five groups for this debate activity. Read the instructions below concerning the role you are assigned by your instructor and take some time to answer the questions on your role cards with your group members. Make sure you refer to the previous tasks and texts in this unit about graffiti to support your stance. Tips presented on page 37 will help you for a successful debate performance.

HELP Have a look at the **Speaking Help** section to find the expressions you will need while speaking.



ROLE CARDS FOR DEBATE

CITY COUNCIL	<p>PURPOSE: to make a decision about the problem of graffiti in your city and come up with reasonable solutions to make everyone happy.</p> <p>RESPONSIBILITIES: You are in charge of this discussion, so you need to make sure that:</p> <ul style="list-style-type: none">- you guide the discussion with your questions and comments- every group gets equal chance in raising their arguments or defending their position- everyone in the groups participates in the discussion- you warn the ones that dominate the discussion <p>Think about the following questions to come up with some suggestions:</p> <ul style="list-style-type: none">- Why is it important to solve this problem?- What is your definition of vandalism?- How are you going to differentiate between good and bad graffiti?- What kind of solutions can make all parties happy?- What will be the sanctions you will apply against violators?
GRAFFITI ARTISTS	<p>PURPOSE: to persuade the other parties that graffiti is a form of art and it should not be illegal anymore.</p> <p>Try to answer the following questions to defend your position effectively:</p> <ul style="list-style-type: none">- Why do you consider graffiti a form of art?- Does it matter that it is illegal?- What kind of messages do you want to communicate with your work?- How do you decide on the areas or walls you want to paint?- Does it matter whether the public understand the messages or not?- Do you think you are a negative influence on younger generations?- What are your suggestions/solutions?
CITY RESIDENTS AGAINST	<p>PURPOSE: to persuade the other parties that graffiti is mere vandalism and it cannot be considered an art form. You want it to stay illegal and you want the city council to take some measures against graffiti.</p> <p>Try to answer the following questions to defend your position effectively:</p> <ul style="list-style-type: none">- Why do you consider graffiti as vandalism?- How does graffiti harm property owners?- How does graffiti harm public properties?- What kind of influence does graffiti have on neighborhoods?- How does graffiti influence younger generations?- What are your suggestions for the city council?
CITY RESIDENTS FOR	<p>PURPOSE: to persuade the other parties that graffiti is a form of art and that the city council should take some steps to encourage graffiti artists.</p> <p>Try to answer the following questions to defend your position effectively:</p> <ul style="list-style-type: none">- Why do you consider graffiti a form of art?- Why is it important to encourage graffiti artists?- Why shouldn't city residents be disturbed by graffiti?- Should graffiti be legalized? Under what conditions do you think it should be allowed?- What are your suggestions for the city council?

CLEAN CITY PLATFORM ACTIVISTS

PURPOSE: to persuade the other parties that graffiti is a crime and it causes a lot of harm concerning both city identity and the residents of the city. You want it to stay illegal and you want the city council to take some measures against graffiti.

Try to answer the following questions to defend your position effectively:

- Do you see any value in graffiti as an art form?
- How does graffiti harm city identity?
- How does graffiti harm the tourism potential of the city?
- How does graffiti affect the safety of certain neighborhoods?
- What is the cost of trying to keep it under control?
- What are your suggestions / solutions to keep it under control?

2. PANEL DISCUSSION: Are Artists Role Models?

Artists have always been considered as leading figures in society, putting them in the spotlight not only for their artistic creations but also for their private lives. Such scrutiny leads to the controversy over the roles of artists in society, whether they have a mission or responsibility to set a good example or not.

This controversy bears more significance for young people since role models are more influential in their development as they need figures to admire and aspire to be like. The emergence of technology and the access to information for youth has made it easier to find role models. The abundance of available role models and the increasing exposure of young people to every detail of these role models' life have generated more discussion than ever before.

Below you will find different opinions regarding this issue. Read the following quotes and identify the arguments to make use of them in the discussion that will follow.

RIHANNA - Pop singer



"That's not me. That's a part I play. You know, like it's a piece of art, with all these toys and textures to play with," she tells the magazine. "See, people ... they want me to be a role model just because of the life I lead. The things I say in my songs, they expect it of me, and [being a role model] became more of my job than I wanted it to be. But no, I just want to make music. That's it."

FERGIE - singer, songwriter, fashion designer, television host and actress



"I wasn't trying to be a role model with 'The Dutchess,' but suddenly, seeing little girls in the audience with their moms made me think about what I do on stage a little bit more. I had to watch my mouth, because it can be filthy. It changed things for me."

LIL WAYNE - Rapper & Grammy Award Winner



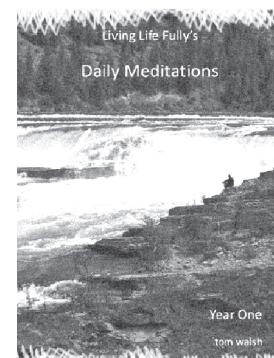
"I'm not an example for how people should live their lives. Never in my life would I ever set out to be an example for people on how to live their lives. If you need an example for how to live, then you just shouldn't have been born. Straight up."

JENNIFER LOPEZ - actress, dancer, producer, and television personality



"I know that being seen as a role model means taking responsibility for all my actions. I am human, and of course, sometimes I make mistakes. But I promise that when I fall, I get back up."

TOM WALSH - Novelist



"Unfortunately, we don't have all that many good examples to follow. The people that our cultures label as "successful" are the ones who have become wealthy or famous or celebrities, but the truly successful people--those who have become happy and who are living happy, loving, giving lives--aren't often featured in our newspapers or newscasts. We see the politicians and the criminals and the athletes and the entertainment "stars," but we don't see the people who can truly inspire us to be happy by being just who we are."

TASK: As part of the annual "Art and Society Convention", you have been invited to take part in a panel discussion about whether artists should be role-models or not. Work in five groups for this discussion activity. Read the instructions below concerning the role you are assigned by your instructor and take some time to answer the questions on your role cards with your group members. Tips presented on page 37 will help you for a successful debate performance.



Have a look at the **Speaking Help** section to find the expressions you will need while speaking.

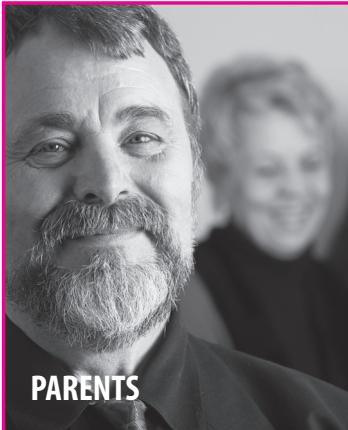


What is a panel discussion?

A panel discussion consists of a group of specialists who carry on a discussion before an audience. The purpose of a panel discussion may be to inform the audience about a topic and/or present different viewpoints about the topic of discussion. When the topic of discussion is controversial, the discussion resembles a debate, with participants taking sides or positions. Usually, their discussion is guided by an impartial moderator, who makes sure that everyone has a chance to speak and that the discussion stays on target. At the end of the discussion, there is a question answer session where the audience finds a chance to raise the questions they have in mind.

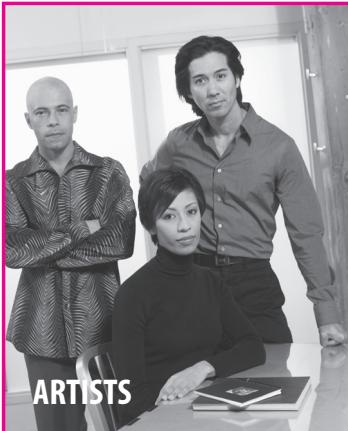


ROLE CARDS FOR PANEL DISCUSSION



You are a group of parents who are concerned about the role models promoted by the media and their influences on your children. Your task is to present your arguments to the other parties by addressing the following:

- What kind of role models do your children have?
- Do you approve of your children's role models?
- What kind of influences do you observe on your children (social life, habits, clothing, manners, body image, school success etc.)?
- What are the potential advantages of taking artists as role models?
- What are the potential disadvantages of taking artists as role models?
- How do you think you can protect your children from the negative influences of bad role models?
- What are your expectations from artists and the media as parents?



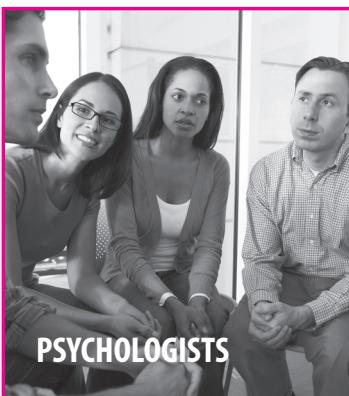
You are a group of artists who have different opinions regarding the role you play as an artist in society. Some of you may be against being idealized as role model for teenagers claiming that this limits your freedom and creativity, while others believe it is your responsibility to set a good example for the public. Your task is to present your arguments to the other parties by addressing the following:

- Should artists be role models for the public?
- What are the responsibilities of the artists towards the society they live in?
- How do these responsibilities / expectations affect your art?
- Is an artists' private life / lifestyle of any concern for the public?
- Should artists consider their influence on public while performing their arts?
- Should artists monitor the contents of their arts (lyrics, paintings, books etc.)?
- Should artists conform to the norms of the society?
- What are your expectations from the parents and the media as artists?



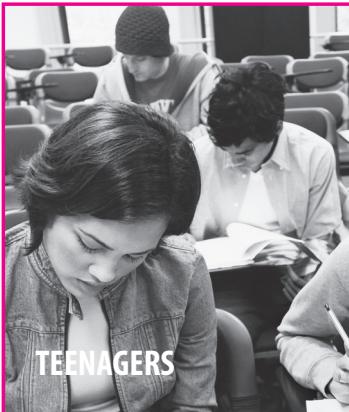
You are a group of media representatives who claim that the media's job is to present the artists' lives as they are - with all the ups and downs. You believe that it is the public's right to know about the artists they look up to, which is why you deny the responsibility for the negative effects the artists may have as role models. Your task is to present your arguments to the other parties by addressing the following:

- Should artists be role models for the public?
- Do you think media has the power to promote certain role models?
- How should media portray celebrities and artists?
- Why is it newsworthy to cover stories about artists?
- How much media coverage is acceptable regarding artists' lives?
- Should media self-censor the news related to artists considering the potential negative influences on public?
- Who is responsible for the negative influences artists might have on public?
- What are your expectations from the parents and artists?



You are a group of psychologists who have been invited to talk about what a role model is and the influences that may be caused by taking good/bad role models for teenagers. Your task is to inform the other parties by addressing the following:

- What is a role-model?
- What is the importance of taking role-models in developmental psychology?
- Is it right to take artists as role models?
- What are the potential disadvantages of taking wrong role-models?
- What are the advantages of taking right people/artists as role models?
- How should parents guide their kids?
- What is the role of the media?
- What is the role of the artists?



You are a group of teenagers who have been invited to talk about your role models and how taking good/bad role models influence your social life, habits, clothing, manners, body image, school success etc. Be sure to cover both positive and negative influences by giving examples from your or your friends' lives. Address the following questions during the discussion:

- How do artists influence you?
- Should artists act like role-models?
- What kind of traits, characteristics of artists influence you as a teenager?
- What guides your decision as to who you choose as your role models (media, peers, parents, etc.)?
- How does media coverage affect your choice and perception of role-models?
- How vulnerable do you think you are to negative influences of wrong role-models?
- Do you think the media driven culture limits your role model alternatives?
- What are your expectations from the parents, artists and media?



TIPS FOR A SUCCESSFUL DEBATE & DISCUSSION PERFORMANCE

Build strong arguments:

- Support your own stance in a logical and meaningful way.
- Refute and challenge the arguments presented by the opposing team.
- Don't repeat the same arguments over and over again.
- Present your arguments clearly.

Do research:

- Read around the subject to be prepared to justify your points.
- Don't just stick to your side of the argument. Do research on the opposing team's arguments to anticipate what they will attack you with.
- Find research results, statistics, evidence, examples that will help you support your ideas.
- Do not forget to cite your references.

Respond to opposing arguments:

- Listen to the opposing team's arguments attentively and make a note of the points they raise.
- Repeat the last important point and then respond directly to it.
- Do not leave any strong arguments unanswered.

Ask questions to challenge the other team:

- Ask for clarification if you think an argument is vague.
- Ask questions to draw attention to the weakness of an argument presented by the opposing team.

Use appropriate style:

- Deliver your material in a confident and persuasive way.
- Avoid manners and comments that may offend the other teams i.e. shouting, insulting etc.
- Avoid dominating the debate. Let others speak before you speak a second time.
- Use appropriate volume and tone to increase the effectiveness of your arguments.

Use notes and eye contact effectively:

- Prepare brief and well organized notes.
- Avoid reading from notes verbatim.
- Keep eye contact with the other team's members and shift your gaze.

Use appropriate language:

- Use a variety of expressions to interrupt, agree, disagree, ask questions, etc.



SPEAKING HELP: Language of Discussions

Expressing Agreement

Showing Strong Agreement

- *Absolutely.*
- *Exactly.*
- *Indeed!*
- *That's for sure.*
- *That's so true*
- *You're absolutely right.*
- *I agree with you a hundred percent.*
- *That's exactly how I feel.*
- *I couldn't agree with you more.*
- *Can't argue with that.*
- *Couldn't have said it better.*

Showing Partial Agreement

- *You may be right.*
- *Well, perhaps (you're right).*
- *You might have a point there.*
- *Yes, perhaps, however ...*
- *Yes, in a way, however ...*
- *Hmm, possibly, but ...*
- *Yes, I agree up to a point, however ...*
- *Well, you have a point there, but ...*
- *I guess you could be right, but ...*
- *Yes, I suppose so, however ...*
- *That's worth thinking about, but ...*

Expressing Disagreement

Showing Strong Disagreement

- *I'm afraid I disagree with you.*
- *I couldn't disagree (with you) more.*
- *I don't think so.*
- *I totally disagree.*
- *I'd say the exact opposite.*
- *Not necessarily.*
- *That's not always true.*
- *That's not always the case.*
- *I'm afraid your idea is wrong.*
- *I can't agree with you.*
- *I couldn't accept that for a minute.*
- *You can't actually mean that.*
- *I wouldn't go along with you there.*

Showing Partial Disagreement

- *It may be so, but ...*
- *Well, it depends.*
- *I'm not so certain.*
- *Well, I don't know.*
- *No, I don't think so.*
- *I'm not sure if I agree with you totally there.*
- *Well, I'm not so sure about that.*
- *Hmm, I'm not sure you're right.*
- *I'm inclined to disagree with that.*
- *It's possible you are mistaken about that.*

Interrupting

- *Can I add something here?*
- *Is it okay if I jump in for a second?*
- *If I might add something...*
- *I wonder if I could say something.*
- *I'd like to make a point here.*
- *I have something I'd like to say.*
- *Sorry to interrupt, but...*
- *Excuse me, could I just make a point here?*
- *Sorry, go ahead / Sorry, you were saying... (after accidentally interrupting someone)*
- *You didn't let me finish. (after being interrupted)*
- *Excuse me, but could I have the chance to say something?*
(This can be useful if someone is dominating the discussion)



THE SOUND OF ENGLISH: The Problem Sounds in English

As a non-native speaker of English, it is very probable that you have difficulty pronouncing certain words. This is because non-native speakers of English often exhibit pronunciation characteristics which may be caused by either transferring the sounds they have in their mother tongue into their spoken English or by simply creating new pronunciations for English sounds not originally found in their first language. The pronunciation problems non-native speakers have interfere with their speaking competence as well as the ability to understand and identify what they hear, so eliminating these problems is a crucial step towards improving speaking and listening skills.

What makes the pronunciation of the English language challenging for many speakers is the fact that English is not "phonetic"- that means you do not always say a word the same way that you spell it. The English language may have 26 letters of the alphabet, but the number of sounds doubles that number: 52. Knowing and recognizing the 52 sounds will help to improve your pronunciation. In this section, you will be working on the most problematic sounds in English and how to pronounce them correctly.

Schwa /ə/

Schwa is the most common sound in the English language. It occurs only in unstressed syllables and getting it correct helps spoken English to sound more natural and fluent. Any vowel letter can be pronounced as **schwa** and the pronunciation of a vowel letter can change depending on whether the syllable in which it occurs is stressed or not. The highlighted letters in the following words are all schwas.

Doctor	Level (noun)
B <u>a</u> nana	P <u>ro</u> tect
T <u>o</u> morrow	S <u>u</u> rve
D <u>ifficu</u> lt	P <u>u</u> pil
S <u>umme</u> r	T <u>heat</u> re

Practice Read the sentences below and underline the **schwa** sounds. The first one is done for you.

1. It's for you.
2. It takes a lot of time.
3. How about a cup of tea?
4. What are you doing tonight?
5. The airport is not far from the capital city.
6. It is a very thorough study.

-TH Sound /θ/ or /ð/

The **th** sound is not at all common in many languages, despite being used very frequently in English. The th sound has two different pronunciations: the soft (voiceless) **th** /θ/ as in *think, bathroom, teeth* and the hard (voiced) **th** /ð/ as in *this, that, them, mother*. There is no set rule for determining if the soft or hard -th is used, it must be memorized.

Practice 1. Identify the -th sound in the following words and determine whether it is soft or hard.

although	third	soothe
method	nothing	whether
throw	without	path
those	there	northern

Practice 2. Minimal Pair Distinction



Track 5

You will hear 10 sentences but only one of the words you see below will be spoken. Circle the one word which you hear paying attention to **th** sound.

- | | |
|-------------------|-------------------------|
| 1. pass / path | 6. breathing / breeding |
| 2. trees / threes | 7. ether / either |
| 3. booths / boots | 8. they / day |
| 4. free / three | 9. soothe / sued |
| 5. theme / team | 10. worthy / wordy |

-CH Sound

The letter combination **ch** has three distinct sounds:

1. The most usual is the way it is pronounced in words like /tʃ/: chair, check, chicken, chop, chuckle, much.
2. However, in words taken into English from Greek **ch**- sounds like /k/: character, chorus, ache, echo.
3. The third group, drawn from French, ch- sounds like sh:/ʃ/: chauffeur, chaperone, machine, parachute etc.

Practice 1. Fill in the blanks in the following sentences with one of the words given below and practice pronouncing the **-ch** sound with a partner.

moustache stomach chemist such chef chocolate brochure

1. I've never heard ch a ridiculous story.
2. Can you get this prescription filled at the ch ?
3. You will end up with a pain in your ch if you eat any more of that ch cake.
4. The food at the hotel is famous since they got that new French ch
5. He looks quite different now that he has shaved off his ch
6. Would you ever drop into the travel agent and pick up a ch on holidays in Spain?

Practice 2. Tongue Twisters

Say the following tongue twisters, paying attention to the three different –ch sounds.

1. Check the sheep shippers for seeping chips.
2. Chuck and Russ's cherries and peaches get mushy in a rush.
3. The searchers for perch perished on the chilly seashore.
4. Charlie is sure sore about the chipped Tahitian fuchsia he purchased.

V vs W sound

To make the /v/ sound, put your upper teeth onto your lower lip. Use your voice as your breath passes through the teeth and lower lip. To make the /w/ sound, push the lips forward and say /u/, then let the tongue and lower lip drop.

Practice 1. Minimal Pair Distinction



You will hear 6 sentences, but only one of the words will be spoken. Circle the word which you hear paying attention to the **w/v** sound.

Track 6

- | | |
|------------------|--------------------|
| 1. wines / vines | 4. wiper / viper |
| 2. worse / verse | 5. mooing / moving |
| 3. wail / veil | 6. wiser / visor |

Practice 2. Pair Dictation

For this activity you will be working in pairs. Read the assigned text to your partner as s/he writes it down. Then, switch roles and write down the text your partner reads to you. Ask your partner to repeat if necessary. Then compare your script with the original ones.

Student A

Lively Vivian

Living in a wonderful villa in Venezuela, Vivian loves to dive and wade in the lovely sea every week day. In her villa in the evening, Vivian can jive for five hours on the weekend. While she serves several clever but waist watching drinks so her visitors can wet their whistles, Vivian awaits her favorite visitor, Wild Willy.

Student B

Wild Willy

Willy is a wild and crazy welcome to Vivian's villa. Every event at the villa is a window of wonder for Willy. He wheels his wagon, his own very weird version of a BMW, west along the winding roads of the Venezuelan seashore. While waiting for a welder to repair his car, Wild Willy wonders if he can wed Vivian.

Final /-s/ and /-es/

/s/

Voiceless sounds take /s/

These sounds are voiceless:

/f/ /h/ /k/ /p/ /t/

Examples: **laughs, talks**

/z/

Voiced sounds take /z/

These sounds are voiced:

/b/ /d/ /g/ /j/ /l/ /m/
/n/ /ng/ /r/ /v/ /w/

+ all vowel sounds

Examples: **rubs, sings**

/iz/

These sounds take /iz/

/s/ /ks/ /z/ /dg/ /ch/ /sh/

Similar to the word is

Examples: **kisses, boxes**

Practice 1. Choose the correct ending sound for these words and write /s/, /z/ or /iz/ next to each word.

- | | |
|------------|----------------|
| 1. hotels | 6. rings |
| 2. pages | 7. catches |
| 3. walks | 8. stops |
| 4. marries | 9. laughs |
| 5. babies | 10. encourages |

Practice 2. A Riddle

Try saying the riddle with your partner. See if you can find the answer.

*As I was going to St. Ives, I met a man with seven wives
Each wife had seven sacks; each sack had seven cats,
Each cat had seven kits; kits, cats, sacks, wives,
How many were going to St. Ives?*

Past tense ending -ED

There are three different ways to pronounce the '-ed' ending of regular verbs in the simple past tense: /ɪd/, /t/ or /d/. The pronunciation depends on the sound at the end of the infinitive of the main verb and whether it is voiced or not.

/ɪd/ infinitives that end in the sounds /t/ or /d/	/d/ infinitives that end in a voiced sound /b/ /d/ /dg/ /g/ /j/ /l/ /m/ /n/ /ng/ /r/ /v/ /w/ /z/ + all vowel sounds	/t/ infinitives that end in a voiceless sound /f/ /h/ /k/ /ks/ /p/ /s/ /t/
Examples: needed, hated, dated,	Examples: lived, ,enjoyed, tried	Examples: shopped, picked, wished

Practice . Change the following verbs to the past tense and place the past tense verbs under the appropriate sound according to how they are pronounced.

watch	raise	demand	cover
afford	show	sound	answer
park	save	need	use

/ɪd/

/d/

/t/



For more practice on problem sounds

http://www.bbc.co.uk/worldservice/learningenglish/radio/specials/1413_gramchallenge26/
<http://www.englishpronunciationpod.com/newarchive.html>

PRESENTATION SKILLS

AUDIO-VISUAL AIDS

Visual aids are an excellent way to combat stage fright as they shift attention away from the speaker, and give the speaker greater confidence in the speech as a whole when used appropriately. When you use visual aids, their use tends to encourage gestures and movement on your part, and this extra movement reinforces the control that you, the speaker, need over the presentation.

The use of visual aids are mutually beneficial to the audience and you. With visual aids, the concepts or ideas you present are no longer simply words - but words plus images. Clear visual aids multiply the audience's level of understanding of the material presented, and they should be used to reinforce your message, clarify points, and create excitement. They involve your audience by requiring a change from one activity to another: from hearing to seeing. The appeal to more than one sense at the same time increases the audience's understanding and retention level.



Types Of Audio-visual Aids

There are numerous types of audio-visuals to choose from when preparing your presentation. It is important to consider your purpose and objective, the layout of the room, the resources and equipment available, the size of the group, your time constraints, your budget and your own comfort when deciding which to use. Below you will find the most common types of audio visual aids that are used in presentations.

- **PowerPoint:** The majority of presenters today use PowerPoint Presentations. They are preferred over other types because they are cheap, easy to create, time-saving and allow for a wide range of artistry (e.g., design, color, animation, art etc.). However, going overboard with artistry can ruin the presentation by overshadowing the speaker.
- **Overheads / Transparencies:** These are images printed on clear plastic sheets and projected onto a wide screen or wall using an overhead projector. A variety of visuals (e.g., graphs, pictures, diagrams etc.) can be photocopied or printed out onto a transparency. Although transparencies are usually preferred because the equipment is readily available, they may be difficult to use due to some drawbacks concerning their size, clarity, and quality of the projector.
- **Videos:** Videos are an effective way to break up your presentation and add some spice to it. They can be incorporated into your presentation for a change of pace. However, you should be careful not to overuse videos. They should be used sparingly, only to enhance or highlight a certain part of a presentation.
- **Objects:** Bringing the object of your talk can be an excellent way to clarify your ideas and give them a dramatic impact.
- **Models:** A model is an object, usually built to a scale that represents another object in detail. If the item you want to discuss is too large, too small, or unavailable, you may be able to work with a model.
- **Photographs:** In the absence of an object or a model, you may be able to use photographs. However, they will not work in a speech unless you have access to oversize enlargements. Normal size photos are not big enough to be seen clearly without being passed around and this could be distracting for the audience.
- **Drawings:** Diagrams, sketches, and other kinds of drawings are good alternatives to photographs. They are inexpensive to make; moreover, since they are drawn specifically for one speech, they can be designed to illustrate your points exactly.
- **Other Types of Audio-Visual Aids:** Handouts, brochures, films, audio types, posters, and flip charts.

The Design of Audio-visual Aids

Regardless of the type of presentation aid you choose to use, there are some key points to consider when preparing your visual aids. The following tips will help you design the visuals effectively.

- Use a **reasonable number** of visual aids. Visuals are a form of emphasis, but attempts to emphasize too many things result in no emphasis at all. Thus, decide where visual aids would be of most value and have a good reason for showing each visual. Remember that not every message needs to be visualized and that a visual aid is not a substitute for good speechmaking.
- Use **single words or phrases**, not whole sentences or paragraphs. You will use sentences when delivering your presentation, but your visuals should only include the main message in a reader-friendly design.
- Use **bullets or numbers** with phrases to make it easier for the audience to follow. The rule of thumb is to use 5 bullet points per slide.
- Use **parallel structures** on each separate slide. Have all your bullets begin with a verb, or all your phrases begin with a noun or gerund. This will make it easier for you to talk as you go through the points and will also contribute to audience comprehension.
- Keep the design of your visuals **simple**. Cramped and cluttered visuals create the opposite effect of distracting and confusing your listeners.
- Choose a **font size** that is large enough to be seen from the back of the room (min. size is typically 24 pt). You need to use different font sizes for headings, main points and sub points.
- Choose a font that is **simple, plain, and easy to read**. Fancy fonts make it difficult for the audience to read what you show.
- Use consistent typeface. Don't use **more than 2** different fonts. Although variety is interesting, too much of it can distract your audience.
- Each main point needs to be **titled** on your visual. Your audience should be able to get the main idea of your visual simply by looking at the title.
- Use **CAPITAL LETTERS** sparingly. Capital letters are harder to read and follow for the audience than normal text. Reserve **ALL CAPS** for **TITLES** or for individual **WORDS** that require special emphasis.
- Use some **color** to add variety, but do not overuse it. Use it for emphasis or for distinguishing between data, not just to add spice. Light or pale colors like yellow or orange should be avoided in your text.
- Make sure your slides are free of **grammar** and **spelling** mistakes.

The Delivery of Audio-visual Aids

The delivery of audio visual aids, along with the design, is an important factor which determines the success of your presentation. After designing your visuals, you need to spend some time thinking how you will exploit the visual aids during your presentation. The following tips will help you optimize the effect of your visual aids:

- Arrange the presentation equipment in advance. Check that your equipment is appropriately positioned before you start and that everything is working properly.
- Put your visuals in an order if you are not using PowerPoint (numbering them could be helpful). Don't begin or end your presentation with overheads scattered all over the table.
- Display visual aids only when you are talking about them. Don't use the visual aid until the appropriate moment since some people will spend their time looking at the visual instead of listening to you. Similarly, as soon as the visual is no longer relevant or needed, remove it or cover it (if using OHP) or include a blank slide (if using PowerPoint).
- Don't rely on your visual aids to do the presentation for you. They should complement, not echo your talk. Thus, don't write down everything on your visuals, and similarly, don't read from your visual aids word for word.
- When you use aids, tell the audience what they will see, show them the slide; give them time to digest what they are seeing; then comment on what you have shown. Use signposts to introduce and talk about your visual. A visual aid can only be effective if the viewer knows what to look for and why. **Make sure you follow the steps given below while delivering your visuals.**
- Be sure to speak slowly and deliberately as you explain or use an aid to avoid confusing your audience.
- Talk to your audience, not to the screen or to the visual. You must maintain eye contact with your listeners while explaining or displaying visuals.
- Point at what you want your listeners to see on the screen. Use a pointer, if necessary. You can also use a piece of paper to cover and reveal points as you go through overheads. Explain and show one thing at a time.
- Do not begin talking about another topic while a slide, depicting a past topic, is still showing.
- Don't stand in a position where you block the screen while delivering your speech.
- Don't pass around objects, photos or papers during your presentation. People look at, read, handle, and think about whatever they hold in their hands; and while they are so occupied, they may not be listening to you. Distribute visuals or handouts after you have finished talking to avoid any distractions.
- Don't switch between different types of visual aids unless you can do this very smoothly.
- Rehearse your presentation with the visual aids you will be using during the presentation. Visual aids are effective only when they are integrated smoothly with the rest of the speech. Therefore, become familiar with your visuals by practicing when, where and how you will use them as if you were actually presenting.

STEP 1: Tell your listeners what kind of visual aid you are displaying.

"I would like to draw your attention to this slide over here"

STEP 2: Explain exactly what the visual aid is designed to do or show.

"This pie chart illustrates the distribution of ..."

STEP 3: Emphasize what the listeners should focus on.

"Notice the blue segment that shows..."

STEP 4: Comment on/ interpret the visual.

"As can be understood from this pie chart ,..."

Tips for Using Powerpoint



Although the general design and delivery guidelines for visuals apply for PowerPoint too, there are some useful tips that need to be taken into consideration especially when preparing and delivering PowerPoint presentations.

- Do not become overexcited about the variety that PowerPoint offers and make the mistake of illustrating the entire presentation with slides.
- Don't apply an unnecessarily fancy design template that would distract audience attention from the main message.
- PowerPoint provides you with the advantage of displaying single points at a time. You can adjust the animation effect to display a point upon a click of the mouse. Make sure animations are used to introduce or emphasize a point, not just for artistry.
- Blackout the screen when you are finished with a slide in order to focus attention back on you. Include a blank slide or simply press "B" on your keyboard and the projector screen will go black. This will give you a chance to deliver other segments of your speech, make spontaneous comments, answer questions and so on without the audience being distracted by the continuous display of an unwanted slide.
- Provide oral transitions between slides. Show the logical connections; smooth the flow.
- Print-out your PowerPoint presentation as a handout to have with you while you present. This will help you follow the order of your slides.
- Practice your presentation with PowerPoint before you actually deliver your speech to make sure that the text effects are applied correctly and you become accustomed to switching between slides.

SPEAKING HELP: Signposts for Audio-visual Aids



Introducing a visual

- I'd like to show you...
- Here we can see...
- This (graph) shows/represents...
- Let's look at this...
- Have a look at this graph.
- I'd like to share with you...
- I've got a table here to illustrate my point.
- Let me show you some slides/photos now.
- Please pass these handouts around.
- I'll be using this model to demonstrate...
- At this point, I'd like to turn your attention to...

Referring to a visual

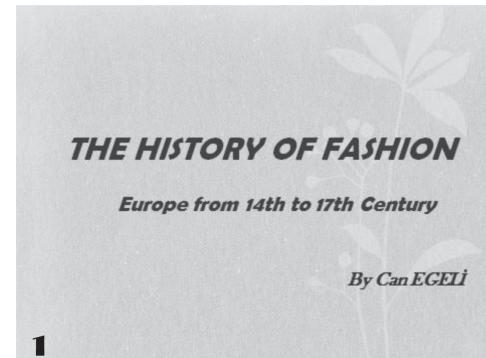
- This chart / diagram / table / figure illustrates/clarifies/shows my point.
- As you can see in this table/ picture/photo, ...
- If we look at this second slide/graph...
- At this point, ... will help you understand...
- This is a map/picture of ...
- Let's look at the results all together...
- Here you'll notice that.../Notice the vast difference...
- You will see from this table that...

Practice . A Sample PowerPoint Presentation

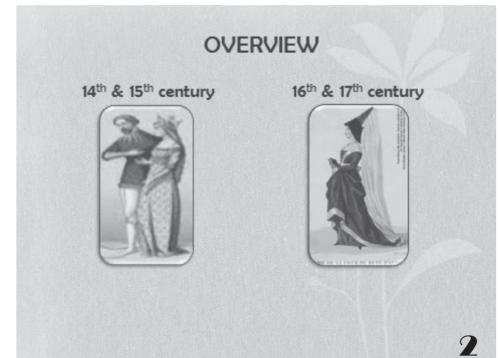
I. Below you will find a PowerPoint presentation about “The History of Fashion in Europe from 14th to 17th Century”. The slides are designed according to the principles covered previously in this unit. Work on each slide in pairs and analyze how these principles are put into practice to answer the questions that follow.

- Which design principles are used in each slide (fonts, capitalization, layout, background etc.)?
- What purpose does the slide serve?
- How does each slide contribute to the presentation of the information the speaker wants to cover?

II. Work in pairs to deliver the power point presentation paying attention to the principles given on page 45-46 for The Delivery of Visual Aids. Make sure you use proper signposts during your delivery.



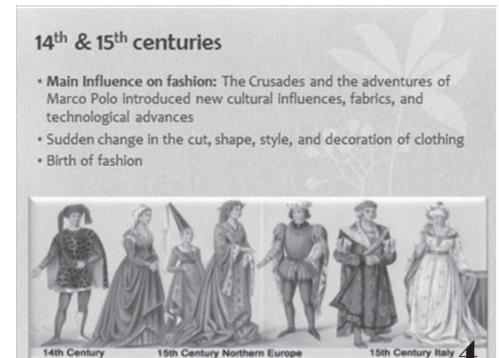
1



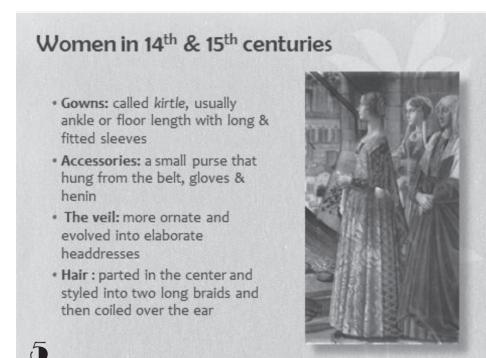
2



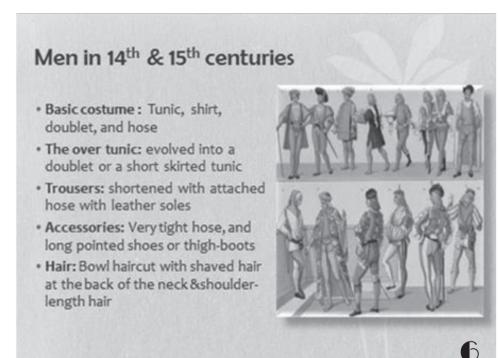
3



4



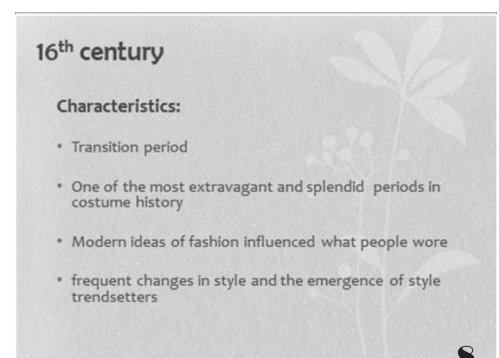
5



6



7



8

16 th Century Fashion	
<p>MEN</p> <p>Standard garment:</p> <ul style="list-style-type: none"> • Hose and breeches • A doublet, a padded overshirt with sleeves <p>Accessories:</p> <ul style="list-style-type: none"> • Ruffs & collars • mandilion -cloak draped over one <p>Hair:</p> <ul style="list-style-type: none"> • short and brushed back • Hats decorated with a jewel or feather 	<p>WOMEN</p> <p>Standard garment: highly decorated gowns</p> <p>Gowns combination of several garments- bodice, sleeves, skirts, and underskirts</p>
<p>9</p>	

1600's Fashions

Women

- Silk & satin most preferred fabrics
- Whalebone to emphasize the waistline
- Laced gloves, tuft feathers & fans

Men

- Frilled collars called ruffs
- Knee high boots tucked in knee length trousers
- Wigs
- Ties worn like scarves



17th Century

- The beginning of flamboyant fashion with the influence of French Courtiers
- Nobilities: luxurious, extravagant & elegant clothes
- Puritans: less luxurious & ornate clothes

References

Batterberry, M & Batterberry, A. (1977). *Fashion: The Mirror of History*. New York: Greenwich House.

Cassin-Scott, J. (1975). *Costume and Fashion in Colour, 1550-1760*. England: Blandford Press.

Clothing and Fashion in the Middle Ages (2011) Retrieved 23.03.2012 from <http://www.medievaltimes.info/medieval-life-and-society/clothing-and-fashion-in-the-middle-ages.html>

Cosgrave, B. (2000). *The Complete History of Costume and Fashion: From Ancient Egypt to the Present Day*. New York: Checkmark Books.

Monet, D. (2012). *Fashion History of the High and Late Middle Ages - Medieval Clothing*. Retrieved 22.03.2012 from <http://doloresmonet.hubpages.com/hub/FashionHistoryoftheHighandLateMiddleAgesClothingthethirteenthCentury>

The History of Fashion and Dress - 16th Century Europe. (2011) Retrieved 24.03.2012 from http://thecostumersmanifesto.com/index.php/titles_The_History_of_Fashion_and_Dress_16th_Century_Europe

Practice . Evaluating the Design of Visual Aids

The following slides are from different PowerPoint presentations on art. Based on the information provided in the “Design of Visual Aids” section, evaluate these visuals by answering the following questions:

- Identify the design problems you see in each visual (color, font, clarity, simplicity etc.)
 - Think about how these problems may influence the speaker and the audience
 - Decide what changes you would make to improve each visual



Mary Frances Sheldon (1892 -1950)



After attending Lincoln Public Schools, Abbott Academy, a girls school in Massachusetts, and the University of Nebraska, Frances became interested in art and art collecting.

Frances loved art and antiques. She and her sister-in-law, Oiga Sheldon, traveled to the Spring Exhibitions of the Nebraska Art Association at Morrill Hall. Frances thought it was a "miserable place" to show artwork. She wanted a gallery where the art belonging to the Nebraska Art Association could be properly exhibited.

Frances was a shy person and lived in the family home at 2525 N Street in Lincoln where she helped her father with his investments and banking work, managing the business after his death in 1938.

Frances never married. When she died in 1950, it was learned that she had bequeathed her entire collection, and funds, for an art museum to adequately exhibit the growing collections.

Her brother Bromley was the trustee of her estate. Frances had left the sum of \$921,860.00, and all of the art in her home as a future gift to the Sheldon. Bromley decided to add half of his estate (\$975,000) to Frances' trust. He died in 1957, and plans for the gallery began. Together, their gifts totaled around \$1.5 million.

Taken from:
 •Kop Ramsey article, Omaha, Nebraska
 •Lincoln Journal's Weekly Magazine, Focus, January 18, 1970.
 •Lincoln Journal and Star, Lincoln, Nebraska
 •Karen Jonay, karen@lincnet.net, email to Jonethen Busky
 •November, 30, 2001
 •Gladys Thompson article, December 1999

Problems:

Effects :

Solutions:

2.

noda
Professional support for amateur theatre

SponsorFinder Making the perfect match

'Want to pick a pocket or two?'

Then here are our numbers

Society members - 222,840

- * Under 18 - 44,568
- 19/30 - 46,796
- 31/45 - 46,796
- 46/60 - 57,938
- Over 60 - 26,742

Audience numbers - 5/7,000,000

- * Under 18 - 650,000 - 910,000
- 19/30 - 250,000 - 350,000
- * 31/45 - 1,000,000 - 1,400,000
- 46/60 - 1,600,000 - 2,240,000
- * Over 60 - 1,500,000 - 2,100,000

Professional support for amateur theatre

noda

Problems: _____

Effects : _____

Solutions : _____

3.

FARCE: A VIOLENT BUT INNOCENT GENRE

Jessica Milner Davis says that "whether it be English, medieval Dutch, Spanish, French, Viennese, Russian, improvised *commedia dell'arte*, or even Japanese *kyogen* of *no* theatre, *farce* is both the most violent and physically shocking of dramatic forms of comedy..., but it is almost the most innocent in that unlike satire or burlesque it does not offend either individuals or society."

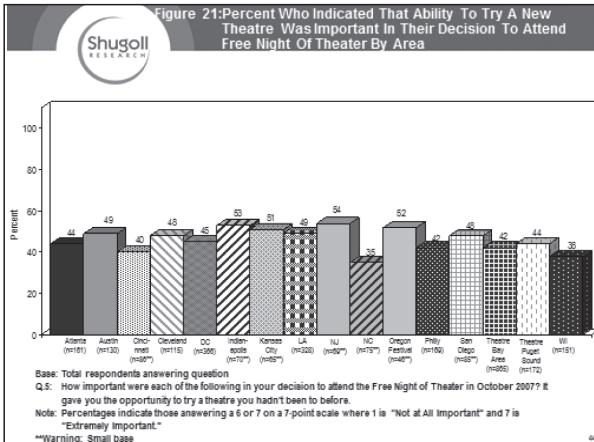
Davis, Jessica Milner. *Farce*. London, England: Transaction Publishers, 2005.

Problems: _____

Effects : _____

Solutions : _____

4.



Problems: _____

Effects : _____

Solutions : _____

5.

Mesolithic Art

The rich art of the Paleolithic is replaced by a Mesolithic art with many changes in style as well as meaning.

Upper Paleolithic cave art depict colored drawings and expressive features of animals.

Variety of colors is used.

Mesolithic art in contrast is schematic; no realistic figures are present and only the color red is used.

HA! HA! I'M MORE INTELLIGENTLY DESIGNED THAN YOU ARE! I'M MORE INTELLIGENTLY DESIGNED THAN YOU ARE!

The not altogether peaceful coexistence of Neanderthal and Homo sapiens children

Problems: _____

Effects : _____

Solutions : _____

TYPES OF VISUAL REPRESENTATION

Graphic organizers are a pictorial way of constructing knowledge and organizing information. They help the presenter convert and compress a lot of seemingly disjointed information into a structured, simple-to-read, graphic display. Depending on the data at hand and your purpose, you may choose from the different types of visual representation listed below, but before going over the list, have a look at the following task to see how much you know about the types of visual representation.

Match the following types of visual representation with their function. Check your answers by referring to the detailed explanation provided below for each type of visual.

Pie Chart

Map

Table

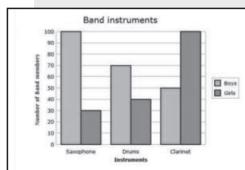
Bar Graph

Line Graph

Organigram

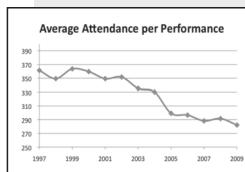
Flow Chart

- to explain the sequence of steps in a process
- to visualize how a trend has changed over time
- to emphasize the relationship of several parts to the whole or to show simple distribution patterns
- to show location or physical arrangement of places
- to compare rankings
- to summarize a large block of information, usually in list form
- to show the hierarchical structure of an organization in terms of rank



Bar Graph

- used to present and compare data
- displays a change in magnitude, and not in direction like line graphs.
- often the best way to compare a set of individual items or several sets of related items.



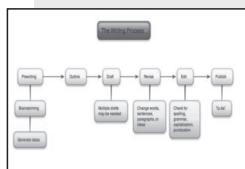
Line Graph

- compares two or more variables
- shows how one variable is affected by the other as it increases or decreases.
- enables the viewer to make predictions about the results of data not yet recorded.

Artist	Title	Sales (m)
Bruno Mars	Just The Way You Are	12.5
Bruno Mars	Grenade	10.2
LMFAO	Party Rock Anthem	9.7
Jennifer Lopez	On the Floor	8.4
Adèle	Rolling in the Deep	8.2
Lady Gaga	Burn This Way	8.2
Pharrell Williams	Give me Everything	8.2
Afrojack & Nayer		
Black Eyed Peas	The Time (Dirty Bit)	7.3
Maroon 5	Moves Like Jagger	7.0
Bruno Mars	The Lazy Song	6.5

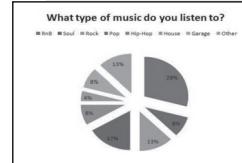
Table

- a set of columns and rows that contain the data and usually contain either a row or column (or both) of headings that organize the data
- generally less effective than a graph because it only shows the data, whereas the graph shows an interpretation of the data
- should have no more than six columns and no more than six rows in order to keep the amount of information to a reasonable level



Flowchart

- a graphic representation of all the major steps of a process
- can help you understand the complete process, identify the critical stages of a process, locate problem areas, and show relationships between different steps in a process

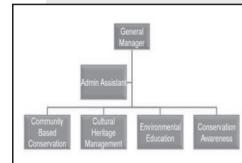


Pie Chart

- displays percentages
- used to compare different parts of the same whole.

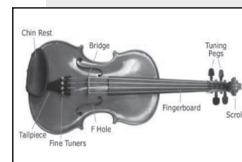
Consider the following while using pie charts:

- order the segments clockwise from biggest to smallest, so that the pie chart looks neat and the variables are easy to compare
- pie charts with too many segments look very crowded and are difficult to understand
- use pie charts when there are less than five categories to be compared.



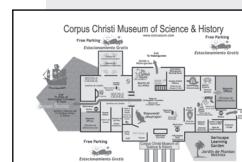
Organigram

a graphic chart showing the directorate, lines of authority, control responsibility and vertical and horizontal interrelationships among departments in an organization



Diagram

a plan, sketch, drawing, or outline designed to demonstrate or explain how something works or to clarify the relationship between the parts of a whole.



Map

Maps are powerful, indispensable tools for displaying location-specific data in your presentation.



Adding Emphasis

When using a graph or a table, you should emphasize the key parts. One way to add emphasis is to animate the graph or table elements so that they appear one-by-one instead of all at one time. This allows you to discuss each element or data series individually and keep the audience focus on the message you are delivering. Using animation effects is much better than trying to point different elements out using a pointer device such as a laser pointer. You can also use drawing tools such as arrows and boxes to highlight a portion of the table or graph. You can use a strong contrasting color for the drawing element to visually draw the audience's eyes to that part of the graph or table.

Practice . Below you will find different types of information to be visualized in a presentation. Read each and determine what kind of visual representation you would use.

1. Success rates of Anatolian high schools in Ankara with respect to the number of their students placed into engineering programs at METU
2. The increase in the number of research carried out to increase human life span since 2005
3. The wing patterns of various species of butterflies
4. The number of layers between the president and research assistants at a university
5. How to apply for a scholarship abroad
6. The basic equipment and techniques of photography
7. The main routes of Ankara metro and Ankaray
8. The distribution of METU students that go to Europe to do their master's degree
9. The new design of the National Library building



SPEAKING HELP: Language of Visual Representations

Describing Visual Representations

■ Line Graphs

- As illustrated in this line graph, ... has climbed steadily over the years....
- Clearly, we can see from... that ... have declined a little...
- The graph shows that ... has increased steadily...
- We can see from this graph that... has dropped markedly after 2009.
- It's clear from this graph that ... rose dramatically over the last 12 years.

■ Pie Charts

- As we can see in this pie chart, 28 % of the participants stated that...
- The figures illustrated in this pie chart show that 35 % of the students do not...
- This segment of the pie chart shows the percentage of the participants who...
- The green segment of this pie chart shows that 20 % of the participants ...

■ Bar Graphs

- This bar graph illustrates the number of male and female employees...
- The red bar shows the amount spent on...
- The horizontal axis in this bar graph represents the years while the vertical axis stands for.....
- This bar graph displays the distribution of GNP in Turkey across regions.

■ Tables

- This table shows the number of male and female participants by age.
- As this table illustrates, there are four factors that...
- The figures in this column represent the total number of hours spent in front of TV...
- If we take a look at the second row, we see that...



Words Used to Describe Trends

Trends are changes or movements that are normally expressed in numeric items such as population, unemployment, production, sales etc. The table below presents three basic trends and the words you may use to describe them:

Direction	Verbs	Nouns
	Rise (to) Increase (to) Go up (to) Climb (to) Boom Grow Expand Rocket Soar	A rise An increase Growth An upward trend A climb A jump A boom (a dramatic rise)
	Fall (to) Decline (to) Decrease (to) Go down (to) Drop (to) Slump (to) Reduce (to) Plummet (to)	A decrease A decline A fall A drop A slump (a dramatic fall) A reduction A downswing
	Level out (at) Remain stable (at) Remain steady (at) Stay constant (at) Hold constant (at) Maintain the same level	A levelling out No change
	Fluctuate (around) Peak (at) Stay at	A fluctuation Reached a peak (of)

Indicating Degree & Speed of Change

Describing the degree of change:

Adjectives	Adverbs
dramatic	dramatically
sharp	sharply
enormous	enormously
steep	steeply
substantial	substantially
considerable	considerably
significant	significantly
marked	markedly
moderate	moderately
slight	slightly
minimal	minimally

Describing the speed of change:

Adjectives	Adverbs
rapid	rapidly
quick	quickly
swift	swiftly
sudden	suddenly
steady	steadily
gradual	gradually
slow	slowly

Expressing approximation:

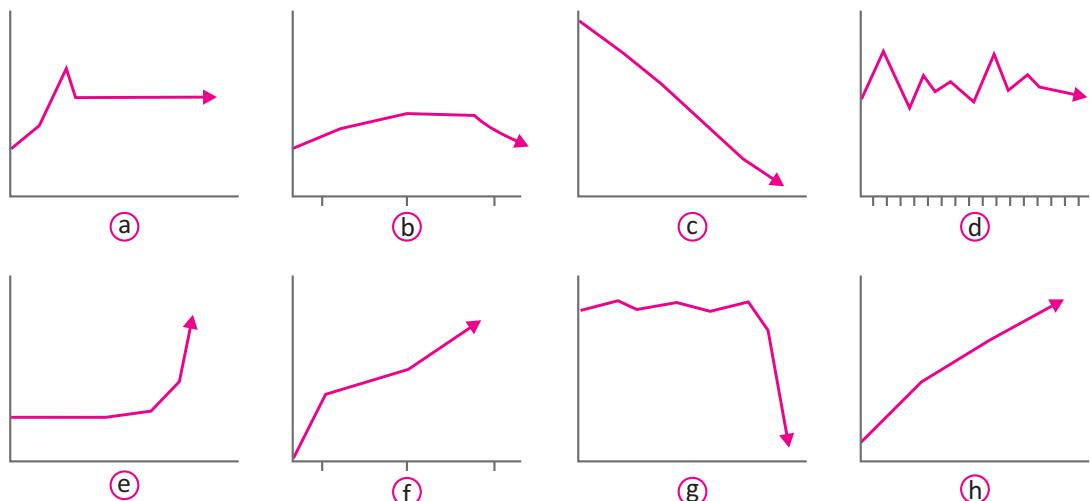
We use words to express approximation when the point we are trying to describe is between milestones on the graph.

just under	well under	roughly	approximately
about	just over	well over	nearly

Practice . Language Of Visual Representations

1. DESCRIBING CHANGE:

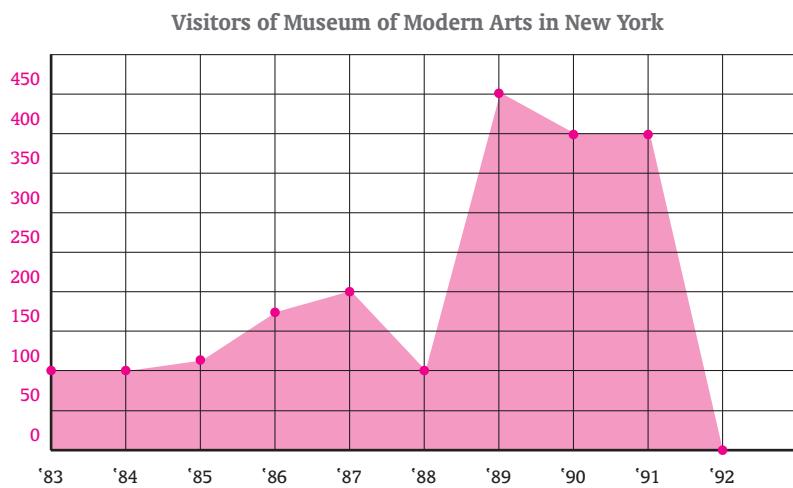
Match each sentence below with one of the following graphs



- The sales of our products rose suddenly.
- The sales of our products fell slightly in the final quarter.
- The sales stabilized over the past few years.
- At the end of the first year, sales stood at 50 percent of the present level.
- The sales reached a peak before falling a little and then maintaining the same level.
- There has been a steady increase in sales over several years.
- The sudden collapse in sales has surprised everyone.
- The sales showed a steady decline.

2. MODIFYING CHANGE:

Describe the following graph using the expressions to indicate degree and speed of change given above.



1. 1983 - 1985 : The number of visitors
2. 1985 - 1986 :
3. 1987 - 1988 :
4. 1989 :
5. 1989 - 1991 :
6. 1991 - 1992 :

3. PREPOSITIONS:

Choose a preposition from the box below to go into each of the gaps in the sentences.

in at to under of between by from over accross with

1. The number of album sales in 2011 peaked 3.5 million, but then there was a dramatic decrease almost 2 million 1.2 million in the second half of the year.
2. Downloaded Audio Books sales rose 38 percent \$81.9 million while Physical Audio Books fell 6.3 percent, \$137.3 million for 2010 vs \$146.5 million for the previous year.
3. the entire year, singles sales increased 32.7% a record 152 million, 98% of those being digital downloads.
4. 2010, we see that the sales are its lowest with an amount well 5 million copies.
5. 1.3 million copies of the novel were sold the years 2009 and 2011.
6. all the albums sold the last 10 years, 50% were pop music albums.

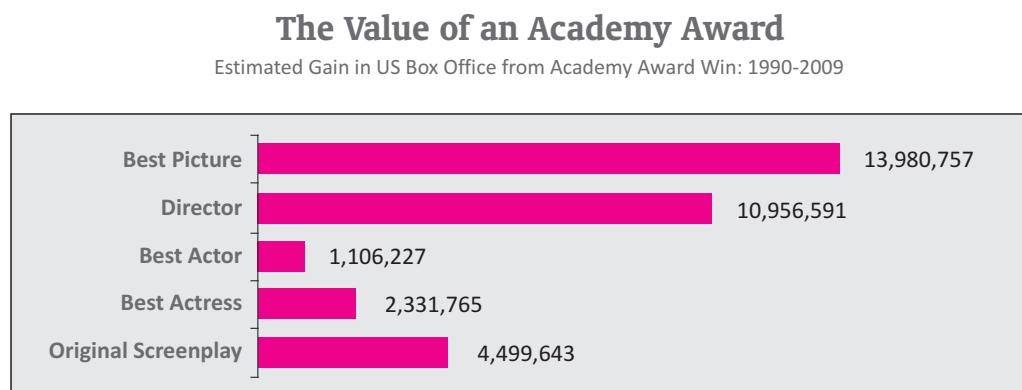
4. INTERPRETING GRAPHS:

Work in pairs to interpret the graphs provided below by using the structures you have learned in the speaking help section of this unit.

Student A: Work on the graph below and present it to Student B



Student B: Work on the graph below and present it to Student A



PUTTING IT ALL TOGETHER: Current Events Presentation

The end product of this unit is to give a Current Events Presentation to your classmates. It goes without saying that being knowledgeable about what goes on in the world and how it impacts the world, your country and your life is an important trait of a university student. To this end, this assignment requires **close reading of the news item you choose and presenting your analysis in a coherent way.**

STEP 1: Choose A News Item

- Your news item must focus on an issue about ART: It can be a political, social, or an economic issue; and it does matter if it is a municipal, national, or an international concern as long as it is related to art. In addition to the issues explored in this unit, you may also focus on a broader range of topics concerning art such as music, performing arts, body art, cinema, public art etc.
- Be selective in your choice of the news item: Find one that is substantive but not excessively long or complicated. Make sure there is something you can react to either about the news or the way it is presented.
- Think contemporary: While your news item doesn't have to be written in the week you are giving the presentation, try to pick something that was written at least in the past year.
- Get approval: After choosing your news item, submit a copy of it to your instructor and have it approved. Upon receiving your approval, you may now organize your presentation following the outline below:

STEP 2: Organize Your Presentation

Introduction:

- Greet your audience and introduce yourself.
- Introduce the title, date and source of the news item.
- Give background information if you feel your audience needs to know more related to the issue you will explore.

Body:

PART 1: Summary

- Summarize the main points raised in the news article.
- Make sure you refer to the specific details such as who, where, what, when, why and how.

PART 2: Reaction

- Discuss your own ideas related to the article.
- You may agree, disagree or partially agree with the points raised in the news item or the way they have been raised.
- Present your own ideas related to the issue covered in the news item.
- Be sure to develop and justify your argument with specific supports.

Conclusion:

- Give a brief summary of what you have covered in your presentation.
- Provide a closure by inviting questions and comments.

Visual Aids:

The use of Audio-Visual Aids is optional for this presentation, but feel free to incorporate any visual into your presentation to help you cover your news item and your reactions to it in the best way possible.



SPEAKING HELP: Current Events Presentation

Achieving Smooth Transitions

Since you have two different focuses in the body part of this presentation- summary and reaction- it is quite important that you signal these parts clearly to help your audience follow. Below you will see a couple of signposts that may help you make smooth transitions from one focus to another.

■ **Signaling the summary:**

- Now, let me tell you what the news item I selected is about...
- I would like to start by giving you a summary of the main points of the news item I selected.

■ **Signaling the reaction:**

- Having covered the summary, let me tell you how I feel about this issue.
- So far, I have summarized the news item I selected. Now, I would like to offer my reaction.



UNIT 3

Marketing

UNIT MAP

Language Skills	Presentation Skills
<ul style="list-style-type: none">■ Listening for specific information■ Listening for the main idea■ Reading for the main idea■ Reading for specific information■ Reading for details■ Making connections between ideas■ Reflecting on an idea■ Reacting to an idea■ Synthesizing & Paraphrasing■ Giving an oral synthesis■ Giving an oral response■ Identifying different opinions■ Evaluating different viewpoints■ Making inferences■ Participating in a discussion■ Using discussion language■ Word stress in English	<p>PARTS OF A PRESENTATION</p> <ul style="list-style-type: none">■ Introduction■ Body■ Conclusion■ Signposts for parts of a presentation■ Responding to questions■ Presenting as a team■ Signposts for team presentations



Putting It All Together

TEAM PRESENTATION



GETTING STARTED: Store Design

Have you ever wondered how store design can influence consumer behavior? Think about some of the stores you shop in frequently or have been in recently. What effect do the design and layout of these stores have on you as a customer?

Have a look at the photos below and discuss your reaction to the store design as a customer.



- Which of these two stores do you find more appealing? Why?
- Which one encourages the customer to shop more?
- Do the design elements such as lights, color, space, etc. provide any clues about the customer profile of each store?
- Do you notice any special strategy used to make customers spend more?



READING: How Retailers Trick You into Buying More

Getting Ready to Read

You are going to read a text about tricks retailers use to increase their sales. Before you read the text, do the mini test below to see how much you know about their tactics. After you complete the test, read the text and check your answers.

1. Which of the following is the best layout for a retail store?
 - a) placing the best bargains at the front of the store.
 - b) placing the most expensive items at the front of the store.
 - c) placing the impulse oriented (sweets, toys, gums, etc.) items near the checkouts
 - d) placing the items of everyday use near the entrance
2. In terms of positioning and arrangement of the shelves, which of the following is true?
 - a) complementing products are displayed in the same area
 - b) inexpensive items are placed at the eye level
 - c) luxury items are found on the left hand shelves
 - d) most profitable items are placed at the back of the store
3. Upon entering a store, most shoppers head in what direction?
 - a) right
 - b) left
 - c) straight ahead
 - d) it depends on the store
4. Which of the following is NOT a strategy to make an item that is not actually on sale look like it is on sale?
 - a) to create an elaborate display at the end of an aisle
 - b) to write the price of the item in large letters
 - c) to place the item in bins instead of shelves
 - d) to price it irrationally (4.99 instead of 5.00)

Now, read the text and answer the questions that follow.

How Retailers Trick You into Buying More

Have you ever noticed how you go to a store to pick up just one thing and then, by the time you get to the check stand, you have five or six things in your cart and a bigger bill than you had anticipated? This happens over and over because shoppers have been as thoroughly studied as lab rats and the research has resulted in scientifically proven techniques to influence shoppers' emotions, to heighten their insecurities and to trick them into buying things they don't need or want. Here are the most common tactics used by retail stores to increase your spending:



Placing Shopping Carts by the Entrance

Many retail stores place shopping carts by the entrance on the right knowing that most people head in right upon entering a store. They want you to pick up a cart before starting shopping so that you will not limit yourself to the items that you can carry. Retailers know that if a person has a lot of space in their cart, they are less likely to hesitate to pick up an item that they perceive to be a good deal, even if they do not really need the product.



More Expensive Items Placed at Eye Level

Many consumers faced with a large amount of choices will generally choose the first product that they see that is acceptable, especially if they are in a rush. By placing the most expensive items or the items with the highest profit margins at eye level and the least expensive items near the floor or on the top shelf, the store is increasing the chance that you will choose the higher priced item.



Cross-merchandising

A marketing strategy that makes it possible to generate sales for products that fall into different categories by linking them in the minds of consumers by setting up displays that include two or more products that are different, but can logically be used together. The idea is to entice customers who came in to purchase a particular item to also purchase additional items that are on display in the same area and can be used in tandem with the first item. For example, shampoos are usually set opposite a display of hair conditioner made by the same company, to tempt the shampoo buyer to cross over to the hair conditioner as well. And it works every time.



Items That Are Not On Sale Displayed To Look Like They Are On Sale

Sometimes stores will create an elaborate display at the end of an aisle, where it is more noticeable, with the price of the item in large letters like it is the best deal in the world or place the items in bins instead of on shelves to make them look like clearance items. In many cases, the prices displayed for these items will be no different or only a few cents less than the regular price of the item, but because of the perceived sale more people might pick up the item for purchase.



Impulse-oriented items are near the checkouts

Queues are a great place for retailers to add impulse buys to your basket. Magazine racks, chocolate and other low cost items along with overpriced beverages and candy are often put here within easy reach of bored customers to pick up. Why? Because people leaving the store are thirsty, and they're going to be standing in line for a bit, which is the perfect place to hook them with some entertainment options.



Placing the More Profitable Departments at the Front of the Store

Many retailers plan their stores to make customers walk past most of the high priced, high profit items on their way to the lower priced items at the back of the store. This gives the retailer numerous opportunities to entice the consumer to pick up a high profit item that they may not have been considering when they walked into the store.



Stop, stop, stop

You add items to your cart only if you stop so stores are designed to maximize the number of stops you have to make. This access block will always contain items which are cheap and will entice you to stop, look and more than likely buy. Even if it's not conscious to you, every time you stop moving in a store, you increase your chances of putting something into your cart.



Staple Items Spread throughout the Store

Some of the most common items that people travel to the grocery store for are bread, milk, and eggs because these are the items that they generally run out of the quickest. Grocery stores know this and will place the bread in aisle 1, the milk in aisle 18, and the eggs in the back of the store to get you to walk past nearly every item in the store to get the few items that you were looking for. This increases the chance that you will see something that you believe to be a good deal or that you forgot that you needed and will purchase more items while you are in the store.

Adapted from:

Simpkins, T. (2008). 5 Tactics Retail Stores Are Using To Get More Of Your Cash. Retrieved April 2, 2014, from www.discoverdebtfreedom.com/.../5-tactics-retail-stores-are-using-to-get-more-of-your-cash/
How Retail Store Merchandising Tricks Make You Buy.(n.d).Retrieved April 2, 2014, from www.retailshoppingsecrets.com/merchandising.html

Follow- up Questions

1. From the tactics given in the text, which one/s do you find most surprising or interesting?
2. Have you ever, as a consumer, noticed the tactics mentioned in the text while shopping?
3. Based on your own experience, do you think these tactics influence your shopping behavior as a consumer?
4. Do you think your shopping behavior will change now that you are aware of the tricks that make you spend more?



Irrational prices are chosen to make comparison math difficult

Irrational pricing is putting the price of items at say 4.99 instead of 5. Obvious as it may seem, the reason offered for not rounding \$4.99 to \$5.00 is based on memory processing time. Rounding upward involves an additional decision compared with storing the first digits. Furthermore, due to the vast quantity of information available for consumers to process, the information on price must be stored in a very short interval. The cheapest way to do so, in memory and attention terms, is by storing the first digits.



Isolation from the outside world

Department stores and shopping centers do not have many windows. Instead, they rely upon artificial light and air conditioning. This is to remove the shopper from contact with the outside world and constraints of time such as seeing it go dark outside. Many of them do not hang up a clock to make sure customers spend the maximum amount of time shopping.



LISTENING - Neuromarketing- Brainwashing or Smart Marketing?

In the text “How Retail Store Tricks Make you Buy” you have read about the most common tactics used by retail stores. The emergence of neuromarketing, which brings together brain science and marketing, however, has taken everything a step forward. You are going to listen to a radio interview about neuromarketing with Martin Lindstrom, the famous brand consultant and the author of the book called “Buyology- Truth and Lies about Why We Buy”.

Getting Ready to Listen

Before you listen to the interview, have a look at the definition of neuromarketing given below and brainstorm some possible points that you think Martin Lindstrom may address. After you listen, check whether your predictions were correct.

Neuromarketing is the application of neuroscience to marketing. It includes the direct use of brain imaging, scanning, or other brain activity measurement technology to measure a subject's response to specific products, packaging, advertising, or other marketing elements. In some cases, the brain responses measured by these techniques may not be consciously perceived by the subject; hence, this data may be more revealing than self-reporting on surveys, in focus groups, etc.

What is Neuromarketing?(2006). Retrieved May 27, 2013, from <http://www.neurosciencemarketing.com/blog/articles/what-is-neuromarketing.htm>



Now listen to the interview and answer the following questions while listening.

Track 7

1. Buyology scanned 2000 consumers across 5 countries to

.....
by using some of the most sophisticated imaging technologies in the world.

2. What makes this study unique?

.....
3. Everytime you think about buying a brand, dopamine is released in our brains which

4. Three most startling findings of the neuromarketing study are:

a.

b.

c.

5. By comparing the brain activity of devout Christians to that of brand fans, Lindstrom has found that

.....
6. Despite the bans on smoking and cigarette advertising, tobacco companies use subliminal advertising to trigger

the desire to smoke by

7. Smell is the most powerful sense because

.....
8. Advertisers will use senses more in the future by

9. Product placement works well only when

10. 5 pieces of advice Lindstrom gives to help businesses build a strong brand engagement are:

1. build in rituals for your brand
2.
3.
4. use indirect signals like color or shape because logo is no longer working
5.

Follow Up Discussion

What does the following quote suggest about the possible implications of marketing strategies? Discuss in the light of the information presented in the reading text and the interview with Martin Lindstrom.

"Marketing battles take place in the mind of a consumer or prospect. That's where you win. That's where you lose."

Jack Trout, author of the book *Big Brands, Big Trouble*

TALK ABOUT IT: TV Commercials

In the radio interview you listened to, brand consultant Martin Lindstrom mentioned some advertising strategies companies use to increase their sales such as the use of fear, indicating a clear enemy, breaking the rules and so on. You will find more of these techniques in the excerpt provided below. Read the common strategies used in TV commercials and discuss the following:

- the most effective strategy of all
- the most popular strategy in the commercials you have seen recently
- the strategy with the highest potential to influence shopping behavior

COMMON STRATEGIES USED IN TV COMMERCIALS:

- **The snob effect:** This tells you that the product is most exclusive and of course rather expensive. Only the very best people use it.
- **The scientific effect:** A serious-looking person, possibly a scientist or a doctor, tells you about the advantages of the product.
- **The words and music effect:** The name of the product is repeated over and over again, put into a rhyme and sung several times, in the hope that you won't forget it. The sung rhyme is called a "jingle".
- **The ha-ha effect:** The advertiser tries to make you laugh by showing people or cartoon figures in funny situations.
- **The VIP (Very Important Person) effect:** Well-known people, like actors or athletes, are shown using the product.
- **The super modern effect:** The advertiser tries to persuade you that this product is a new, sensational breakthrough, a "must".
- **The go-go effect:** This is suitable for the teenage market. It shows young people having a party, singing, laughing, having a wonderful time – and, of course, using the product X.

Adapted from: *Advertising the art of persuasion*. (n.d.) Retrieved April 12, 2014, from <http://www.fundus.org/pdf.asp?ID=10529>



GOING ONE STEP FURTHER

Up to now in this unit, you have worked on the issue of marketing from different perspectives. Now, you are going one step further to discuss other aspects related to the theme of this unit, namely the effects of price-tag on consumer behavior and the concept of product placement.

1. ORAL SYNTHESIS: Price Tag Feel Good Factor

For this activity, you are going to work in pairs to orally synthesize the information you will gather from two different sources, radio news and a short excerpt. You are expected to prepare a **2-minute speech synthesizing the two pieces of information** and present it to your partner. Make sure you come up with an effective synthesis of both sources covering the key points in each and orally cite the sources when necessary.

A. EXCERPT: Effects of Price Tags on Consumers

Read the following excerpt and identify the key points about the effects of price tags on consumers' behavior and perception.

Many studies have shown that, because of this general assumption that something expensive should be better, consumers value everything from clothing to food more highly when the price is marked up. Baba Shiv, a professor of marketing, has shown how price can warp our consumer decisions. A basic assumption in economics is that a person's "experienced pleasantness" from consuming a product depends only on its intrinsic properties and the individual's thirst. However, marketers try to influence this experience by changing a drink's external properties, such as its price, causing consumers to suffer from a version of the placebo effect. According to Shiv, since we expect cheaper goods to be less effective, they generally are less effective, even if they are identical to more expensive products. This is why brand-name aspirin works better than generic aspirin, or why Coke tastes better than cheaper colas, even if most consumers can't tell the difference in blind taste tests. "We have these general beliefs about the world -for example, that cheaper products are of lower quality - and they translate into specific expectations about specific products. Once these expectations are activated, they start to really impact our behavior." said Shiv.

Adapted from: *Why expensive wine tastes better*. (2008). Retrieved April 3, 2014, from <http://www.neurosciencemarketing.com/blog/articles/why-expensive-wine-tastes-better.html>

B. LISTENING: Science News: Price Tag Feel-Good Factor



You are going to listen to radio news from "**The Naked Scientists: Science Radio & Science Podcasts**". The program reports the results of an experiment conducted by a team of researchers from the California Institute of Technology and Stanford University. As you listen, take notes about the experiment and its findings.

Track 8

Purpose of the study:

1. The purpose of the study is to find out
-

Methodology:

2. Using functional magnetic resonance imaging, researchers looked into
.....

3. Draw a line to match the bottles with the glasses to show how they were served to the participants of the study.

**Results of the study:**

4. The volunteers said that the cheaper wine tasted much nicer and vice versa for the pricier wine

5. When the volunteers were sipping on wines, there was increased activity in a part of the brain called the medial orbito-frontal cortex, which is thought to be responsible for judging the pleasantness of an experience.

6. The study shows that price can act like a sort of on the human brain.

2. DISCUSSION: Product Placement in Movies and TV Shows

Imagine you are a group of specialists who have been invited to a program on a national TV channel. In this program, you will be holding a discussion on the “**phenomenon of product placement in movies and TV shows**”, which has become a very common advertising technique big companies resort to. This approach to advertising has stirred a controversy recently on many levels ranging from the ethics of advertising to the simple pleasure of watching a movie.

Follow the steps below to prepare for the discussion.

STEP 1: Get some background information:

Read the following paragraph which defines product placement and the rationale behind it. Identify the reasons why companies prefer this marketing strategy.

Product placement--also known as product brand placement, in-program sponsoring, branded entertainment, or product integration--is a marketing practice in advertising and promotion wherein a brand name, product, package, signage, or other trademark merchandise is inserted into and used contextually in a motion picture, television, or other media vehicle for commercial purposes. In product placement, the involved audience gets exposed to the brands and products during the natural process of the movie, television program, or content vehicle (Panda, 2004; Cebrzynski, 2006). That is, product placement in popular mass media provides exposure to potential target consumers and shows brands being used or consumed in their natural settings (Stephen and Coote, 2005).

Its purposes include achieving prominent audience exposure, visibility, attention, and interest; increasing brand awareness; increasing consumer memory and recall; creating instant recognition in the media vehicle and at the point of purchase; changing consumers' attitudes or overall evaluations of the brand; changing the audiences' purchase behaviors and intent; creating favorable practitioners' views on brand placement; and promoting consumers' attitudes towards the practice of brand placement and the various product placement vehicles (Panda, 2004; Kureshi and Sood, 2010).

Williams, K. , Petrosky, A., Hernandez, E. , Page Jr, R. (2011).

Product placement effectiveness: revisited and renewed. Journal of Management and Marketing Research, 7. Retrieved 10 July, 2013 from <http://www.aabri.com/manuscripts/10712.pdf>

STEP 2: Form your groups to prepare for the activity:

The roles you are going to be assigned by your instructor are given on page 70-71. Get into your groups and try to come up with some ideas to support your stance as a group. To this end, you may:

- Read the excerpts in **Appendix 3** which discuss the pros and cons of product placement in movies and identify the relevant ideas that you may need to support your stance.
- Consider the counter arguments that may be put forward by the other groups and brainstorm some possible responses you may give.
- Conduct research to develop and support the role you are assigned.

STEP 3: Present Your Group's Views:

The other members of the group should note down the points raised by the opposing groups since you will be responding to those during the class discussion that will follow.

STEP 4: Hold a Class Discussion:

A. Opening Remarks

- Choose a spokesperson for your group to introduce in about 2 minutes:
- The group members
- The stance of the group
- A brief overview of the main arguments.

B. Open Discussion

- Take turns to voice your ideas and provide supports consistent with both your stance and role card.
- Respond to the arguments raised by other groups.
- Challenge the other group members by asking questions or opposing to their claims.
- Make sure each group member has equal chance to participate in the discussion.

C. Closing Remarks

- Take some time to come together as a group and prepare your closing remarks to provide closure.
- Be sure to reemphasize the points that you think are most important and try to leave a memorable impact.
- Choose a different spokesperson to give your closing remarks.



Refer to the **Speaking Help** sections of Unit 2 and 3 for the expressions you will need during the discussion.



ROLE CARDS FOR PANEL DISCUSSION



STANCE : FOR

PURPOSE : to introduce the advantages of product placement for all stakeholders

Try to answer the following questions to support your ideas effectively:

- Why does product placement work better compared to traditional advertising?
- How has the viewers' reaction to commercials changed over time?
- What are the benefits for advertisers?
- What are the benefits for viewers?
- Should there be a limit concerning the amount of product placement?
- Should there be some criteria concerning the way products are placed in the movies or TV shows?

ADVERTISERS



STANCE : AGAINST

PURPOSE : to explain the challenges you are faced with due to product placement

Try to answer the following questions to support your ideas effectively:

- How does product placement affect your creative process?
- How does product placement affect the artistic value of your work?
- What is the effect of product placement on the dialogues & scenes?
- How do the products and the brands placed in the script affect the characters you create?
- How does product placement affect the way your work is perceived by audiences?
- Should there be a limit concerning the amount of product placement?
- Should there be some criteria concerning the way products are placed in the movies or TV shows?

SCRIPTWRITERS



STANCE : FOR

PURPOSE : to explain the contributions of product placement agreements to the quality of your work

Try to answer the following questions to support your ideas effectively:

- How does product placement contribute to the budget of TV shows/movies?
- How does product placement contribute to the authenticity and realism in TV shows/movies?
- What advantages does an increased budget offer concerning the total quality of a production?
- How could it be possible to integrate the products into the show/scenario without distorting the natural flow of the movie/show?
- Should there be a limit concerning the amount of product placement?
- Should there be some criteria concerning the way products are placed in the movies or TV shows?

PRODUCERS



STANCE : FOR

PURPOSE : To explain the benefits of product placement from audiences' viewpoint

Try to answer the following questions to support your ideas effectively:

- What are the advantages of product placement compared to commercial breaks?
- How does product placement contribute to the authenticity of movies/TV shows?
- How does product placement affect the pleasure you get from watching TV/movies?
- Should there be a limit concerning the amount of product placement?
- Should there be some criteria concerning the way products are placed in the movies or TV shows?

VIEWERS



STANCE : AGAINST

PURPOSE : To complain about the amount of product placement in TV shows/movies and their effects on you.

Try to answer the following questions to support your ideas effectively:

- How does product placement affect the pleasure you get from watching TV/movies?
- What are some ethical concerns related to product placement?
- Do you favor product placement or commercial breaks more? Why? To what extent?
- How does product placement jeopardize the artistic value of the TV shows/movies?
- Should there be a limit concerning the amount of product placement?
- Should there be some criteria concerning the way products are placed in the movies or TV shows?

VIEWERS

3. MINI PRESENTATION: Creating Your Own Commercial

Up to now, you have seen how advertisers influence consumer behavior with a variety of marketing techniques. In the light of all this, work in groups to create a television advertisement for a 30 second commercial slot. Follow the steps below to create your advertisement.

1. Identify a product - real or imaginary- for your advertisement.
2. Create a slogan or prepare a jingle that will immediately catch attention and stay in mind.
An example might be 'Super Juice.' Your slogan could be 'Super Juice, Super Energy.'
3. Write the script -- remember to keep it short.
4. Perform the ad in class, and see your friends' reactions to your ad as your potential customers.
You may also consider recording your commercial with a video camera to share it with your classmates.



SPEAKING HELP: Language of Discussions

Introducing a Point

- I am sure/convinced/certain that...
- It seems quite clear/obvious/evident that...
- Wouldn't you agree/admit/say that..?
- Surely, one cannot help but agree that....
- I am perfectly confident that you will all agree with me when I say...
- The first/basic/main/most important issue seems to be...

Introducing an Opposite Point

- I see your point, but...
- Possibly, but...
- True, but if you look at this from a different point of view....
- Yes, but looking at this from another point of view....
- I see your point, but you seem to ignore...

Asking for Opinions

- What do you think about...?
- What is your opinion on...?
- How do you find/feel about..?
- What are your views regarding..?
- What would say about...?
- What is your perspective on...?

Giving Opinions

- Frankly, I think that...
- It is quite clear to me that...
- The way I look at it...
- I'd just like to point out that...
- Wouldn't you agree that...
- As I see it...

Asking for Clarification

- Could you explain what you mean by...?
- I am not quite with you.
- What do you mean?
- I am not clear about...
- I am not quite sure I follow you.
- I didn't get the part about...
- I'm afraid I don't quite understand what you are getting at.

Giving Clarification

- Well, what I am trying to say is...
- All I am saying is...
- Well, the point is...
- What I mean is...

Expressing Agreement

- I couldn't agree more.
- There is a lot of truth in that argument.
- That is exactly what I have been saying all along.
- I fully agree with your comment.
- I would go along with you there.
- That's just how I see all this.
- That is exactly how I was thinking.

Expressing Disagreement

- Wouldn't it be rather risky to...?
- You haven't convinced me that...
- Isn't that out of the question?
- Do you expect me to believe that?
- I honestly don't see why you...
- I don't think I will go along with you there.
- You don't seem to realize that...

Getting the Floor

- Excuse me for interrupting, but....
- That's true, but....
- I'd like to make a point here.
- I wonder if I could say something.
- Can I add something here?
- Is it okay if I jump in for a second?
- If I might add something...

Bringing a Discussion Back to the Point

- Could you stick to the point, please?
- Perhaps we could get back to the main point.
- That's off the point.
- That's interesting but I don't think it's relevant.
- I'm afraid you missed the point
- Can we leave that and go back to...

THE SOUND OF ENGLISH: Word Stress in English

Word stress is your magic key to understanding and improving your spoken English. One of the biggest challenges non-native speakers of English face is word stress because many don't understand why native speakers quickly speak, or swallow a number of words in a sentence. This is because, English- as opposed to syllabic languages where each syllable has equal importance - spends more time on specific stressed words while quickly gliding over the other, less important, words. So, as a non-native speaker of English, while speaking to native speakers, you are likely to encounter two basic problems:

1. You may find it difficult to understand native speakers, especially those speaking fast.
2. The native speakers may find it difficult to understand you.

Although word stress creates many challenges, learning some basic rules presented below will help you improve both your listening and speaking skills to a great extent.

Basics of Word Stress in English

In English, you do not say each syllable with the same force or strength. In one word, you accentuate **ONE** syllable. When a syllable is stressed, it is pronounced **longer in duration, higher in pitch, and louder in volume**. The syllables that are not stressed, on the other hand, are weak or small or quiet. Native speakers of English listen for the stressed syllables, not the weak syllables. If you use word stress in your speech, you will instantly and automatically improve your pronunciation and your listening comprehension. There are two basic things you need to keep in mind about word stress that will help you determine how to stress a word:

1. **One word, one stress:** One word cannot have two stresses. It is true that there can be a "secondary" stress in some words, but a secondary stress is much smaller than the main stress, and is only used in long words.
2. **The stress is always on a vowel:** Consonants are never stressed.



Although there are some rules about which syllable to stress, probably the best way to learn is from experience. Listen carefully to spoken English and try to develop a feeling for the "music" of the language. When you learn a new word, you should also learn its stress pattern. All dictionaries give the phonetic spelling of a word with an apostrophe (') just before or just after the stressed syllable.

In order to see how word stress varies according to the number of syllables in a specific word, let's take 3 words as example: **photograph**, **photographer** and **photographic**. They do not sound the same when spoken, because we stress one syllable in each word and it is not always the same syllable.

Word	Stress	Total syllables	Stressed syllable
PHOTOGRAPH	█ █ █ █ █	3	#1
PHOTOGRAPHER	█ █ █ █ █ █	4	#2
PHOTOGRAPHIC	█ █ █ █ █	4	#3

Rules of Word Stress in English

Word stress is determined by the syllables in a word, so learning how the common stress patterns work according to the number of syllables in a word is a good way of ensuring correct and natural stress. Below you will find the most common stress patterns.

1. Stress on the first syllable

Rule	Example
Most 2-syllable nouns	PREsent, EXport, CHIna, TAble
Most 2-syllable adjectives	PREsent, SLENdEr, CLEVer, HAPpy

2. Stress on the last syllable

Rule	Example
Most 2-syllable verbs	to preSENT, to exPORT, to deCIDE, to beGIN

3. Stress on the penultimate syllable (penultimate = second from end)

Rule	Example
Words ending in -ic	GRAPHic, geoGRAPHic, geoLOGic
Words ending in -sion and -tion	teleVIsion, revelAtion

4. Stress on the ante-penultimate syllable (ante-penultimate = third from end)

Rule	Example
Words ending in -cy, -ty, -phy and -gy	deMOcracy, dependaBility, phoTOgraphy, geOlogy
Words ending in -al	CRItical, geoLOGical

5. Compound words (words with two parts)

Rule	Example
For compound adjectives, the stress is on the second part	BLACKbird, GREENhouse
For compound nouns, the stress is on the first part	bad-TEMpered, old-FASHioned
For compound verbs, the stress is on the second part	to underSTAND, to overFLOW

6. Homographs

Homographs are words which are written the same way but which have different pronunciation. In English, there are many words which have the same spelling, but whose part of speech changes with the word stress. If you listen carefully, you will hear that the vowel sounds change depending on whether they are stressed or unstressed. As a rule of thumb, the stress is usually placed on the first syllable of a noun and the second syllable of a verb.

Noun	Verb
CONflict	conFLICT
CONtract	conTRACT
DEfect	deFECT
DIgest	diGEST
EXport	exPORT

Noun	Verb
EXtract	exTRACT
IMport	imPORT
OBject	obJECT
PERmit	perMIT
PROtest	proTEST

Noun	Verb
PREsent	preSENT
PROduce	proDUCE
PROject	project
REcord	reCORD
REFuse	reFUSE

PRACTICE:

A. Word Stress Quiz

1. Which of these words does not have a  stress pattern?
a. goodbye b. hello c. problem d. correct
2. Which of these words does not have a  stress pattern?
a. cinema b. computer c. professor d. banana
3. Which of these words does not have a  stress pattern?
a. morning b. evening c. Monday d. mistake
4. Which of these words does not have a  stress pattern?
a. Saturday b. difficult c. interesting d. unhappy
5. Which of these words does not have a  stress pattern?
a. supermarket b. photography c. fascinating d. separated
6. Which 2-syllable word has a different stress pattern from the others?
a. police b. mother c. student d. money
7. Which 3-syllable word has a different stress pattern from the others?
a. potato b. paragraph c. computer d. professor
8. Which of these adjectives beginning with 'un' or 'in' has the stress on the final syllable?
a. informal b. unhappy c. unfriendly d. unemployed
9. In which sentence does the speaker want to tell us that John's car is not second hand?
a. **John's** bought a new car. b. John's **bought** a new car.
c. John's bought a **new** car. d. John's bought a new **car**.

B. Matching

Group the following words so that they match the patterns in the table.

infamous	excel	imply	mountain
banana	enjoyment	cluster	eternal
calendar	before	countless	
statement	defeated	passage	

Pattern				
Words				

Adapted from: <http://www.englishclub.com/pronunciation/word-stress.htm>



For more on word stress <http://www.podcastsinenglish.com/pages/pronunciation.shtml>

PRESENTATION SKILLS

PARTS OF A PRESENTATION

The end product of this unit is to give a group presentation where you are expected to follow the conventions of an academic presentation in terms of organization. The Presentation Skills section of this unit is designed to give you the necessary input concerning the parts of a presentation and how each part needs to be organized.

One of the most important challenges of presenting is to work out a way of organizing a multitude of ideas coherently. This requires that speeches be planned carefully to develop a strong sense of organization by employing the three basic parts of a presentation- **introduction**, **body**, and **conclusion**. A clearly organized presentation can boost your confidence as a speaker, improve your ability to deliver your message fluently and helps the audience to better follow the progression of your ideas from beginning to end. To this end, as a speaker, it is vital that you gain command of the three basic parts of a presentation.

INTRODUCTION

The introduction is critical to your success as a speaker since it is the first thing your audience will hear. As in any social situation, your audience makes strong assumptions about you and your speech during the first eight or ten seconds, which is why a good introduction is considered the key to an effective presentation. Although the content of the introduction depends on the context, in general, it serves as a bridge into the speaker's main points. It also prepares the listeners psychologically by stimulating interest and orienting the audience to the presenter and the purpose of the presentation. A typical introduction is about 10% of the entire speech and includes the following components:

- Attention-getting technique
- Greeting your audience
- Introduction of yourself - depending on context, it is possible that you could be introduced by someone else (e.g. a session chair in a conference) before your presentation
- Introduction of your topic
- Preview of the main points of your speech



Depending on the attention getting technique you choose, it is possible to have it either at the very beginning or after greeting and self introduction. Either way, it should always come before you introduce your topic.

Of all those components, probably the most critical one that will help you create a lasting impression on the audience is the attention-getting technique.

What is an Attention-getter?

The attention getter is a way to intrigue the audience and to motivate them to listen attentively for the rest of your speech. An attention-getter should create curiosity in the minds of your listeners and convince them that the speech will be interesting and useful. The wording of your attention-getter should be refined and practiced. Be sure to consider the mood/tone of your speech; determine the appropriateness of humor, emotion, aggressiveness, etc. Not only should the words get the audience attention, but your delivery should be smooth and confident to let the audience know that you are a skilled speaker who is prepared for this speech. Therefore, it is crucial for you to spend time strategizing, creating, and practicing the attention-getter. The most common attention getting techniques are given below.

Attention-getting Techniques

✓ Asking a Rhetorical Question

A rhetorical question is one designed to arouse curiosity without expecting an immediate answer. Either the answer will be obvious, or if it isn't apparent, the question will arouse curiosity until the presenter provides the answer. An example of a rhetorical question to gain the audience's attention for a speech about fishing is, "Have you ever stood in a freezing river at 5 o'clock in the morning by choice?"

As an alternative to a rhetorical question, you can ask a real question as a way of interacting with the audience, but keep in mind that a predictable or cliché question is worse than none.

✓ **Opening with a Strong Quotation**

Quotations that are famous and easily recognized establish a feeling of familiarity with the subject and create in the audience a mood of acceptance toward the idea you intend to present. However, you must avoid triteness as overused quotations may merely bore the audience. A quotation from a famous person or from an expert on your topic can gain the attention of the audience. The use of a quotation immediately launches you into the speech and focuses the audience on your topic area. If it is from a well-known source, cite the author first.

✓ **Using a Startling Statement**

It is a well known fact that things that startle and shock us seize our attention. To this end, you may use statistics, little known facts, or surprising statements to catch the attention of your listeners.

✓ **Using an Anecdote or Telling a Brief Story**

Stories are often a good way to get audience attention. However, remember that a good opening must lead into the speech, so make sure your story is closely related to the subject and is consistent with the mood of your speech. It is wise to go for brief stories since you should only be spending 10% of your presentation time for your introduction. Most stories take time to tell and thus, are more appropriate for longer speeches.

✓ **Creating Suspense**

An extremely effective way of gaining attention is through suspense. If you can start your speech in a way that makes the audience ask "What is next?", you will capture the audience's attention. In order to make suspense work, try to engage the audience by talking about the topic in a covert manner but do not reveal the topic until the end of your introduction.

✓ **Activating the Audience's Imagination**

Capturing the listeners by taking them to another world can be an effective way to begin your speech. When you use this particular technique, you need to choose words that especially appeal to the five senses in order to create a vivid image in the audience's mind. While using this technique, it is important to consider the audience response, how you will come back to the introduction and whether you as a speaker are comfortable using this technique.

✓ **Giving a Definition**

An interesting way to begin your presentation may be to give a definition related to your topic. This may be especially necessary when presenting topics that are more abstract, technical and ambiguous. You should not, however, define obvious terms in order to avoid stale and cliché introductions. If you quote a specific dictionary, don't forget to reference the source.

✓ **Using a Visual, Prop or Gimmick**

Introductions appealing to the audience's senses provide effective attention-getters. Showing pictures, photos, posters, real life objects, maps, sketches, brochures; playing a segment of a film or video; acting out a role play; doing a short demonstration are all attractive ways of beginning your presentation. While using this technique, it is vital to consider the link between the material and your presentation topic.

✓ **Misdirecting the audience**

Tricking the audience into believing your subject is one thing before switching rapidly to another is an interesting way to begin a presentation. It works well especially when you are going to offer a new perspective to a rather worn out topic.



Attention-getting techniques do not speak for themselves, so it is possible to ruin the introduction if you fail to integrate the teaser into your introduction. Try to avoid the following common mistakes in order to guarantee a good start:

- using an attention getter that has no real link to your topic
- using an attention-getter just because you find it interesting without thinking about how to relate it to the topic of presentation
- leaving the attention-getting technique to the very end of the introduction, since it will be meaningless to attract attention after you reveal everything about the topic
- starting with a long attention-getter that leaves your audience wondering where it ends and your presentation begins
- beginning with, "Before I start, I'd like to say...". You have already started
- making an introduction which is disproportionately long



Tips for Effective Introductions

The introduction is the first part of a presentation, yet it is, in fact, the last step in organizing your speech. After the topic and thesis have been clearly stated, after the main points have been logically organized and developed with interesting and relevant supporting materials, and after the conclusion has been planned, the speaker knows where the speech will take the audience. Below are some reminders for making your introduction meaningful and effective.

Make your introduction relevant to your topic:

The introduction must relate to your message in content, tone, and style. An interesting story that gets our attention and has an impact is not an appropriate attention getting technique if it bears no relevance to the content of the speech. Choose something that supports, illuminates, or illustrates your message.

Set the context:

The introduction is also the place where you can indicate reasons for topic selection, give brief background information on your topic (such as definition of a problem, necessary terminology, etc.) and/or research methods. You can also inform the audience about the duration of your presentation and when they should

ask questions-during or after your presentation- before you move on to the body.

Get the audience involved:

The introduction should welcome the audience to your message and get them thinking about how the presentation relates to them personally. A good introduction should convince the audience that your presentation is worth listening to.

Open with short forceful sentences:

Short sentences have directness that make an impact. Long sentences create an obstacle for both the presenter and the listener because they are harder to say and harder to follow.

Get to the point:

Tie your introduction in with your subject and purpose as quickly and effectively as possible.

Show confidence:

Don't apologize for insufficient preparation or lack of knowledge. If you imply that you are going to do poorly, the audience will be conditioned to expect an ineffective speech.



See the **“Speaking Help”** section for the signposts that may be used in the introduction of your presentation.

PRACTICE

Evaluate the sample introductions in the light of the information presented in the introduction section above and answer the following questions:

- Which attention getting technique/s has been used?
- Is the technique effective in terms of attracting attention of the audience?
- Is the attention getting technique organically linked to the rest of the introduction?
- Does the introduction smoothly lead to the body?

1. Technique/s:

Good morning. I am Marcie Groover, a student at Stetson University. As I was working my way through the public school system, I, like my peers, believed that I was receiving a fine education. I could read and write, and add and subtract-yes, all of the essentials were there. At least that's what I thought. And then the boom lowered: "Attention class-your next assignment is to present an oral report of your paper in front of the class next week." My heart stopped. Panic began to rise up inside. Me? In front of thirty other fourth-graders giving a speech? For the next five days I lived in dreaded anticipation of the forthcoming event. When the day finally arrived, I stayed home. It seemed at the time to be the perfect solution to a very scary and very real problem. Up to that time, I had never been asked to say a word in front of anyone. It took me quite a long time to learn how to control this fear of speaking in front of the others. My purpose today is to share with you in 10 minutes those strategies that helped me overcome stage anxiety hoping that I can be of some help to those who suffer from stage fright. Here you can see an overview of the strategies I will cover today.

2. Technique/s:

"It was the best of times, it was the worst of times; it was the age of foolishness, it was the age of reason; it was the epoch of belief, it was the epoch of incredulity; it was the season of light, it was the season of darkness; it was the spring of hope, it was the winter of despair." With those words Charles Dickens described the era of the French Revolution, nearly 200 years ago. But he could just as well have been talking about today and tomorrow. We live in a similar age of contradiction and turbulence, in an atmosphere which threatens to destroy every institution, including this school. Today, I would like to discuss with you how the government, the faculty of the university, and we the students who attend it are threatening the basic purpose of our education.

3. Technique/s:

Good afternoon. Thanks for being here today. My name is John Taylor, from the University of Alabama. I would like to start my presentation with a question that is quite hard to answer. What is Art? People in the past always thought they knew what art was. Today, however, art is harder to define. Art in this century is far more complex for three different reasons. First of all, people are exposed to the art of many times and cultures. Second, much of modern art is difficult to classify. And finally, to further complicate things, we now have works of art created in media undreamed of a few decades ago, including electronic images that may disappear within moments of their creation. So it is no wonder that people are asking what art is and is not, and that is why I am here today, to tell you the difference.

4. Technique/s:

It costs the United States \$20 billion in one year. It has caused the loss of more jobs than a recession. It has caused the death of more than 35,000 citizens. It kills six and a half times more youth than all other illicit drugs combined. No, I'm not talking about a war; but it is a problem just as deadly. The problem is alcoholism. Before I begin my presentation, let me welcome you all and introduce myself. My name is David Elliot and I am here to share with you in about 20 minutes the gravity of alcoholism and how it is affecting our economy. I will first of all outline.

5. Technique/s:

Which one of you would say no to a Big Mac, french-fries and a big glass of coke in the middle of the day when you feel your stomach roar? When we are hungry, we do not think of a bowl of soup, pasta or a well-cooked home-made food any more. More and more people now prefer "fast" food and accordingly the fast food industry continues to grow at an enormous rate. Today I am not here to talk to you about obesity, effects of fast food on health, or a healthy diet as most of you think, for now we are overwhelmed with such news on TV and media pays enough attention to such topics. However, the health risks of fast food are just the tip of the iceberg. Recently, fast food chains, including KFC, Pizza Hut and McDonald's, are under attack from major environmental groups in the United States and other developed countries because of their environmental impact. Many studies showed that fast food companies also harm the environment by causing deforestation, land degradation, and contamination of water sources. Therefore, my purpose today is to give you some information about how fast food industry leads to environmental destruction. Due to time constraints, I will especially focus on the two most important issues, namely deforestation and water-related problems.

6. Technique/s:

In a borderless culture, networking has cultural mobility. Social networking guarantees communication, interaction, and social exchange of ideas, beliefs, and opinions without leaving your home. It becomes a remedy from loneliness and boredom. Social networking websites are numerous. You may be surprised at their huge number of users. The giants are Window Live Spaces with 120 million registered users, hi 5 with 80 million users, and Tagged.com with 70 million users. These are global networking websites that provide Internet users with a great variety of Internet services. The other popular websites are Reunion.com with 51 million users, Netlog with 42 million users, Bebo with 40 million users, and Linkedin with 35 million users. You might have already chosen one of these popular websites. However, small social networking websites may be not less interesting to you. So, as you can guess, I will inform you of smaller social networks.

BODY

The body is the main part of your presentation where you explain your topic and all the information related to it is presented. The main body of the presentation contains the details of the main points outlined in the introduction. In other words, the body must expound, explain, support, and defend what is revealed in the introduction. The amount of information you include in the body will be limited by the amount of time available to you and how much the audience can remember.

Most listeners will remember only three to five main facts or ideas. Therefore, all information you present in the body of your presentation must be accurate and understandable, that is, you need to offer enough information to cover your topic thoroughly while eliminating any unnecessary details so as not to overwhelm your audience with a lot of information.

HELPING YOUR AUDIENCE FOLLOW

Since almost more than 80% of the presentation is dedicated to the body, the task of the audience becomes increasingly difficult once the presenter moves along the main points. Here are some tips to consider to help your audience follow your presentation:

- Use few main points:** The best speakers generally limit the number of ideas that require support and will support those selected fully and powerfully, until the audience understands, believes, remembers, and is influenced by the carefully selected ideas.
- Arrange your points in a logical order** and then give information to support each point. The organization of the body is critical because the audience needs to be able to follow what you are saying and/or doing. No matter how you organize the body of your presentation, you must have clear transitions from point to point or step to step.
- Select points with the audience in mind:** Any information that is beyond the level of knowledge of your audience has the potential to ruin your presentation since you will fail to convey your message. Since the audience is the recipient of the information presented; the content must be tailored to their needs, level of knowledge, background etc.
- Use statistics and quotations sparingly:** Include only the most striking factual material to support your perspective, things that would likely to stay in the listeners' minds long after you've finished speaking. Otherwise, you run the risk of overwhelming your listeners with too much information.
- Repeat crucial points:** Especially in longer speeches, it's a good idea to keep reminding your audience of the main points you've made. You could link an earlier main point or key term as you transition into or wrap up a new point. You could also address the relationship between earlier points and new points through discussion within a body. Repetition of key terms related to the topic is another way to make it easier for your audience to take in and connect information.
- Incorporate previews and summaries into the speech:** Verbal cues such as "I'm here today to talk to you about three issues that threaten our educational system: First, Second, Third," or "I've talked to you today about such and such" permit the people in the audience to put together the pieces of your speech without thinking too hard, so they can spend more time paying attention to its content.

HELP See the "Speaking Help" section for the appropriate signposts that may be used in the body of your presentation.

TYPES OF SUPPORTING TECHNIQUES

The skillful use of supporting materials often makes the difference between a poor speech and a good one. As you put your presentation together, you need to decide which ideas need to be supported in regards to your topic, purpose, and audience and do research to find materials that will bring your ideas across clearly and creatively. You must also evaluate your supporting materials to make sure they are accurate, reliable, and relevant.

The most common supporting techniques used in presentations are examples, analogies, statistics and testimonies. In addition to these, you may also use explanations, definitions, descriptions, or repetition and restatement to further extend an idea or to clarify a point in the listener's mind rather than bring in new evidence. Below you will find the most common supporting techniques and some tips considering how to use them effectively in a presentation.

■ Examples

Vivid and concrete examples have more impact on listeners' beliefs and actions than any other kind of supporting material. Without examples, ideas often seem vague, impersonal, and lifeless. Your examples can be very brief (specific instances) or longer and more detailed (extended examples/ illustrations). They may take the form of anecdote, comparison, contrast, a statistic, or so on. Whether long or short, factual or hypothetical, examples can focus listeners' attention on precisely the point you want to make. While preparing examples, make them as vivid and clear as possible. Keep in mind that when your aim is to justify a point by citing examples, you need to choose examples that are representative. Examples that are far-fetched and cannot be generalized will not convince the audience.

■ Analogies

An analogy is the comparison of the similarities of two concepts. The purpose of using an analogy is to explain a complex or unfamiliar phenomenon by using a simpler or more familiar one. That is, the audience uses their already existing knowledge to make sense of a new concept or phenomenon presented by the speaker. In the following example of an effective analogy, science writer Claudia Kalb relies on the computer to explain how our brains process memories:

"Some basic facts about memory are clear. Your short-term memory is like the RAM on a computer: it records the information in front of you right now. Some of what you experience seems to evaporate--like words that go missing when you turn off your computer without hitting SAVE. But other short-term memories go through a molecular process called consolidation: they're downloaded onto the hard drive. These long-term memories, filled with past loves and losses and fears, stay dormant until you call them up."

Kalb, C. (2009). *To Pluck a Rooted Sorrow*. Retrieved April 12, 2014, from <http://www.newsweek.com/id/194583>

■ Statistics

The main value of statistics is to give your ideas numerical precision. When used appropriately, statistics can make a presentation more credible, more persuasive and more authoritative. However, they can make the presentation less interesting, less effective and less audience-centered, if used inappropriately. Therefore, it is vital to find ways to translate those numbers for your audience. Although statistics are helpful, you must make the statistics as clear, interesting and meaningful as possible for them to enhance your presentation. Explaining what statistics mean is particularly important when you deal with large numbers since they are hard to visualize.

How, for example, can we comprehend the almost \$6 trillion of national debt? We need to somehow break this statistics into comprehensible units:

"How much money is a trillion dollars? Think of it this way. If you have \$1 million and spent it at the rate of \$1000 a day, you would run out of money in less than 3 years. If you had \$1 billion and spent it at the rate of \$1000 a day, you would not run out of money for almost 3000 years. And if you had a trillion and spent it at the rate of \$1000 a day, you wouldn't run out of money for nearly 3 million years!"



Here are some tips on how to make statistics work for you rather than against you:

- ✓ Make sure you use recent statistics to support your arguments. Outdated statistics, especially when used for current issues, fail to create the desired effect.
- ✓ Use statistics sparingly not to drown your audience in numbers. Use statistics only when they are needed, and make sure they are easy to grasp.
- ✓ Statistics are more meaningful if they are rounded off and put in context (although there might be times when precise figures must be cited). Almost no one in an audience will absorb the figure "\$4.879.362.27," but "nearly five million dollars" might be more memorable. Writing "4.7%" (which the speaker will read as "four-point-seven percent") is not as good as "close to 5%."
- ✓ To make sure the audience fully comprehends the meaning of the statistics, remember to give background information regarding the context of the research.
- ✓ Be sure to evaluate the statistics you use in the light of the following:
 - Are the statistics representative?
 - Are the statistics from a reliable source?
- ✓ Don't forget to orally cite the sources of your statistics.



SPEAKING HELP: Dealing with Numbers

- The use of *and* in numbers occurs only between millions, hundreds and tens. We say *four hundred and thirty* (430) or *one thousand four hundred and thirty* (1,430). American speakers of English do not use the *and* between hundred *and* tens.
- A zero following a decimal point is spoken as 0 (oh), for example *three point oh five* (3.05).
- Percentages are spoken like this: *sixty seven percent* (67%) with the stress on the second syllable.
- Fractions are spoken like this:

1/2: a half	2/3: two thirds
1/3: a third	5/8: five eights
1/4: a quarter	3/4: three quarters
- Four-figure numbers ending in 00 are said or written as a number of hundreds. For example, 1800 can be said or written as *"eighteen hundred"*.

- We normally say a year in two parts. In the case of years ending in "00", we say the second part in "hundred":
 - 1058 ten fifty-eight
 - 1706 seventeen hundred and six
 - 1865 eighteen sixty-five
 - 1900 nineteen hundred
- There are two ways of saying years ending in "01" to "09" before 2000. For example: "1901" can be said as *"nineteen oh one"* or *"nineteen hundred and one"*. The year 2000 is read *"two thousand"*, 2006 *"two thousand and six"* (American English: *two thousand six*).
- Post-2010 dates are often said as normal (2010 would be *"twenty ten"*).

■ Testimony (Authority Opinions)

Audiences tend to respect the opinions of people who have special knowledge or experience about the topic at hand. Citing the views of experts is a good way to lend credibility to your presentation. It shows that you are not just mouthing your own opinions, but that your position is supported by people who are knowledgeable about the topic. Testimony is even more important when a topic is controversial or when the audience is skeptical about a speaker's point of view. Listeners are more receptive to ideas from people they know, admire and trust.

Here are some tips on how to use testimonies effectively:

- Identify the people you quote or paraphrase
- Use testimonies from credible sources
- Quote or paraphrase accurately
- Integrate the testimonies effectively by linking them to the main points of your speech



Direct Quoting vs. Paraphrasing

Testimonies can be presented by paraphrasing or taking direct quotations from a person. **Direct quotations** are most effective when they are brief, when they convey your message more clearly than you would, and when they are particularly witty, compelling, or articulate. **Paraphrasing** is better than using direct quotations when a quote's wording is too difficult to understand. It is also better to paraphrase if a particular quote is longer than two or three sentences. Whichever technique you use, it is necessary to quote or paraphrase accurately. You must make sure you do not misquote, change the meaning of the statement/s you paraphrase and quote out of context.



In **Presentation Skills section of Unit 4**, you may find detailed information and examples concerning how to integrate borrowed ideas into your speech smoothly.

CONCLUSION

Shakespeare said, "All's well that ends well," and nothing could be more true of a good presentation. The conclusion is a very important part of your speech because it offers you one last chance to reach your aim. It is usually the last thing the audience hears from you. Since people tend to remember the last things they hear, make sure you conclude carefully and with emphasis. A poor conclusion (or no conclusion at all) can destroy much of the impact of an otherwise effective speech. Many inexperienced speakers either end their speeches so abruptly that the audience is startled, or continue talking until they exhaust both the topic and the audience. Just like the introduction, the conclusion should be no more than 10% of your total presentation time.

The main components of a typical conclusion are as follows:

1. Signaling closure

An effective closing signals to the audience that your speech is ending and reminds them to pay attention to your final words. Phrases or statements such as "in conclusion", "let me end by saying" and "in summary" are common ways of telling listeners you will be ending your speech and leading them to closure.

2. Summarizing the key points of your speech

Your conclusion allows you one final opportunity to reemphasize your main idea by briefly summarizing your main points, stating the same content or idea, but in different wording. Make sure you've recapped all the main points you covered in the body since repetition reinforces your speech's message.



See the "Speaking Help" section for the signposts that may be used in the conclusion.

3. Leaving a memorable impact

Leaving the audience with a message they can relate to by presenting a memorable statement will help them remember your presentation. Just like the techniques used to make an introduction interesting, you can use different techniques to achieve an impressive ending:

- Ask a question
- State an unusual fact
- Give an illustration, example or story
- Present a quotation
- Refer to a historic event
- Tell a joke
- Use a gimmick
- Make a prediction
- Call for action (this is commonly used for persuasive presentations)
- Point to common relationships, beliefs, interests, or opinions
- Point out the importance of the subject to the audience
- Refer to the occasion, purpose of the meeting, audience, a local event, or some other part of the program



One other particularly effective technique in closing a speech is to return to the theme of your attention getter; to present again the same story, incident, quotation, joke, etc., that you used in your introduction, but now with a different ending, or an additional line, or perhaps another insight or explanation.



4. Thanking the audience for listening and inviting questions

Your audience is just as much a part of your presentation as you are and it is desirable to show your appreciation for their attendance and attention. At the end of most presentations, the audience is given the opportunity to become actively involved by asking for clarification, more explanation, etc. or commenting on your topic. In an academic presentation, you are expected to show a reference list of the sources you have used during your speech in the appropriate documentation style, i.e. APA, MLA, etc.



What to Avoid in Your Conclusion

- ! Don't just stop at the end of your material. It is the conclusion that brings together all that you've presented. Therefore, don't stop abruptly; but rather, bring coherence through a well worded conclusion.
- ! Don't apologize: Don't reveal lack of preparation by verbalizing it. This will reduce your reliability.
- ! Don't stretch it out: Be precise, to-the-point, and focused.
- ! Don't introduce new points: The conclusion is the place to wrap up what you have already stated, not to make any additions.
- ! Don't continue to speak as you leave: Stay in front of the audience, maintaining eye contact, until your final words are out and all questions are answered.

PRACTICE

Evaluate the following sample conclusions in the light of the information presented in the conclusion section above and answer the following questions:

- Is the conclusion effective in providing a closure?
- Which concluding technique has been used?
- Does the conclusion include all the necessary components?
- Is there a smooth link among the components of the conclusion?

1. Technique/s:

Here I come to the end of my presentation. Today I have tried to give you a general overview of the Turkish cinema history, mainly focusing on the three major periods of the rise, the decline and the resurgence. The recent promising revival may present a bright picture about the Turkish film industry, but the other side of the coin is not that bright. However, I believe that if we can turn our rich cultural diversity into our own advantage and make the most of our being simultaneously Eastern and Western, I see no reason why we shouldn't raise the curtains for the bright future of Turkish cinema rising once again. Thank you for your kind attention. For those of you who are interested, here is my reference list. Now I would be more than glad to hear any questions or comments you have.

2. Technique/s:

Well, this brings me to the end of my presentation today. I would like to end my presentation with a quote from Salvador Dali, probably the most famous surrealist artist: "The only difference between me and the madman is that I am not mad". Now please reconsider the question I have raised at the beginning of my speech. Where does creativity end and madness begin? Is the line separating them so thin as to be unrecognizable? Thank you for your attention. I will be happy to hear your questions or comments now. Here are my references.

3. Technique/s:

It's so easy to label the homeless as "bums" and "bag ladies." It's also easy to see them as people who are just looking for a handout- and often we give it to them and walk away. But, as we have seen, there are some factors which make the homeless so misunderstood. Most homeless people are not simply looking for a handout- they are reaching for a hand. Don't you think we should extend it to them? Thank you for your attention, I'll be glad to welcome any comments you have.

4. Technique/s:

As we have seen, color psychology is a fascinating subject that is not yet totally understood by researchers. What I have tried to do, through information from books and articles, is to explain why different colors affect people in certain ways and how this knowledge is being used in advertising, interior decorating, and health care. I hope this will help you understand how seemingly minor things such as the color of our clothes, of our homes, and even of the food we eat can have such an important effect on our daily lives. o them? Thank you for your attention, I'll be glad to welcome any comments you have.

5. Technique/s:

It can be seen then that differences do exist between Coca-Cola and Pepsi Cola. This can be seen in the marketing variables which are the basis for segmentation such as age and geographic variables. In a competitive market, both companies must identify and target different market segments in order to remain at the cutting edge. Differences between the companies are evident with respect to product, pricing, place and promotion. Coca-cola relies heavily on value: quality is more than something we see or taste. Pepsi, on the other hand, relies on its success resulting from superior products and high standards of performance.



SPEAKING HELP: Signpost Language in Presentations

Signpost language is the words and phrases that a speaker uses to tell the audience what has just happened, and what is going to happen next, guiding the audience through the presentation. A good presenter will usually use a lot of signpost language to make the presentation effective, interesting and easy to follow. Below is a list of useful expressions that you can use to signpost the various parts of your presentation.

INTRODUCTION

Greeting the audience

- Good morning/afternoon/evening everyone/colleagues...
- Thank you very much for inviting me to speak here today.
- I am honored to have the opportunity to share with you here today...
- I am happy to have this chance to speak to you today about...

Introducing yourself

- For those of you who do not know me, I am....
- Let me begin by introducing myself.
- As most of you know, I am....

Introducing the topic

- The subject/topic of my talk is ...
- I'm going to talk about ...
- My topic today is...
- My talk is concerned with ...
- I am here today to present...
- My purpose in this presentation...
- I would like to discuss/talk about/introduce...

Overview of presentation

- I have divided my talk into three parts.
- There are a number of points I'd like to make.
- First, I'll explain XXX and then I'll move on to talk about...
- I'd like to begin/start by ...
- First of all, I'd like to draw your attention to... and then I'll go on to ...

BODY

Starting a new section

- Moving on now to .../ Now we'll move on to...
- Let me turn now to... / Turning to...
- I'd like now to discuss...
- Let's look now at...
- So let me start by explaining...
- So I'll start with...
- Next I'll talk about...
- The next issue/topic/area I'd like to focus on ...
- I'd like to expand/elaborate on ...

Finishing a section

- Now that we have seen, let me move on to...
- Having covered, now let's turn our attention to...
- That's all I have to say about...
- Well, up to now I've told you about...
- So far, we've looked at...

Analyzing a point

- Where does that lead us?
- Let's consider this in more detail...
- What does this mean for...?
- Why is this important?
- The significance of this is...

Giving examples

- For example,...
- A good example of this is...
- An example at this point will better clarify what I mean.
- To give you an example,...
- To illustrate this point, let's have a look at...

Referring backwards and forwards

- You'll remember I said...
- Just to repeat what I said earlier,
- As I mentioned earlier...
- Do you remember I said...?
- I'll talk more about this later.
- Don't worry if this isn't so clear now,
I'll explain the details later
- Can I come back to this point?

Paraphrasing and clarifying

- Simply put...
- In other words.....
- So what I'm saying is....
- To put it more simply....
- To put it another way....

CONCLUSION

Summarizing and concluding

- To sum up .../To summarize...
- To conclude.../In conclusion .../In short ...
- Let's summarize briefly what we've looked at...
- If I can just sum up the main points...
- Finally, let me remind you of some of the issues we've covered...
- So, to remind you of what I've covered in this talk, ...
- Unfortunately, I seem to have run out of time,
so I'll conclude very briefly by saying that
- I'd like now to recap...
- I'd like to conclude by leaving you with this thought ...
- If I may conclude by quoting ...

Invitation to discuss / ask questions

- I'm happy to answer any queries/questions.
- Does anyone have any questions or comments?
- Please feel free to ask questions.
- If you would like me to elaborate on any point, please ask.
- Would you like to ask any questions?
- If you have any questions, I'll be happy to answer them.

Responding to questions

If you do not know the answer:

- That's a great question. I've never thought about it that way. Does anyone here have any ideas on that?
- I do not have that information now. I will make a note and get back to you.
- I'm afraid I have no idea! Do you have any suggestions?

The question is not clear:

- Sorry, I am not sure I have understood.
- Could you please repeat your question?
- Do you mean....? / Are you asking if ...
- Let me check I understand you clearly. Do you mean...?
- I'm not sure I'm following you...

To gain some time before you answer:

- Do you mean...? (ask for clarification)
- Sorry, will you repeat the question please?
- That is a very interesting point. I have never thought of it that way.

The question is irrelevant to your main topic:

- I am afraid this is outside the scope of my talk.
- Thank you for this question but I am not sure I can see how relevant it is in this context. Could you please clarify what you mean?

The question is beyond your scope and expertise:

- I do not think I am the right person to answer such a question. Perhaps you can reach relevant information from ...
- I am afraid that is beyond my scope. If I were you I would refer to ... (give sources/names of experts)

To check whether your answer is sufficient:

- I hope this answers your question.
- I hope I have made myself clear.
- Does this answer your question?

PRACTICE: Analyzing a Presentation Script

Below is a presentation on how media commercials affect women adversely. Read the presentation carefully and do the following tasks:

1. Fill in the blanks with the signposts given below.

- a. Please take a look at these magazine covers
- b. This brings us to the second issue I would like to explore today
- c. To verify this, I would like to refer to
- d. Well, as you see, this is not a very bright picture that we have in front of us
- e. At this point, let me refer to another interesting study carried out by Milkie in 1999
- f. These numbers will clearly illustrate my point
- g. My aim today is
- h. Firstly, I would like to turn our attention to
- i. Let's have a look at this graph which illustrates
- j. I will specifically focus on two adverse effects
- k. Let me tell you what this means, ladies and gentlemen
- l. I would be more than glad to have your questions and comments now.

Good morning ladies and gentlemen. As you all know, I am Can Egeli from the department of Industrial Engineering. I would like to welcome you with this gorgeous view. She is slim, perfectly proportioned—with beautiful hair, glowing skin, fabulous makeup, and beautiful clothes. Although this may be an ideal that some strive to achieve, it certainly sets a standard that leaves most women feeling inadequate and unsatisfied with their bodies. This exploitation of the women's body is the major cause of the unhappiness of millions of women today and the media is the number one responsible for that. If you think this is exaggerated, ladies and gentlemen, (1) According to Professor Milkie, a sociologist in Indiana University (1999), the average woman sees 400 to 600 advertisements per day, and by the time she is 60 years old, she has received 40 to 50 million commercial messages through the media .Most of these images either explicitly or implicitly emphasize the importance of beauty. As a result, women and especially young generations are bombarded with a beauty ideal that is unrealistic and potentially unhealthy for the vast majority of women. Therefore, (2) to show you how media commercials affect women adversely through their unrealistic portrayal of the beauty image. (3)
..... :

1. Distorted body image and dissatisfaction with one's physical appearance
2. Unhealthy eating habits

(4) how commercials on media can lead to a distorted body image and dissatisfaction with one's physical appearance. Thomson in his book *Exacting Beauty: Theory, Assessment, and Treatment of Body Image Disturbance* (1999) , claims that pressure to be thin from one's social environment encourages body dissatisfaction because repeated messages that one is not thin enough are expected to produce discontent with physical appearance. These pressures to be thin can emerge from a variety of sources, such as parents, peers, dating partners, but the strongest of all these messages comes from the media.

(5) *Cosmopolitan, Elle*, several teenage magazines, even those about healthy living and sports use ideal beauties in their covers. They may write about the fact that you do not have to be thin to be healthy, but they stop short of picturing anyone with a little extra weight. The result is women who do not want to look in the mirror and who dislike their bodies. (6)

..... . According to her findings, 50% of advertisements in teen girl magazines and 56% of television commercials aimed at female viewers used beauty as a means to attract customers. In conclusion, all these expert opinions and research findings clearly demonstrate that the beauty ideal depicted in commercials and ads in the media to sell products is actually creating insecure generations.

Being discontent with one's appearance and not liking how you look also entail certain physical symptoms as a result and (7) Being exposed to unrealistic portrayal of beauty through media also leads to unhealthy eating habits and eating disorders. As advertising and entertainment has shifted toward thinner and thinner models, a rise in eating disorders has developed. Advertisements today emphasize thinness as a standard for female beauty more than ever. There is a huge difference between the ideal beauty portrayed 20 years ago and today. (8) how big the gap between past and present is. As you can clearly see here, 20 years ago there was only 8 % difference between ideal weight and an average weight of a woman. However, today's fashion models weigh 23% less than the average female as revealed in the January 2012 issue of PLUS Model Magazine. (9) A young woman between the ages of 18-34 has a seven percent chance of being as slim as a catwalk model and only a one percent chance of being as thin as a supermodel. It is a standard that is almost impossible to meet. Therefore, this leads women into unhealthy weight-control habits no matter what the cost is. (10) the 2012 findings of the American research group Anorexia Nervosa & Related Eating Disorders. They report that one out of every four college-aged women uses unhealthy methods of weight control-including fasting, skipping meals, excessive exercise, laxative abuse, and self-induced vomiting. Today, more than ever, adolescents are prone to concerns about their weight, shape, size and body image, and as a result, diet to lose weight.

(11) Our teenagers and young women are under constant exposure to an unrealistic idea of beauty and they have already started to suffer from the consequences. Now, more often than ever, we come across with young girls and young women who are dissatisfied with their body and try to find a way out in unhealthy weight-control methods. It is our responsibility to promote a healthy environment where our children will stop starving themselves and start learning to love and accept themselves for who they are inside. As a famous saying goes: "All that glitters isn't gold". Thank you for your attention.

(12) For those of you who are interested, here is my reference list:

REFERENCES

- Beauty and Body Image in the Media. (2012, February 15) Retrieved June 23, 2012
from <http://earthreview.eu/2012/02/beauty-and-body-image-in-the-media/>
- Hargreaves, D. (2002). Idealized Women in TV Ads Make Girls Feel Bad. *Journal of Social and Clinical Psychology*, 21, 287-308.
- Milkie, M. A. (1999). Social comparisons, reflected appraisals, and mass media: The impact of pervasive beauty images. *Journal of Social Psychology*, 62, 290-311.
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- Thompson, M. (1999). *Exacting beauty: Theory, assessment, and treatment of body image disturbance*. Washington, DC: American Psychological Association.

2. Now analyze parts of the presentation script and answer the questions below in the light of what you have studied so far about parts of a presentation:

Introduction:

1. Does the introduction include all the necessary components?
2. Is the introduction effective in terms of the attention-getting technique?
3. Is there a smooth transition among the components of the introduction?

Body:

1. Which supporting techniques have been used in the body paragraphs?
2. Are the supporting techniques smoothly integrated into the body of the speech?
3. What kind of language is used to introduce the supports?

Conclusion:

1. Does the conclusion include all the necessary components?
2. Is the conclusion effective in terms of providing a closure and making a memorable impact on the audience?
3. Is there a smooth transition among the components of the conclusion?



PUTTING IT ALL TOGETHER: Team Presentation

Up to now in this unit, you have studied various aspects of marketing from neuromarketing to the tricks retailers use to influence customer choices. The end product of this unit requires you to make use of the information presented throughout this unit about marketing and prepare a team presentation where you employ the conventions of a presentation given in the Presentation Skills section. The aim of this presentation is to design a store of your choice, focusing on the layout of the store, the products, and marketing and promotion strategies. The steps below will help you prepare for your presentation.

STEP 1: SELECTION OF THE STORE

- Make a **team of 3-4** and brainstorm major categories of stores, i.e. department stores, clothing stores, perfumery & cosmetics shops, book stores, toy shops, restaurants, cafes etc.
- **Decide on the kind of the store** you would like to design and **inform your instructor of your choice** as it is crucial that each group focuses on a different kind of store to avoid repetition.

STEP 2: PLANNING THE CONTENT

- There are **THREE main focuses** to this presentation:
 1. The interior and exterior design of the store
 2. Instore promotion techniques
 3. Promotion strategies
- Work on each of the focuses above and come up with the points you would like to cover in your presentation.

STEP 3: LITERATURE RESEARCH

- Conduct literature research to learn more about the points you have decided to focus on.
- Look for specific information to support and develop your content using:
 - **Examples**
 - **Definitions**
 - **Statistics (about the frequency and effectiveness of the strategy)**
 - **Testimony (authority's opinion)**
 - **Observation of similar stores**
- Make sure that you:
 - **acknowledge** the source
 - **paraphrase** the information you borrow
 - **integrate** the borrowed information smoothly

Some Examples Of Oral Citations:

- In her 2005 book, Good Health at Any Age, Dr. Gabriella Campos describes how we can maintain our health through healthy eating. She recommends...
- In a 2004 study published in Journal of Applied Social Psychology, Bailey and Cross report that....
- On February 22nd, 2006, USA Today reported that...

STEP 4: DIVISION OF LABOR

- Come together with your team mates and **share your ideas and research findings**.
- Determine which speakers are going to be delivering what part of the presentation.
- Make sure each team member has **equal amount of workload** in the preparation and has approximately the same amount of information to report.

STEP 5: ORGANIZATION OF THE PRESENTATION

The division of labor among the group members should be as follows:

SPEAKER 1

Introduction:

- Attention getting technique
- Self & group introduction
- Type of the store & reasons for the choice
- Outline of the whole presentation: who is doing which part of the presentation and which points s/he will be covering individually

Body: Introduction of the store

- Name
- Location
- Products
- Target group

Closure:

- A wrap up of his/her part
- Giving the floor to the next speaker

Use evidence from literature research to justify the decisions/choices made in relation to the points you cover

SPEAKER 2

Introduction:

- Taking the floor & introduction of own part

Body: Design of the store- interior & exterior

- Size
- Décor
- Color
- Music
- Smell
- Lighting
- Floor plan
- Store fixtures & displays (shelves, racks, hangers etc.)

Use evidence from literature research to justify the decisions/choices made in relation to the points you cover

Closure:

- A wrap up of his/her part
- Giving the floor to the next speaker

SPEAKER 3

Introduction:

- Taking the floor & introduction of own part

Body: Instore promotion techniques

- Coupons
- Freebies
- Loss Leader
- Price offers
- Events
- Sweepstakes
- Lottery
- Free trial
- Price Bundling
- Loyalty Marketing / Discount

Use evidence from literature research to justify the decisions/choices made in relation to the points you cover

Closure:

- A wrap up of his/her part
- Giving the floor to the next speaker

SPEAKER 4

Introduction:

- Taking the floor & introduction of own part

Body: Promotion of the store

- Advertisements
- Displays
- E-mailing
- Social Media
- Product Placement
- Sponsorship



Use evidence from literature research to justify the decisions/choices made in relation to the points you cover

Closure:

- Summary of all the main points raised by each speaker during the presentation
- A memorable message for the audience
- Invitation of questions and comments
- A reference list for the sources used (in APA format)

STEP 6: REHEARSAL

- Rehearse **with your team mates**.
- Check the **structure**, the **timing** and your **delivery**.
- **Prepare AVs together** for consistency.
- Make any necessary **changes** and prepare the **final version**.
- **Go over the tips** given on page 93 to learn more about presenting as a team.
- Refer to the **Speaking Help Section** on page 93 for signposts you can use while giving and taking the floor for smooth transitions between the speakers.

Glossary

Freebie: Something provided without charge, usually as part of a promotional scheme.

Loss Leader: Good or service advertised and sold at below cost price. Its purpose is to bring in customers in the retail store on the assumption that, once inside the store, the customers will be stimulated to buy full priced items as well.

Sweepstakes: Promotional scheme in which prizes are given to winners selected only by chance (at random) from the entries received. Sweepstakes do not require a purchase.

Lottery: Promotional schemes requiring a purchase to take part, and offering prizes only on the basis of random chance.

Price Bundling: Technique of offering two or more complementary goods or services together as a package deal. Bundled items are sold at a price attractively lower than the total of their individual selling prices.



Refer to the **Presentation Skills** section to see the conventions of the three basic parts of a presentation while preparing and delivering the team presentation.

PRESENTING AS A TEAM

Working in groups gives you numerous opportunities to do much more than a lone presenter. It allows you to combine a variety of viewpoints, abilities and styles. It also gives you the chance to delegate and share labor and support each other to manage tasks better and more effectively. A successful group is one that accomplishes objectives in a coordinated and harmonious way. One common error when planning group presentations is to have each member work individually to 'research an area' and then have a quick meeting to join the pieces together. This will lead to redundancies, inconsistencies and a lack of coherence. A more effective strategy is to prepare a general framework together first so that the entire team has a clear idea of what each member will be doing.

Keep the following suggestions in mind when preparing and delivering your team presentation:

- Determine the division of labor by identifying the strengths and weaknesses, styles and skills of each member in the group, and by deciding who can deal with which content the most effectively.
- Choose a topic that interests everyone; the discussion will be much more productive if all group members feel personally involved and committed to the task.
- Encourage all group members to participate and share responsibility.
- Be open-minded; acknowledge the opinions of everyone in the group. Even when you disagree, be polite and courteous.
- Avoid interpersonal conflicts; keep disagreements at task-level.
- Don't monopolize; give all group members a chance to express themselves and prepare together.
- Practice your presentation as a group, with all audio-visuals and props before your presentation to make certain that everyone is consistent, coherent and on the same track.
- Have a single presentation style (one PowerPoint show, for instance), rather than having each person do their own thing. Visual consistency will ensure a professional-looking presentation.
- Use signposts and transitions given below in the Speaking Help Section to guide the audience through each speaker's section and integrate each of the parts into a unified whole.



SPEAKING HELP

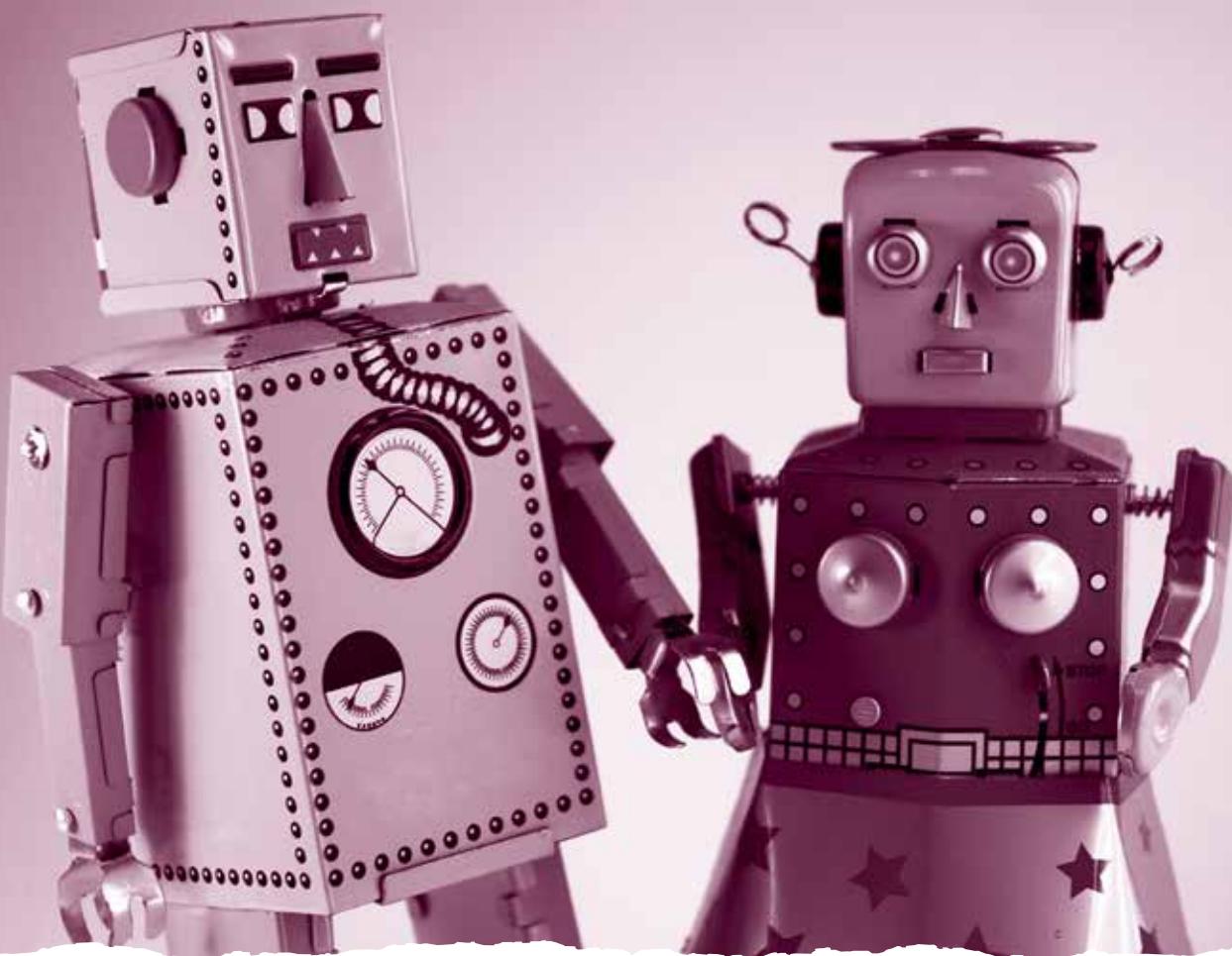
SIGNPOSTS FOR TEAM PRESENTATIONS

Giving the floor

- Now my friend X will take the floor and go over....
- Before we go into...I'd like to give the floor to X who is going to explain...
- At this point, X is going to spend some time on ...
- Now, let me ask X to tell you about...
- Well X. What do you have to tell us?

Taking the floor

- So far my friends have told you about... I will...
- Thank you X. X has already stated...I'd like to continue by telling you...
- Thank you for such an enjoyable presentation X. Now, let me move on to tell you about...



UNIT 4

Science & Technology

UNIT MAP

Language Skills	Presentation Skills
<ul style="list-style-type: none">■ Listening for specific information■ Listening for the main idea■ Note-taking■ Listening between the lines■ Reading for the main idea■ Reading for specific information■ Reading for details■ Making connections between ideas■ Reflecting on an idea■ Reacting to an idea■ Synthesizing & Paraphrasing■ Summarizing■ Giving a mini presentation■ Giving an oral response■ Intonation patterns in English	<p>LITERATURE RESEARCH</p> <ul style="list-style-type: none">■ Oral Citation■ Written vs. Oral Discourse■ Integration of Literature Research



Putting It All Together

INFORMATIVE PRESENTATION



GETTING STARTED: A Glimpse at the Future from the Past



This postcard from 1900 illustrates what people years ago thought we would be enjoying today. It's always interesting to see what people in the past thought "the future" would be like. Predictions usually say more about the people in the age they were made than they do about the future, but sometimes, a few of these really come true.

The following forecasts come from people like engineers, scientists and writers who studied social and technological trends in their own era to predict what daily life might be like in the future. Read the predictions below and discuss the following questions:

- Which of the predictions below came true?
- What difference do you see between the predictions and the present reality?
- Which of these predictions do you find the most surprising? Why?
- What do these predictions tell you about the way people look at the future?

"To place a man in a multi-stage rocket and project him into the controlling gravitational field of the moon where the passengers can make scientific observations, perhaps land alive, and then return to earth – all that constitutes a wild dream worthy of Jules Verne. I am bold enough to say that such a man-made voyage will never occur regardless of all future advances."

Lee DeForest,
inventor of the vacuum tube
and father of television, 1926.

"Wireless telephone and telegraph circuits will span the world. A husband in the middle of the Atlantic will be able to converse with his wife in Chicago. We will be able to telephone to China quite as readily as we now talk from New York to Brooklyn."

The Ladies Home Journal,
article titled "Predictions
of the Year 2000", 1900

"Everything that can be invented has been invented."

Charles H. Duell,
U.S. Office of Patents, 1899.

"Heavier-than-air flying machines are impossible."

Lord Kelvin, president,
Royal Society, 1895.

"There is no reason anyone would want a computer in their home."

Ken Olson, president,
chairman and founder of
Digital Equipment Corp., 1977.

"The horse is here to stay but the automobile is only a novelty - a fad."

The president of Michigan Savings
Bank advising Henry Ford's lawyer
not to invest in Ford Motor Co.,
1903.

"Rail travel at high speed is not possible because passengers, unable to breathe, would die of asphyxia".

Dr. Dionysus Larder, a professor
of Natural Philosophy and
Astronomy,(1793-1859).

"I suppose we shall soon travel by air-vessels; make air instead of sea voyages; and at length find our way to the Moon, in spite of the want of atmosphere."

Lord Byron, British poet, 1882



LISTENING: The Transhumanist Nightmare

As you have seen, most of the predictions about 2000s are inaccurate; still we cannot help but wonder what the future is going to be like. Visions of the future, once fueled by the imagination of the science-fiction writers such as Jules Verne, H.G. Wells, and Aldous Huxley, have become the specialty of futurists who are professionals attempting to systematically predict what the future holds for humanity, science, technology and so on.

In this section, you are going to listen to Daniel Estulin interviewing James Corbett for his Spanish-language television program **Desde la sombra** about transhumanism and the future of humanity. In this important interview, James explains the goals of transhumanism and what a future society will look like if man does merge with machine.



Track 9

Now listen to interview and take notes under the following headings. You will then use your notes to answer the questions in **Appendix 4**.

1. The future of technological advancements

2. What people feel about the technological advancements

3. The implications of the wide gap between the rich and the poor concerning the use of technology

4. How the human interaction will change

5. The ultimate goal of transhumanists

6. What the future holds in the next 25 years

Follow Up Questions

1. What is Corbett's attitude towards technology?
2. What is Corbett's transhumanist nightmare?
3. What does Corbett mean when he says:
"That we become dependent on the technology that we once created and people have seen enough science fiction to guess how that scenario can go badly."
4. Corbett says that the alteration in our perception of human interaction "starts to really erode our idea of what it means to be human, what it is to be an individual, what it is to reason for ourselves". What do you think he suggests?

TALK ABOUT IT: Transhumanism under Spotlight

Discuss the following questions in your groups in the light of the information provided in the interview.

1. What is your stance towards the concept of transhumanism?
2. Do you think all this technology will eventually lead to the emergence of a super human race?
3. What are the ethical implications of the wealth gap?
4. How do you think the conflict between the opponents and proponents will be solved?



READING: Inventions That Will Shape the Future

Thinking about passing of time, we can easily see that life, now, is very different than life 50, 20, and even 10 years ago. Just like the concepts of yesterday are in our hands today, our dream inventions of today may be pretty average tomorrow. It is thanks to the scientists' efforts to transform dreams into reality that we witness the emergence of cutting edge technology changing human life dramatically. Below you will find some of the latest scientific inventions that will shape the future of humanity.

TASK: You are going to work on the parts of this text in groups. Each group will be assigned one of the inventions in the text. Your task is to prepare a 2-3 minute oral report of the part you are assigned and present it to your classmates. Follow the steps below to prepare for the activity:

- Read the part assigned to your group in detail.
- Identify the use/s, advantages and disadvantages of the invention given in the text.
- Brainstorm what other uses this invention could possibly have.
- Discuss the future implications of the widespread use of this invention.
- Determine the division of labor among your group members (i.e. who is going to report which part)

Speaker 1: Introduce the invention

Speaker 2: Explain the benefits the invention offers, and its potential uses mentioned in the text and other potential uses you have come up with in your group

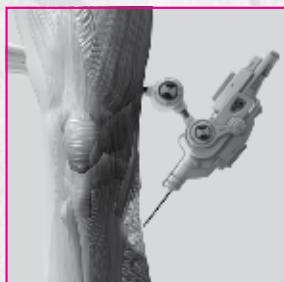
Speaker 3: Explain the future implications- positive and/or negative- you think the invention may have

Inventions That Will Shape the Future



Insect Robots

Advances in microelectronics are making yesterday's science fiction into tomorrow's future inventions. Scientists at the University of California have implanted beetles with miniaturized electronics that allow the insects to be controlled. Research presented at a conference in Italy demonstrated a new technology for creating "cyborg insects". The flying beetles receive wireless signals from a mobile transmitter that controls the insect. Varying impulses trigger an appropriate response from the beetle so that it flies according to its handler. The insect can be made to take-off, land, hover, or follow a given flight path. Further advances with nanobots and miniaturization will allow heat sensors and cameras to be embedded into the bugs. The insect could then be used for surveillance or search and rescue missions.



Tissue Regeneration

One of the future inventions in health care may be the development of a spray gun for regenerating skin tissue. The Armed Forces Institute of Regenerative Medicine (AFIRM), recently established by the U.S. Department of Defense, is funding research into the regrowth of bones, muscles, tendons, nerves and blood vessels. Last year, a pathologist at the McGowan Institute regrew the severed fingertips of two patients in their mid sixties. Another researcher with Wayne Forest University, is developing an inkjet device with cartridges containing tissue cells with growth factors. The device would dispense layers of tissue onto deep flesh wounds for healing and regrowth. For surface wounds, a hand-held sprayer is in development, which sprays immature skin cells (called keratinocytes) onto the skin. Clinical trials with burn victims have been promising. "Conventional methods cannot return people to the way they were before" says biochemist Alan Russell, but it's within the grasp of science.



Flexible displays

Flexible-display technology, the pliable plastic casings that many predict will be the next iteration of laptops and tablets, is morphing into all sorts of cool gadgets of the near future. In a few years, bendable displays will be everywhere, adorning coffee mugs, newspapers, car dashboards and sunroofs, white boards, backpacks, refrigerators — you name it. «It's the wild world of flexible-display possibilities,» says Jeff Demain, lead strategic researcher at Intel Labs' Circuits and Systems. "Within five years, every surface becomes a display." Flexible displays — computing screens that can be rolled, folded or flexed — can take the form of personal devices, such as an eReader, wristbands, cell phones or larger surface displays, such as furniture or wallpaper. "Consumers would love to bend or fold devices," says Bob O'Donnell, an analyst at market researcher IDC. "Rather than carry a phone and tablet, you could unfold a large screen from your phone."



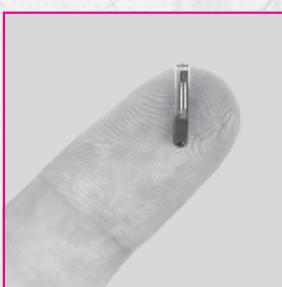
E-Textiles

E-textiles, also known as electronic textiles or smart textiles, are fabrics that enable computing, digital components, and electronics to be embedded in them. Part of the development of wearable technology, they are known as intelligent clothing or smart clothing because they allow for the incorporation of built-in technological elements in everyday textiles. Scientists in California are reporting an advance in that direction with an easier way of changing ordinary cotton and polyester into "conductive energy textiles" - e-Textiles that double as a rechargeable battery. Their report on the research appears in ACS' *Nano Letters*, a monthly journal. "Wearable electronics represent a developing new class of materials with an array of novel functionalities, such as flexibility, stretchability, and lightweight, which allow for many applications and designs previously impossible with traditional electronics technology," Yi Cui and colleagues note. "High-performance sportswear, wearable displays, new classes of portable power, and embedded health monitoring systems are examples of these novel applications."



Weather Control

Scientists have successfully been able to manipulate certain aspects of weather patterns, whether it was creating thunderstorms or preventing them from happening. Apparently the Pentagon has had 30 million dollars poured into the HAARP (High Frequency Active Auroral Research Program) and they have developed power generators that beam over 3.6 million watts into the air, creating a huge electrically charged layer in the upper atmosphere. They argue that since most storms and tornadoes consist of huge amounts of energy, it's possible to create them by simply sending huge amounts of energy back into the atmosphere. This new approach to controlling mother nature has even been found documented in the United Nations Treaty, where they have prohibited nations from using weather control as a means of warfare.



Implantable Chips

Imagine being able to unlock your car doors and start your car engine with the wave of your hand. Imagine being able to make all of your purchases without your purse, wallet, checkbook, or credit card. Pretty soon, you may not have to imagine that at all, thanks to the advanced technology of RFID (radio frequency identification) implantable microchips. VeriChip has been developing RFID chips for the past 5+ years with the original purpose to assist doctors in treating non-communicable patients, as well as act as a tracking device on animals. The radio frequency chip would be inserted between the thumb and the forefinger, and is about the size of a large rice grain. For now, VeriChip is only marketing to the medical fields, but they say if and when people want the chip to be able to do more, such as pay for things and open locked doors, the technology will be ready to do so.



Personal Flying Suit

For the past couple of years the world's top space program NASA has been working on a future design for the very first personal flying suit. The puffin, as they call it, would land vertically, allowing for a person to step directly into it and has blades similar to that of helicopters. The puffin concept is relatively light weight and would use electric motors, allowing for high altitudes as well as being ecofriendly. The question is whether the Puffin concept is practical for consumer use. Highly unlikely, or at least not for a long time. First of all, this type of flying suit would cost hundreds of thousands of dollars, if not millions, so not many people would ever get to use one, at least for quite some time. Secondly, if this flying suit were to take the place of automobiles, modern travel would be extremely chaotic and the number of fatalities would drastically increase.

Future Gadgets & Technology. (2009). Retrieved May 6, 2014 from <http://www.futurich.com>.

Future Inventions. (2010). Retrieved May 6, 2014 from <http://www.inventor-strategies.com/futureinventions.html>

Swartz, J. (2012). *Flexible displays bend what's possible for computers*. Retrieved July 10, 2014 from <http://www.usatoday.com/tech/news/story/2012-04-05/flexible-displayscomputing-screens/54064128/1>

Follow-Up Questions

1. Of all the inventions mentioned in the text titled “Inventions that will Shape the Future”, which one do you think will be the most influential?
2. If you were given a chance to try one of these inventions, which one would it be? Why?
3. Which of these inventions do you think will be used widely in daily life?
4. How do you think these inventions could help solve some of the most pressing problems we face today?



GOING ONE STEP FURTHER

Up to now in this unit, you have focused on the theme of science and technology from the point of view of predictions about the future. Now, you are going one step further to work on other aspects related to the theme of this unit.

1. MINI PRESENTATION: What is Your Dream Invention?

In the text titled “**Inventions that will Shape the Future**”, you have seen some of the inventions scientists are already experimenting on. Probably we will see these in use in the near future, but what about the gizmos we wish existed to solve our own personal problems or realize our own dreams? As part of the National Science and Engineering Competition done in 2009 in UK, leading figures from the worlds of entertainment, science and business were asked to name their dream inventions they wish existed. Below you will see three of these dream inventions. Read the information given about each invention to get ready for the activity that will follow.

Comedian and physicist Ben Miller of Armstrong & Miller:

“If only you could have an intelligence dial in the middle of your forehead so you could control how brainy you wanted to be at a given time. You could turn it up for challenging intellectual situations or down for when you want to watch rubbish telly.”

James Cracknell, British double Olympic gold rower and adventurer:

“If only teleportation existed. If travel was instantaneous think how many more hours there'd be in a week to do the really fun things in life”

Chris Jefferies, Young Technologist of the Year 2009:

“If only humans could interact with computers by thought rather than traditional, peripheral methods, then our thoughts could be captured, analyzed and reproduced”

TASK: Young Scientists Competition: What is your Dream Invention?

For this activity you are going to work in pairs. Imagine you are one of the contestants in Young Scientists Competition, which is going to be held in Turkey this year. The theme of this year’s competition is dream gadgets, and you are expected to design your dream gadget or gizmo and present it in front of a grand jury, which will be your classmates in this context. The winner of the competition will be granted a scholarship in one of the leading universities abroad along with a chance to work with the leading scientists in the field to turn your dream invention into reality.

The Presentations:

- Each pair will have 3-4 minutes to present their design to the jury.
- Your task is to persuade the jury that your invention deserves the prizes.
- Each one of you is expected to talk about your invention in front of the jury, so make sure you divide the content of your presentation into two equal parts.
- You are expected to give a presentation including the following points:
 - Introduction of the gadget: its name, its parts, size, weight, width, the materials used, etc.
 - Your motivation/inspiration/reasons in designing the gadget
 - How the gadget works
 - Its potential uses
 - The benefits/advantages it offers if realized

The Jury

- Each group who finishes presenting his/her dream gadget will act as the jury.
- The jury is expected to listen to each presentation and evaluate the gadget presented.
- You will then be asked to decide which gadget deserves the prize by referring to your notes. Use the following criteria to choose the winning design:
 - Is the gadget plausible?
 - Will it be beneficial and worth realizing in the long run?
 - Does it have the potential to make any significant contribution?



Refer to the **Speaking Help** sections of Unit 2 and 3 for the expressions you will need during the discussion.



2. ROLE PLAY: Conflict Resolution

We have embraced the Internet, social media, and all sorts of mobile devices so much that we can now see a massive shift in the way we get along with people around us. We love and appreciate this change, but sometimes it brings about lots of challenges in our face-to-face relations.

The following cases reflect relationship problems that result from technology overload and the consequences suffered as a result. Follow the steps below to prepare for the activity:

- Get in pairs and choose one of the cases given below.
- Read the case carefully to understand the problem and try to find a solution to resolve the conflict.
- Write a dialogue with your partner to reflect the problem at hand and the solution you decided on.
- Prepare to act out the role you select in front of the class.



WIFE: You think your husband does not show enough consideration and you feel excluded because he is constantly immersed in his iPhone. His phone rings during family dinners, private conversations, and he even takes it to bed. He spends his whole time playing games and surfing on social networks. You want him to limit the use of his phone and spend more time with you chatting, watching movies, etc.

HUSBAND: You like spending time playing games on your phone and surfing social networks. You think it is a relaxing and enjoyable activity after a tough day at work. You are aware of your wife's complaints, but you do not want to change this habit of yours because you believe you can maintain a balance.

Case 1: Husband & Wife



EMPLOYER: You are concerned about one of your employee's performance at work since you have caught him several times surfing the web. You think he is neglecting his duties, wasting his time on useless things, and gets distracted a lot while working. You warned him once already and informed him about the company policy concerning the issue. You will warn him one last time that he will lose his job if he does not give up this habit.

EMPLOYEE: You have been warned once by your employer but you kept on surfing the web during work hours. You do not think you neglect your work, and you are confident that you fulfill your responsibilities perfectly. You defend yourself by saying that the quality of your work is not affected. Apologize and promise that you will be more careful from now on about this matter.

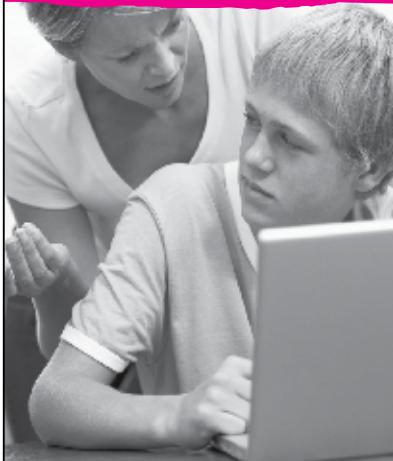
Case 2: Employer & Employee



GRANDCHILD: Your grandma/grandpa is sad because he/she lives alone and misses his/her children and grandchildren who live abroad a lot. You offer to help her learn how to use the internet so that he/she will be able to see and talk to his/her children and grandchildren using the internet. It is difficult to teach her because she has never used a computer before and she really wants to learn. You get angry because you are not a very patient person.

GRANDPARENT: You miss your children and grandchildren who live abroad a lot and you feel quite lonely from time to time. You have seen your grandson/daughter talk to other people using the computer and ask him/her to teach you how to use it. You have never used a computer before, you have difficulty in even working the mouse properly, but you are determined to learn. You get upset because he/she is not trying hard enough and she/he does not think you can learn.

Case 3: Grandparent & Grandchild



PARENT: Your 14-year-old teenage son/daughter spends too much time online. You are concerned because you think he/she will neglect school and end up failing some of his/her courses. You also feel anxious since you do not know what she/he is doing online. You checked his/her Facebook account one day without permission and discovered that he/she has a girlfriend/boyfriend much older than him/her. You think it is too early for him/her to go out with someone, and it is not right to have such a big age difference. You warn him/her about the amount of time spent online and ask him/her to put an end to his/her relationship.

CHILD: You have just discovered that your mom/dad checked your Facebook account without your permission and discovered your relationship with an older boy/girl. She/he saw your photos and read your mails. You are furious because you feel your privacy is violated and he/she should have talked to you first about the matters that concern him/her. You think you are old enough to decide how much time you spend online and who you go out with.

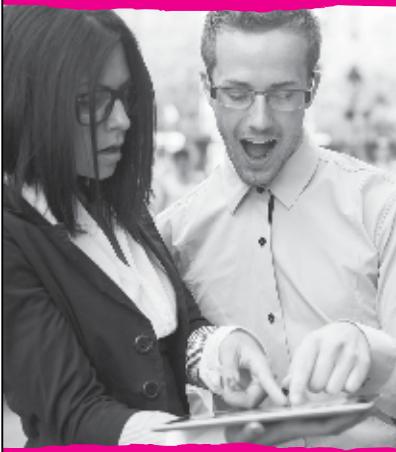
Case 4: Parent & Child



FRIEND 1: You do not have a Facebook account and you are totally against the idea of social networking. You find it meaningless and also a threat to someone's privacy. You have just discovered that one of your close friends has uploaded all the photos taken during a trip you took together on Facebook without asking you first. The photos show you and your friends drinking and partying in several different occasions. You are concerned because your parents saw these pictures somehow and they are now angry at you since you told them that it was a school-related field trip for a project. You ask your friend to remove those photos immediately and help you to resolve the conflict with your parents.

FRIEND 2: You love spending time on Facebook and sharing everything you do with your friends. You have recently uploaded all the photos taken during a trip you took with your friends on Facebook and one of your friends is not happy about this. You try to persuade him/her that Facebook is a safe platform and there is no harm in sharing photos there. You do not want to help him/her to resolve the conflict with his/her parents because it is his/her personal problem and it was his/her mistake to tell a lie to his/her parents.

Case 5: Close Friends



CELEBRITY MANAGER: Your client has commented on another celebrity's post on Twitter and unfortunately it turned into a fight. Your client is now under spotlight because of the accusations she/he made and the dirty language she/he used. You think this was a terrible mistake since what she/he did will affect the success of his/her new TV project negatively. You try to persuade him/her that she needs to apologize publicly, otherwise the media will not let go of this event.

CELEBRITY: You are a popular singer and you are very active on Twitter. You have commented on another celebrity's post on Twitter and severely criticized him/her for what he/she said. You acted on impulse and did not really weigh the consequences of your action. Your manager asks you to apologize publicly but you do not like this idea. You think what you said was correct and it would be a wrong move to take back what you said. You try to persuade him/her that any kind of media coverage will benefit you eventually and contribute to the popularity of your new project.

Case 6: Celebrity & Celebrity Manager

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THE SOUND OF ENGLISH: Intonation Patterns in English

Intonation can be defined as the "music" of a language, and is perhaps the most important element of a good accent. Often we hear someone speaking with perfect grammar, and perfect formation of the sounds of English, but with a little something that gives them away as not being a native speaker. Basically, it is intonation that gives the final touch that makes an accent sound more native-like and natural.

Intonation is mostly about how we say things, rather than what we say. Without intonation, it is impossible to understand the emotions and thoughts that go with words. Intonation can be as important as pronunciation, so for a non-native speaker, it is of utmost importance to realize how much difference intonation makes in speaking and listening. The following section is designed to help you work out the intonation patterns in English.

Why is intonation important?

There are many important functions of intonation in social interaction:

Turn-taking: While giving the floor to another person or taking your turn in a conversation, rise and fall are used as a signal for when to speak and when not. You need to remain at a high pitch if you want to continue talking. A fall shows completion.

Information structure: Major stress items pick out the most important words in the sentence: they point to the new/unknown information in the sentence.

Change in meaning: Different intonation patterns have different meanings. Depending on the type of pattern you use, you may indicate surprise, disbelief, sarcasm, teasing and so on. The difficulty is that the pattern non-native speakers use may not have the meaning they intend. When it comes to intonation, speakers of English assume that they mean what they say. This may not be the same as what you think you are saying.

Incorrect intonation can have many negative consequences such as misunderstandings in communication, speakers losing interest or even taking offence.

Communication: The intended meaning may be communicated through the use of punctuation marks in writing. But when speech is concerned, you need to rely on your intonation to communicate the right meaning.

Awareness of intonation aids communication. Some non-native speakers, not being attuned to English intonation and what it means, may fail to catch a substantial part of the overall meaning of something spoken by a native speaker.

How Does Intonation Work?

In English, there are two basic intonation patterns:

Rising Intonation: The speaker raises his or her voice on the last stressed syllable of the sentence and keeps the tone higher to the end of the sentence. This pattern is used to indicate that what the speaker is saying or asking requires a yes or no answer.

Can I go now?

Are you ready?

Rising - Falling Intonation: The most common intonation pattern in spoken English is rising - falling intonation. In rising - falling intonation the pitch RISES on the most important word in a sentence and then drops to indicate that you are finished speaking. This pattern is used for regular sentences and for most questions requiring the giving of some information as an answer as well as indicating doubt or surprise.

It's impossible!

He is honest.

It's true

The five main categories below will help you decide where to use what type of an intonation pattern:

1. Wh-Word Questions (Falling Intonation): Usually information questions (wh questions) have a rise/fall intonation at the end of the sentence. This means that the speaker's voice goes higher for a moment and then drops lower to end the sentence.

- *What time is it?*
- *What's your name?*

2. Yes/No Questions (Rising Intonation): Usually Yes/No questions have a rising intonation at the end of the sentence. This means that the speaker's voice gets just a little higher as they finish the sentence.

- *Are you ready to go?*
- *Could you please repeat that?*



Using a different pattern typically adds something extra to the question. E.g., falling intonation on a Yes/No question can be interpreted as abruptness. Rising intonation on a Wh-question can imply surprise or that you didn't hear the answer the first time and are asking to have it repeated.

3. Statements (Falling Intonation) : This is the tone regarded as neutral. It gives the impression of finality and that there is nothing more to be said.

- *I have finished working.*
- *This is the end of the news.*

4. Question Tags: We vary the intonation of a question tag depending on whether we are asking a real question, or just using the question tag to keep the conversation flowing.

Real question - rising intonation

- *You will do it quickly, won't you?* →
- *John and Mark aren't English, are they?* →

Checking information or making conversation - falling intonation

- *We've seen that film, haven't we?* →
- *Paul doesn't like mushrooms, does he?* →

5. Lists: (Rising, Rising, Rising, Falling Intonation) When we make a list of things, we tend to start with a rising intonation and tend to drop it down through the end of the statement.

- *You need to buy some oranges, bananas, mangoes and apples.*
- *I invited Sam, Kate, John and Sawyer to the party.*

PRACTICE:



1. Listening: You will hear segments from a conversation between a husband and a wife. Listen to each individual segment and answer the questions paying attention to the intonation and the intended meaning.

1. Which answer best describes the feeling in the recording?

“Hi honey, I’m home!”

- a) worried about being home
- b) angry about being home
- c) excited and happy to be home
- d) sad to be home

2. What does the intonation of this sentence suggest about the speaker’s feelings?

“There is something I need to tell you.”

- a) nervous and sad
- b) sad and worried
- c) sad and afraid
- d) nervous and afraid

3. What does the intonation of this sentence suggest?

“It’s about our son.”

- a) sad to tell her husband something unpleasant
- b) angry and wants to tell him something bad their son did that day
- c) hesitant and anxious to tell something shocking
- d) hesitant to reveal great news

4. What does the intonation of this sentence suggest?

“Is he all right?”

- a) excited and anxious to know what happened
- b) surprised by some bad news
- c) anxious and deeply concerned to know what might have happened
- d) worried he might hear some very bad news

5. What do you make of the intonation of this sentence?

“Patrick, he is not your real son.”

- a) nervous and unhappy to cause this pain
- b) anxious to tell him something
- c) highly afraid and nervous, but relieved at the end
- d) happy and relieved at last

6. What does the intonation of this sentence suggest about the man’s feelings?

“What!”

- a) nervousness
- b) utter shock and disbelief
- c) anger and disbelief
- d) surprise

7. What feeling does the intonation convey?

“What do you mean he is not my real son?”

- a) upset and disappointed
- b) really angry
- c) furious, so demands an urgent explanation
- d) completely out of control

8. Why does the man put a strong stress on “Sorry!” ?

Woman: I'm sorry

Man: Sorry!

- a) because he wants her to repeat what she said
- b) to suggest an apology is not enough
- c) to indicate there is no need to apologize
- d) to show he is very calm and understanding

9. Which of the following adjectives best describe the man's feeling?

“This is crazy!”

- a) angry
- b) furious
- c) disappointed
- d) unhappy

2. Work in pairs and study the sentences below to find out what type of an intonation -rising or falling- is appropriate. Then, take turns reading them aloud paying attention to the intended meaning.

Sentences	Meaning	Intonation Patterns	
1. It's unbelievable!	Surprise	R	F
2. That's not very nice!	Criticism	R	F
3. I don't think I will.	Disagreement	R	F
4. How could you?	Criticism	R	F
5. Why should I tell you?	Irony	R	F
6. You must be joking!	Surprise	R	F
7. So what?	Criticism	R	F
8. Well, I never!	Disagreement	R	F
9. You know best, don't you?	Irony	R	F

3. In pairs, identify the intonation pattern that is appropriate for each statement in the dialogues below. Practice reading aloud the dialogues with your partner paying attention to the intonation pattern- rising or falling.

Dialogue 1

A: Are you busy tonight?
B: Not really. Why?
A: I was thinking of going to a movie.
B: Great! What would you like to see?
A: I don't know, you decide.
B: Ok, there is this science fiction movie I have been planning to see for some time.
A: Ok, let's see it!

Dialogue 2

A: I'm going to the supermarket honey, anything you want?
B: Well, let me see. We need some milk and flour.
A: Ok, anything else?
B: Oh, yes. Please buy some eggs, a bar of chocolate and don't forget the newspaper.
A: Alright, so you want some milk, flour, eggs, chocolate and newspaper, don't you?
B: Yes darling, don't be late!

Adapted from: *Intonation*. (2006). Retrieved May 12, 2014, from <http://www.teachingenglish.org.uk/think/articles/intonation>



For more practice on intonation patterns

http://www.englishpronunciationpod.com/podcast_60.html

http://www.pronuncian.com/materials/podcasts/Episode_58.aspx

PRESENTATION SKILLS

Literature Research

The end product of this unit is to give an informative presentation where you are required to conduct literature research and integrate the information you gather from your sources into your presentation by following the conventions of oral citation and tuning the language of your sources to oral discourse. To this end, this section is designed to give you the necessary input on how to conduct literature research, integrate and cite sources in a presentation, and recognize the characteristics of written and oral discourse to be able to adopt the conventions of the latter in your presentation.

Literature research is the search for existing information on any topic, including the use of strategies and tools for accessing and critically evaluating that information. It involves the search for reliable sources both in the library and on the Internet. The first and foremost aim of conducting library and Internet research is to provide the speaker with the opportunity to gain insight into the existing facts and opinions on the presentation topic. Literature research, in this sense, is an essential stage in preparing for a presentation because it establishes the supports that constitute the “content” of a presentation and establishes a solid basis for the presenter to build new ideas on.

Why Do Literature Research?

Besides this primary goal, literature research also enables you to achieve the following goals:

- To enhance your own credibility as a speaker by demonstrating the range of your research
- To construct stronger arguments that will have greater impact on your audience since you demonstrate that experts or others support your position
- To gain insight into the topic (facts, opinions, theories, etc.)
- To be aware of inconsistencies or shortcomings in your knowledge and understanding
- To become familiar with gaps in the literature (lacking, inconclusive, contradictory and limited evidence)
- To become familiar with your presentation topical vocabulary (key concepts, jargon, terminology, etc.)

How to Do Research?

All research you do will require the following steps:

- 1. Identify keywords & search:** Determine keywords that will assist you in your research. For example, if your presentation topic is “the effect of social networking on social relationships”, your keywords would be ‘the Internet’, ‘social networking sites’ and ‘relationships’. Once you have identified your keywords, chances are higher that you will find useful and relevant sources. If your keywords do not prove useful, you may need to think of alternative words that will yield better results.
- 2. Select relevant materials:** Select which of the material(s) is/are more relevant to your presentation topic and subtopics.
- 3. Retrieve sources:** Obtain books, copies of articles, download web sources, etc.
- 4. Evaluate the information:** Evaluate the information for its accuracy and objectivity, coverage of the topic and usefulness to the presentation.
- 5. Take notes, print, photocopy, etc.:** Get the information you need from the source/s.
- 6. Write down reference information:** Get the information from the source so that you can cite it in your presentation. The reference information should include:
 - author/s
 - title
 - editors, translators, etc.
 - publisher
 - year of publication
 - city of publication
 - pages used
 - website address (Internet)
 - date retrieved (Internet)

ORAL CITATION

In an academic presentation, your credibility as a presenter is directly related to how well you support your claims. In order to do that, it is important to select the relevant parts from the articles you have found and decide how and where in your presentation you will be using them as supports. Since these supports will not be your own ideas, but information you gather from your sources, you have to acknowledge these sources by using oral citation techniques. The way you cite primarily depends on the type of the source you want to use. Below you will find the basics of oral citation.

Why Should You Provide Oral Citations for the Evidence You Use in Your Speech?

- You have an ethical responsibility to give credit to others for the use of their ideas and information.
- It establishes the credentials or qualifications of the source, the data or information to which you are referencing.
- It lets the audience know where you retrieved your information from so they can retrieve the information too if they are interested.

What Type of Information Should You Cite?

We document orally any piece of information that we did not think of ourselves. We should definitely cite the following:

- Statistics
- Direct Quotations
- Expert Testimony
- Paraphrases
- Examples not your own
- Any other information you did not think up yourself

When in Your Presentation Should You Cite Your Source?

You cite your source either immediately before or immediately after you use the borrowed information. The preference is for immediately before so that audience can judge the credibility of the materials and differentiate between your own ideas and the ones you borrow. On the other hand, when using some startling statistics or a quotation as a teaser in your introduction, you may want to save the citation for after in order to achieve a full dramatic effect.

How Should You Cite the Source Orally During Your Speech?

Below is a table that covers the most commonly used sources and what you need to include in your citation.

Book	Author and Title
Periodical, Magazine, Journal	Name of the author and publication Title and date of the article (if relevant)
Website	Title of the document Name of the website & OR the author Date (if relevant)
Transcripts from Radio or TV programs, Conference Presentations, and Lectures	Date of program or event Name of program or event Name of the speaker
Newspaper	Date of the article/news item Name of the newspaper Name of the writer

SOME EXAMPLES OF ORAL CITATIONS

For a book

- In her 2005 book, ***Good Health at Any Age***, Dr. Gabriella Campos describes how we can maintain our health through healthy eating. She recommends ...
- Gabriella Campos, an expert in nutrition, describes what is needed to maintain a healthy diet in her **2005 book *Good Health at Any Age***. She contends that ...

For a journal article

- Research conducted by Dr. Bailey and Dr. Cross at Stanford University found that incidents of workplace aggression have increased over the past five years. Their **2004 study published in the *Journal of Applied Social Psychology*** reports that ...
- In a **2004 study published in *Journal of Applied Social Psychology***, Bailey and Cross report that

For a magazine article

- According to an article by Ben Elgin in the February 20th, 2006 issue of ***Business Week***, we can expect Google and Yahoo's supremacy as the search engine giants to be challenged by new U.S. startups. Elgin reports that ...
- As reported by Elgin in the February 20th, 2006 issue of ***Business Week***, many new companies are getting into the search engine business. This article explains that ...

For a newspaper article

- An article about the effects of global warming appeared in the February 22nd edition of ***USA Today***. Todd Smith's report focuses on the alarming rate of ...
- On February 22nd, 2006, ***USA Today*** reported that ...

For a website

- I consulted the website maintained by the U.S. Department of Homeland Security to learn more about what businesses should do to plan for an emergency. In the section entitled 'Plan to stay in business,' ...
- The website of the U.S. Department of Homeland Security recommends U.S. businesses and citizens to..."

For a television program

- On February 21st PBS station aired a program called "The Insurgency." In this program ...
- According to "The Insurgency," a Frontline program aired by PBS on February 21st, ...
- **Frontline, a PBS program**, focused on the Iraq War in the television program entitled "The Insurgency." This show aired on **February 21st** and focused on the problems confronting ...

WRITTEN vs. ORAL DISCOURSE

Speaking is quite a different and unique mode of expression with its own grammar, style, and vocabulary. This difference is mainly due to the contextual nature of oral language. Whereas the comprehension of written language does not rely on a definite situational context, the comprehension of oral language does. The differences between these two modes have major implications on the type of language to be used in a presentation. The presenter needs both different linguistic knowledge and different discourse strategies to be effective in both modes; and regardless of the audience, purpose, and the type of presentation, tune the language to suit spoken discourse. The following list of major differences between spoken and written language may guide you in recognizing the distinctive features of both modes:

- ✓ **Visual contact:** absence or presence of a face-to-face and non-verbal visual communication which is or is not going on concurrently with verbal communication.
- ✓ **Time to formulate thoughts:** usually available in case of writing and lacking in case of spontaneous oral speech.
- ✓ **Spontaneous speech:** characteristics such as redundant information, lexical repetitions, intensifiers, self-corrections, false starts, hesitation fillers, pause-fillers, theme openers, interactive fillers, comment clauses, loose structures rather than sentences, etc.
- ✓ **Editing:** available for writing; partly available for oral speech: a speaker may correct but cannot entirely eliminate his mistakes.
- ✓ **Immediate feedback & interactivity:** usually attributed to oral speech; not available for the majority of written genres.
- ✓ **Time vs. space:** while oral speech unfolds in time, writing is usually spatial, thus a reader may re-read a sentence in case of necessity, but generally cannot get immediate answers from the author; the situation is opposite in case of oral speech.
- ✓ **Skills:** skills necessary to produce and perceive oral speech and written language are different.
- ✓ **Register:** spoken discourse is considered to be typically less formal, more loosely and collaboratively organized, with frequent repetition and repair. Written discourse, which both demands and permits reprocessing and reflection, is considered to be typically more concentrated, organized and dense.

The Implications of Oral vs. Written Discourse on Presentations

What do all these differences imply for you as a presenter, or in other words, how are you going to make use of this information in your presentation? While preparing the content of any academic presentation, you will be conducting literature research to support your ideas from credible sources and all these sources are published materials- that is, the language used displays all the features of written discourse. However, you will be using the information you gather from these sources in a presentation where the language is supposed to suit the characteristics of spoken discourse. If you do not change the written language of the sources you will be using during your presentation to spoken discourse, you will have two different and incompatible modes which will distort the flow of your speech and complicate the listening process of the audience.

Imagine you were presenting on 'art forgery', and wanted to use the piece of information below. Read the excerpt and try to identify what would make it difficult for the audience and what type of changes would you as the presenter make to adapt it to spoken discourse.

In art, it is easy to assert a false identity for a work of art. Resulting from the fact that the origin of works of art is seldom clear and that their origin is often judged by subtle factors, art forgery has always been commonplace. The sorts of deception include the complete production of a work' false claims regarding materials or craftsmanship and false attribution of minor works to great masters.

Below is the same excerpt adapted to spoken discourse. Notice how the information has become more **listener-friendly** by adding signposts, using more direct language, simpler words, a rhetorical question to interact with the audience and the exemplification to clarify what is meant by great masters.

*In art, it is easy to claim a false identity for a work of art. **Therefore**, art forgery has become more and more common. **So what may be the reasons for this problem? First of all**, the origin of works of art isn't clear, **and also** the evaluation criteria for such works are not very concrete. **These two reasons make forgery widespread and there are mainly three types...** total creation of a work, false claims about workmanship or material and finally false attribution of minor works to great masters **such as Picasso and Dali.***

Any written information you plan to use in a presentation needs to undergo this type of change to suit the conventions of spoken discourse. While making the changes between the two modes, you may use the following table as a checklist to make sure you are on the right track:

WRITTEN DISCOURSE	SPOKEN DISCOURSE
Longer sentences	Shorter sentences
More complex structures (relative clauses, conjunctions etc.)	Less complex structures (more simple & compound sentences)
More formal, distant language (passive voice, full structures, no contractions etc.)	More informal, direct language (active voice, contractions, occasional fragments, personal pronouns etc.)
More technical & sophisticated words	More familiar, non-technical words
Repetition & rephrasing less desirable	Repetition, rephrasing & emphasis necessary
Punctuation important	Pausing important
Rhetorical questions not essential	Rhetorical questions more common
Transitions to achieve coherence	Transitions & signposts to achieve coherence

BOTH WRITTEN & SPOKEN DISCOURSE

- Variety in sentence length necessary
- Vivid language favorable
- Vague pronouns not acceptable
- Ambiguous words undesirable
- Offensive language (sexist, racist etc.) not acceptable

Adapted from:

Brown, G., Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.
Aronoff, M., Rees-Miller, J. (Eds.).(2002). *The Handbook of Linguistics*. Oxford: Blackwell Publishing.

PRACTICE: Changing Written Discourse to Oral Discourse

Imagine you are going to give an informative presentation about social networking and you have found the following excerpts during your literature research. Assuming you have decided to use the underlined parts in your presentation, make the necessary changes to oral discourse by referring to the table given above. As you will be borrowing ideas that are not your own, make sure you follow the conventions of **oral citation techniques** introduced in the **Presentation Skills** of this unit.

From Twitter to MySpace, social networks are now run by women over 35

The Times October 10, 2009

Murad Ahmed, *Technology Reporter*

Social-networking sites, like much of the internet, were once a playground for young men. They were drowning in obscure jargon, and long rants. But nowadays, it is a growing brigade of thirty- and fortysomethings who are behind their extraordinary growth.

Famous users such as Sarah Brown are among those non-teenage women who are increasingly turning to sites such as Facebook and Twitter. (1) New figures show that female users now dominate social-networking sites, and those aged 35 and over are among the fastest-growing demographic for many social networks.

Figures gathered for The Times by Nielsen, the market research firm, show that just over half of all social-networking users in the UK are women. But almost 59 percent of females "consume the content" of these sites — a jump of almost 10 percent since last year. Men may be signed up to social networks, but when it comes to being active on them — talking to other people, organising social engagements and generally taking an interest in other people's lives — it is women who rule.

Meanwhile, Rapleaf, a "socialmedia-data" company, said recently that worldwide "married women between the ages of 35 and 50 are the fastest-growing segment of social-networking users". This can be seen in the popularity of Ning, a site that allows users to create their own social networks, whose growth is mainly being driven by women in this age group. (2) Female bloggers and social-network watchers said that the trend makes more sense at closer inspection. They said the popularity of sites such as Twitter was driven by practical reasons, particularly for mothers, who are trying to balance their family duties with their social lives.

"We're in every night and have a bunch of children to look after," said Jenny Colgan, 38, the author, blogger and mother of three. "Twitter is great for while I'm watching something like Strictly or Big Brother. It's like watching with your friends on the sofa. To go out you'd need a babysitter, or your husband to come back from work.

"We love the sites just because many women are so busy. I can't see as many of my friends as I'd like to. When I say see, they're online. I feel more connected to them."

According to the latest figures from Google Ad Planner, internationally almost two thirds of users on MySpace, the social-networking site owned by News International, parent company of The Times, are women. The majority of users on the site had children in their household. Meanwhile, 57 percent of Facebook users are women. (3) Many said the way the sites allowed people to keep in touch with friends, through individual messages, "status updates", and photos, helps people to maintain close friendships with a minimum of fuss. Others even argued that women's hormones, and their more convivial mentality, made them more inclined to take up social networking. They said that the web was always going to be taken over by women when it became a place to build communities and consolidate friendships.

(4) "Women have a 'tend and befriend' mentality," said Belinda Parmar, 35, the founder of the Ladygeek blog. "It's due to the hormone oxytocin. Social media is all about connections. "For men, it's about being in a leadership position, competitive advantage. It's a 'fight or flight' mentality down to their levels of testosterone."

INTEGRATION OF LITERATURE RESEARCH

Once you select the ideas you plan to borrow and make the necessary changes to suit the language to oral discourse, the next step is to integrate these ideas smoothly into the flow of your presentation. Integration of literature research into a presentation can be in the form of a direct quotation, a paraphrase, or a summary depending on the type of material you are planning to borrow. No matter which technique you choose while borrowing ideas from your sources, it is of utmost importance that you make sure the audience move from your own words to the words of a source without feeling a jolt. To provide a clear signal to the audience that a borrowed idea is coming, use signal phrases, which typically includes the author's name, often includes the title of the work, and sometimes includes background information and experience of the author.

In order to guarantee a smooth integration, you need to follow the three basic steps given below:

1. Introduce the context of the quotation or paraphrase. An explanatory phrase may be needed to support the citation, such as

"In the weeks after the Chernobyl nuclear accident happened, a Hungarian newspaper article appeared in which ..."

« Speaking of the materials used by Michelangelo, Roberts explains that ...»

2. Weave the borrowed material into your sentence. Be sure to smoothly integrate the quotation into the surrounding language, matching the syntax of the quotation to the syntax of the surrounding statement.

The Food and Drug Administration claims that the government is not responsible for providing "absolute protection against risks to female health" resulting from the use of contraceptive products.

Hamlet's main problem is just how to "take arms against a sea of troubles/ And by opposing, end them."

3. Comment on the relevance / significance of the citation to your speech. Do not merely "speak through" borrowed ideas as if you are saying them, and do not assume that they speak for themselves. Demonstrate how the idea relates to your argument: evaluate the idea, critique the language you quoted, comment on what the citation reveals or focuses on. Explain to your reader why the idea is significant in the context of your ideas.

Some people think that sign language is a primitive substitute for spoken language, but in fact sign language is just as rich and expressive as spoken language. At this point, I think it would be appropriate to quote Karen Nakamura who states in the online Deaf Resources Library that American Sign Language should not be considered in any way to be a broken, mimed, or gestural form of English. What she means is that ASL is a complex, full, and natural language in its own right, with "its own beautiful grammar."



It is very important that you distinguish between your ideas and borrowed ideas, and distinguish between information from various sources or authors. A transitional phrase such as "This is significant because" may signal that now you are telling us your own thoughts and the citation is finished. "He/She continues" signals that the next sentence/idea belongs to the same author/speaker.

Adapted from: Hacker, D. (2000). *A pocket style manual* (3rd ed.). Boston: Bedford/St.Martin's.



SPEAKING HELP: *Language of Oral Citations*

Using Signal Phrases

Signal phrases often include verbs that indicate the source author's attitude or approach to what he or she says. Generally, these verbs are in the present tense. When introducing source material, avoid using a weak lead-in verb such as "the author says"; instead, select a verb that conveys the author's attitude toward the material like "the author questions." It is also vital that you vary your signal phrases to suit your interpretation of borrowed material and to keep reader's interest.

You may use the following verbs to indicate the author's attitude:

Author is Neutral	Author Agrees	Author infers or suggests	Author argues	Author is uneasy or disparaging
Comments	Acknowledges	Analyzes	Claims	Belittles
Describes	Admits	Asks	Contends	Complains
Explains	Agrees	Assesses	Defends	Condemns
Illustrates	Asserts	Concludes	Holds	Denies
Notes	Concedes	Considers	Insists	Deplores
Observes	Confirms	Finds	Maintains	Deprecates
Points out	Emphasizes	Predicts		Derides
Records	Endorses	Proposes		Disagrees
Reports	Grants	Reveals		Laments
Thinks		Shows		Rejects
Sees		Speculates		Refutes
Relates		Suggests		Warns

Achieving Stylistic Effectiveness

To avoid repeating the same expressions over and over, try to vary the expressions you use to introduce oral citations.

- To support this idea
 - This point is verified by
 - put it well, when he/she said
 - In the words of
 - One explanation for this problem is provided by
 - Dr., a noted expert in his/her field, asserts
 - , head of the Food and Drug Administration reported that. . . .
 - testified last year that
 - I can think of two examples that illustrate my point. First
 - Support for my argument comes from



In speaking, it is difficult to differentiate between a direct quote and a paraphrase. Using the correct expressions will help the audience to distinguish one from the other.

For a direct quote, you may use expressions like:

- In the words of....
 - As nicely/aptly puts it, ...
 - To quote , ...
 - Another convention is to supplement a direct quote with a visual aid, giving reference information both on the visual and orally.



PRACTICE: Integration of Literature Research

In the **Presentation Skills** section of this unit, you have studied the integration of literature research and the basics of oral citation. Now, using what you have learned so far, you are going to work on some parts of a presentation script given below. Your task is to integrate information from the given sources into the scripts smoothly by paying attention to the oral citation conventions and stylistic features of the scripts. Make sure you refer to the **Presentation Skills** and **Speaking Help** sections of this unit while completing the tasks.

TASK 1: The following scripts are parts of an informative presentation about “*The Implications of Rapidly Aging Global Population*” and some sections are left incomplete. Pay attention to the following points to complete the scripts:

- Read the scripts and the selected excerpts carefully. Please note that the numbers for the blanks and the numbers given to the excerpts should match.
- Decide how you may integrate the information in these excerpts into the speech. You may want to integrate the whole excerpt or choose a part of it to complete the script.
- Decide which method of borrowing ideas will be more appropriate for each excerpt (i.e.: paraphrase, summary and direct quotation)
- Choose the right verbs and expressions to introduce the citation.
- Change the language used in these excerpts into spoken discourse.
- Follow the three steps given in the **Integration of Literature Research** section.
- Make sure you cite the sources properly following the conventions of oral citation.

I. Integrating Statistical Information:

Presentation Script:

If scientists could create a pill that let you live twice as long while remaining free of infirmities, would you take it? If one considers only the personal benefits that longer life would bring, the answer might seem like a no-brainer: People could spend more quality time with loved ones; watch future generations grow up; learn new languages; master new musical instruments; try different careers or travel the world. But what about society as a whole? I am here today to draw your attention to the possible implications of rapidly aging global population.

Before covering the implications, let me tell you a little about the current state of world's aging population and some future predictions. Firstly, (1)

.....
.....
.....
.....
.....

To clarify things further, (2)

.....
.....
.....
.....

EXCERPT 1: To highlight the significance of the problem

The world's older population has been growing for centuries. What is new is the accelerating pace of aging. The world's older population of 506 million people in 2008 represented an increase of 10.4 million since 2007. The world's older population grew by an average of 870,000 people each month during the year. Projections 10 years hence suggest that the annual net increase will be on the order of 23 million, an average net monthly gain of 1.9 million people. In 1990, 26 nations had older populations of at least 2 million, and by 2008, 38 countries had reached the 2-million mark. Projections to the year 2040 indicate that 72 countries will have 2 million or more people aged 65 and over.

Authors: Kevin Kinsella & Wan He

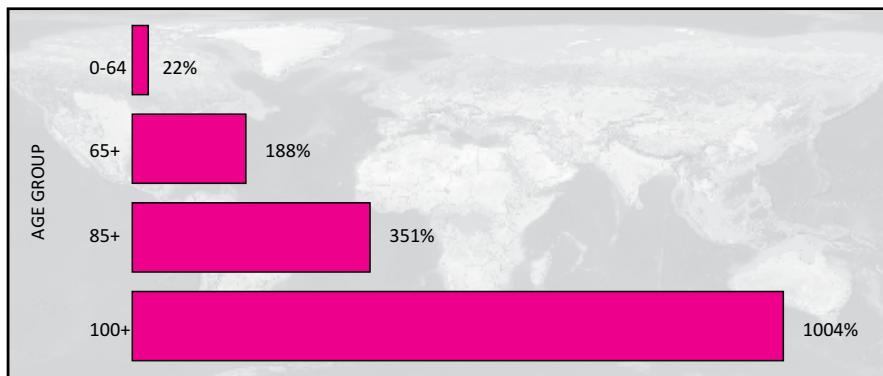
Title: An Aging World: 2008 International Population Reports

Date of publication: 2009

Website: <http://www.census.gov/prod/2009pubs/p95-09-1.pdf>

EXCERPT 2: To provide further support with a graph

Percentage Change in the World's Population by Age: 2010-2050



Source: United Nations

Title: World Population Prospects: The 2010 Revision.

Date of Publication: 2011

Website: http://esa.un.org/unpd/wpp/Documentation/pdf/WPP2010_HIGHLIGHTS.pdf

II. Integrating Examples & Testimonies:

Presentation Script:

Under these circumstances, it is certain that we will be facing lots of challenges at every level. In my talk today, I will focus firstly on the economic challenges we will face as a society. Macroeconomic theory suggests that the economies of aging populations are likely to grow more slowly than those of younger ones. If you wonder how this happens, (3)

.....

.....

.....

And this will bring about one significant result: a heavier burden on the younger generation's shoulders since older people depend on younger ones not only for care but also for economic productivity so that their pensions can be paid and health and social costs can be met. It is therefore very urgent that new policies are made to address this problem for the welfare of the whole society. (4)

.....

.....

.....

EXCERPT 3: To clarify what is stated earlier

As more people retire, and fewer younger ones take their place, the labor force will shrink, so output growth will drop unless productivity increases faster. Since the remaining workers will be older, they may actually be less productive.

Source: The Economist

Title: A Slow-burning Fuse

Date of publication: June 25th 2009

Website: <http://www.economist.com/node/13888045>

EXCERPT 4: To provide further support with a quotation

No other force is likely to shape the future of national economic health, public finances, and policymaking as the irreversible rate at which the world's population is aging. The problem has been long observed and is well understood: By the middle of the century, about 1 billion over 65s will join the ranks of those classed as of non-working age. Standard & Poor's Ratings Services believes that the cost of caring for these people will profoundly affect growth prospects and dominate public finance policy debates worldwide.

Source: Standard & Poor's

Title: Global Aging 2010: An Irreversible Truth

Title: Global Aging 2010. A

Website: <http://www.apapr.ro/images/stories/materiale/COMUNICATE/2010/2010%2031%20attach.pdf>

TASK 2: Integrating Testimonies

The following script is part of an informative presentation about “Rome Reborn Project” and some sections are left incomplete. Complete the script by using the testimonies given below paying attention to conventions of oral citation and the three steps of integrating literature research.

1. Paraphrasing

The primary purpose of this phase of the project was to spatialize and present information and theories about how the city looked at this moment in time, which was more or less the height of its development as the capital of the Roman Empire. A secondary, but important, goal was to create the cyberinfrastructure whereby the model could be updated, corrected, and augmented.

Source: Official website of Rome Reborn Project

Title: A Digital Model of Ancient Rome

Date of publication: 2010

Website: <http://www.romereborn.virginia.edu/about.php>

I would like to start by giving an overview of the project Rome Reborn. The project has been developed by Google in collaboration with the Rome Reborn Project and Past Perfect Productions. It is primarily based on a computer model which is a collection of more than 6,700 buildings, depicting Rome in the year 320 AD. Thanks to this project, visitors will be able to visit the Colosseum and the Forum of Rome as they were in 320 AD on a computer screen in 3D. The realization of the ancient city in Google Earth lets viewers stand in the centre of the Colosseum, trace the footsteps of the gladiators in the Ludus Magnus and fly under the Arch of Constantine. Amazing, isn't it?

So, what is the purpose of this wonderful project?

Yes, ladies and gentleman, it is clear that this model is an invaluable source of information about buildings and monuments that no longer exist or sites that have been damaged with the passage of time thanks to information technology.

2. Direct Quotation

"This is just the first step in the creation of a virtual time machine, which our children and grandchildren will use to study the history of Rome and many other great cities around the world."

Professor Bernard Fischer

Director of the project

Virtual World Heritage Laboratory, Department of Classics, University of Virginia

Website: <http://www.news.bbc.co.uk/2/hi/7725560.stm>

... As you can imagine, this is a very significant project. Scientists, historians and archaeologists around the world have embraced 3D modeling of cultural heritage sites. Rome Reborn is the most ambitious project ever undertaken which might be extended to other ancient capitals as well.

As we see in the example of Rome Reborn, the unity of art, science and technology has yet to offer a better understanding of both the human and natural worlds...



See Appendix 5 for more practice on integration of literature research

PUTTING IT ALL TOGETHER: Informative Presentation

The primary purpose of an informative presentation is to instruct, explain, describe, enlighten or clarify; in short to inform your audience about a given topic. Of all the different types of presentations, it is the most common. You will be asked to prepare and deliver informative presentations throughout your education and career, so learning how to do them well can give you a competitive edge.

The end product of this unit is to give an informative presentation about a technology-related topic of your own choice. In addition to the issues explored in this unit, you may also focus on a broader range of topics concerning technology such as technology in entertainment, medicine, business, education, social life, etc. To this end, follow the guidelines given below to prepare for your presentation.

Requirements:

- The goal of this speech is **to inform the audience**. At the end of the speech, the audience should have a balanced view of the selected topic based on your research.
- The audience should not know your attitude or personal viewpoint on the topic; they should learn what other "experts" have said. As a note of caution, you may want to watch your use of language, using descriptive terms, not evaluative terms. (Avoid terms like: good/bad; right/wrong; important, critical, essential, valuable, and helpful. Unless cited from another source, these terms imply your position which the audience should not learn).

1. Topic Selection: Make sure you select a topic which is:

Related to the theme of the unit—"Technology": Select a technology related topic which lends itself to an informative purpose. Prepare an outline and have it approved by your instructor well in advance so that you will have enough time to accommodate for any changes to your initial plan.

Feasible given the time limit-5 minutes: You will need to narrow your topic down by using one or more of the features such as **aspect, time, location, person, number** until it is specific enough to be explored effectively in the given time.

Researchable: You need to choose a topic which lends itself to research since you are expected to support your ideas by borrowing information from credible sources. Therefore, consider the availability of sources, their reliability and relevance to the topic you have selected.

Interesting for you & your audience: The topic you choose needs to be original and should offer something new to your audience so that they will be willing to listen to what you have to say. Therefore, it may be wise to consider your audience profile and ask yourself what type of a topic would arouse their interest. It is a good idea to avoid topics which are worn-out, outdated, and common knowledge.

2. Organization:

- Prepare an **outline** that reflects a logical organization of information and receive approval from your instructor. Provide the **reference information of the sources and a copy of each source** you are planning to use along with the outline you submit.
- You may choose **ONE** of the following organizational patterns which suits your topic:
 - Classification
 - Cause
 - Effect
 - Reason
 - Result
 - Comparison
 - Contrast
 - Advantages
 - Disadvantages
 - Problem
 - Solution

3. Sources:

- You are expected to use **at least three credible sources** and these must be orally cited in the speech.
- It is a good idea to collect information from a variety of credible sources to explain ideas clearly, fully, and memorably. Non-scholarly sources such as Wikipedia are not acceptable.
- Your sources must come from material published or posted within the last 5 years to ensure up-to-date content.

4. Visual Aids:

- Use audio visual aids to support and clarify your content. Refer to Unit 2 to revisit the guidelines concerning the design and delivery of your visuals.
- You are expected to visualize your outline and the list of references in APA format.



See Appendix 6 for a sample informative presentation.

FOLLOW UP: Self-Critique Assignment

This self-critique assignment asks you to give an honest assessment of the strengths and weaknesses of your informative presentation and your overall performance as a presenter. The purpose of having you critique your own presentations is three-fold:

1. to help you recognize the strengths and areas of possible improvement in your speech's structure, content and delivery
2. to give you the opportunity to establish your own growth objective as a presenter
3. to give you experience in self-directed learning and thus help you take responsibility for your own learning.

STEPS TO FOLLOW:

- Videotape your performance (if possible).
- Watch the video of your speech (if possible).
- Make a note of your feelings, opinions about your performance while it is still fresh in your mind.
- Use the following guidelines to evaluate different aspects of your presentation.
- Type your report and submit it to your instructor.

FORMAT REQUIREMENTS:

- 1,5 - 2 pages
- Typed
- Double spaced

ORGANIZATION

Introduction:

- Topic of your presentation
- Purpose of your speech
- Overall impression

Body:

I. ORGANIZATION & CONTENT

- Effectiveness of introduction & conclusion
- Quality of content
- Variety of supporting techniques
- Use of transitions & signposts
- Use of oral citation techniques

II. DELIVERY

- Physical Delivery
- Vocal Delivery

III. VISUAL AIDS

- Design of visuals
- Delivery of visuals

Conclusion:

- Differences between this presentation and your previous performances
- Areas you will work on for your future presentations
- Lessons learnt from this presentation

PUTTING IT ALL TOGETHER: FINAL PRESENTATION

The end product of this course is to give a formal, academic presentation about a topic of your own choice related to **the five themes- mind, art, marketing, technology and science - explored in this book**. In addition to the issues explored in each unit, you may also focus on a broader range of topics as long as they are related to the themes. Your aim in this presentation is to give a balanced view of the selected topic based on extensive literature research. Since this is the last presentation of the course, you are expected to display a thorough understanding and competence of the presentation skills covered throughout the course.

Requirements:

1. Topic Selection:

Make sure you select a topic which is:

Related to the five themes of the book: Select a topic which lends itself to an academic presentation. Prepare an outline and have it approved by your instructor well in advance so that you will have enough time to accommodate for any changes to your initial plan.

Feasible given the time limit (7 minutes): You will need to narrow your topic down by using one or more of the features such as **aspect, time, location, person, number** until it is specific enough to be explored effectively in the given time

Researchable: You need to choose a topic which lends itself to quality literature research since you are expected to support your ideas by borrowing information from credible sources. Therefore, consider the availability of sources, their reliability and relevance to the topic you have selected.

Interesting for you & your audience: The topic you choose needs to be original and should offer something new to your audience so that they will be willing to listen to what you have to say. Therefore, it may be wise to consider your audience profile and ask yourself what type of a topic would arouse their interest. It is a good idea to avoid topics which are worn-out, outdated, and common knowledge.

2. Organization

- Prepare a **formal outline** that reflects a logical organization of the information you are planning to present and receive approval from your instructor. Provide **the reference information of the sources** and a copy of each source you are planning to use along with the outline you submit.

- You may choose **ONE** of the following organizational patterns which suits your topic:

- | | |
|------------------|-----------------|
| ▪ Classification | ▪ Comparison |
| ▪ Chronological | ▪ Contrast |
| ▪ Cause | ▪ Problem |
| ▪ Effect | ▪ Solution |
| ▪ Reason | ▪ Advantages |
| ▪ Result | ▪ Disadvantages |

3. Sources:

- You are expected to use **at least 4 credible sources** and mention these during the speech adopting the conventions of oral citation.
- It is a good idea to collect information from a variety of credible sources to explain ideas clearly, fully, and memorably. Non-scholarly sources such as Wikipedia and encyclopedias are not acceptable.
- Your sources must come from material published or posted within the last 5 years to ensure up-to-date content.

4. Visual Aids:

- Use Power Point slides as aids to support and clarify your content. You are expected to visualize your outline and the list of references in APA format.
- You may also use any other visuals including quotes, statistics, photos etc. You **will be graded for both the design and delivery of your visual aids.**

APPENDICES

DEMONSTRATION SPEECH SELF EVALUATION FORM

Reflect on your performance in the very first presentation you have given and evaluate yourself by answering the following questions.

Presentation Confidence

1. How confident were you before and during the presentation?
2. Do you think your anxiety affected your performance? Explain.
3. What do you think were the main reasons of your presentation anxiety?
4. How did you deal with your anxiety while on stage?
5. What are you planning to do to overcome your anxiety for the upcoming presentations?

Delivery

1. How would you rate your overall use of voice and why? Did you sound interested in your speech topic, or did you sound bored with your topic?
2. How do you think your use of voice affected your speech's impact on the audience?
3. How would you rate your use of speaking notes and eye contact? Were you tied to your notes and objects with your eyes, or did you look around the room at your audience?
4. Did you use objects well while demonstrating or did they become a distraction?
5. Were you poised when in front of the class? Did you have any distracting habits?
6. Did you use any gestures, or do you need to work on adding them?
7. How much did you rehearse for this speech? Do you feel you were prepared enough or do you need to practice more for your next speech? Explain.

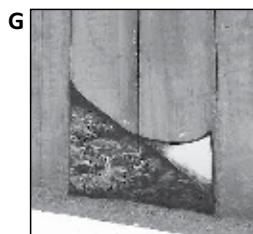
Speech Organization

1. Did your introduction begin by getting your audience's attention, use a link, and provide a purpose? How well would you rate your introduction's success?
2. How well did the body of your speech cover necessary steps for someone to complete the process that you demonstrated?
3. Did your speech flow well? Why?
4. Did you speak during most of your speech while you were demonstrating, or did you not include enough content? What would you do with your speech's main heads if you were to do this speech again?
5. How well did you conclude your speech? Explain.
6. Did your speech content relate to your audience well? Explain
7. How would you overall rate the effectiveness of your speech? Explain.
8. Set two goals for your next speech.

LISTENING: Banksy- The Graffiti Artist

Answer the following questions using your notes.

1. What makes Banksy different from other graffiti artists?
2. Which 2 stylistic characteristics of Banksy's work help him avoid getting caught?
3. What are his two favorite symbols?
4. Which of the pictures you see below were mentioned during the radio program?



5. Which of the graffiti above made him a subject of a public poll in Bristol?
6. In which countries one can see Banksy's work?
7. What message do you think he wants to give with the graffiti he painted on the West Bank on the wall between Palestine and Israel?
8. What can be inferred from the sentence below about the narrator's attitude towards graffiti?
"So, it does seem hypocritical to say I like Banksy's work because he is, after all, a graffiti artist."

PANEL DISCUSSION: Product Placement in Movies

The following are some ideas you are going to use in the panel discussion to either support your stance or to oppose to the counter claims of the other groups. Read through the information and identify the ideas you may make use of during the discussion.

Arguments AGAINST Product Placement:

- It gives large, rich companies an unfair advantage over competition. Producers are promising brand exposure through exclusive access to desirable market segments. If Coke pays, Pepsi gets shut out; if Budweiser signs up, the rest lose out.
- It is subliminal advertising. Companies using this technique are embedding images in our subconscious mind without us realizing it.
- Annoys audience members as the product is being shown repeatedly without a purpose in a blatant manner.
- The practice is, in many respects, deceitful. Product placements are different from traditional advertisements because there is something underhanded about the ad being part of the actual movie we've paid to see.
- We go there to see a movie, not to be sold products.
- Celebrities using the products in movies can cause viewers, especially young people, to adopt new, unhealthy habits since it is regarded cool to use that specific product.
- Product placement is about introducing brands into the frame in the most conscious and deliberate way possible to make those products look luscious and desirable.
- Product placements are different from traditional advertisements which announce themselves as ads and which we expect to try to sell us things.
- Product placement can be understood as a symptom of a 'hyper-commercial' culture, in which marketing practices dominate everyday life and advertisers increasingly colonize all kinds of visual space with their brand name products and services, including the movies.
- The Writers Guild of America, a trade union representing authors of TV scripts, had raised objections in 2005 that its members are forced to write ad copy disguised as storyline on the grounds that "the result is that tens of millions of viewers are sometimes being sold products without their knowledge, sold in opaque, subliminal ways and sold in violation of government regulations."
- In some countries product placement is illegal or has severe limitations by law. For example, in Italy it is not allowed to use product placement in TV movies. Within the United Kingdom, product placement is currently banned.

Adapted May 24, 2010 from <http://www.brandhype.org/moviemapper/resources/faq.jsp> Academic Speaking Skills 200

Arguments FOR Product Placement:

- It is not subliminal advertising. The goal is still the same: to persuade viewers to buy a product because their favorite film stars are shown using it.
- It helps ease production costs for increasingly pricey film projects.
- Product placement can increase brand awareness, raise brand affinity and reach mass audiences.
- Unlike television commercials, the product is gracefully embedded in the film and people's attention is drawn to the product without any obvious effort to sell it.
- Cost effective: by investing just once it is possible to get numerous viewings through world-wide theatrical release, DVD rentals and sales, television broadcasts etc.
- Eliminates the need for commercials.

- Since advertisers don't want to pay for consumers to whiz through their 30-second slots on x60 fast forward, product placement emerges as a way for brands link themselves more securely to programming content by product placement.
- Product placement enables brands to go one step further and appear in the 'body' of a programme. This has the potential to offer a prolonged period of engagement with the viewer, which has never been possible to achieve with traditional advertising.
- A good alternative to the "in your face advertising" as it is possible to place many products into real life scenarios without ruining the pleasure of movie watching.
- As it stands, movies are the most popular setting for product placement. This is probably due to their length and the sheer number of scenes within a movie which allow for placement during different scenarios.
- The production wins because they get the product which they would need to buy anyway without having to pay for it.
- The audiences are exposed to these commercials anyway in their everyday life. So why is it a problem now?
- Actual product placement falls into two categories: products or locations that are obtained from manufacturers or owners to reduce the cost of production, and products deliberately placed into productions in exchange for fees.
- Sometimes, product usage is negotiated rather than paid for. Some placements provide productions with below-the-line savings, with products such as props, clothes and cars being loaned for the production's use, thereby saving them purchase or rental fees.
- Producers may also seek out companies for product placements as another savings or revenue stream for the movie, with, for example, products used in exchange for help funding advertisements tied-in with a film's release, a show's new season or other event.
- Products might be featured but hardly identifiable, clearly identifiable, long or recurrent in exposure, associated with a main character, verbally mentioned and/or they may play a key role in the storyline.
- This means of advertisement triggered an unusual viewer response in April, 2009, when fans of the television series Chuck took advantage of product placement in the series by the restaurant chain Subway as part of a grassroots effort to save the show from cancellation. The movement gained support from several cast and crew members, with series star Zachary Levi leading hundreds of fans to a Subway restaurant in Birmingham, United Kingdom, and garnered significant attention in online media.

Some Research Findings

- Moonhee Yang and David Roskos-Ewoldsen showed 373 students from the University of Alabama one of 15, 20-minute movie clips taken from major Hollywood films. Around the middle of each clip was a single product placement of interest. These products had been pre-selected by a preference panel to be roughly equally appealing. Another panel assessed the importance of the product in the movie's storyline by placing it in one of three categories: Background (not important to story), Used by Character, and Story Connection (meaning the product was actually related to the plot of the movie). This table lists all the products and films in the study:

Table 1 The List of Movies, Movies' Levels of Brand Placements, Genre and Brand Exposure Time				
Level	Product	Movie	Genre	Exposure time (seconds)
Background	Evian	Legally Blonde	Comedy	14
	Dr Pepper	Mission to Mars	Sci-fi	4
	Pepsi	Miss Congeniality	Comedy/action	15
	Coke	Ghostbusters	Comedy/action	29
Used by character	Sprite	Liar Liar	Comedy	3
	Evian	Legally Blonde	Comedy	2
	Coke	Falling Down	Drama/action	7
	M&Ms	Mission to Mars	Sci-fi	41
Story connection	Dr Pepper	Spider Man	Action	4
	Pepsi	Thomas Crown Affair	Action/adventure	14
	M&Ms	Mission to Mars	Sci-fi	25
	Coke	Falling Down	Drama/action	74
	Dr Pepper	Mission to Mars	Sci-fi	16
	Pepsi	Twister	Action/drama	16
	Sprite	The Client	Drama/thriller	19

Yang, M., & Roskos-Ewoldsen, D. (2007). *The Effectiveness of Brand Placements in the Movies: Levels of Placements, Explicit and Implicit Memory, and Brand-Choice Behavior*. Journal of Communication, 57.

- A new study by the Hood Center for Children and Families at Dartmouth Medical School has determined that the placement of food products in movies, which for the record are not unintentional, could in fact have a negative impact on the health of your children. Most of the products used in movie scenes are foods and beverages that are high in calories and low in nutrition. In other words, they're just downright bad for you and your kids. And while the decision to consume these products ultimately lies with the individual (or his or her parent), product placement in movies may in fact be a more effective way to encourage consumption than previously recognized, especially when it targets children.

Retrieved May 25, 2013 from <http://parentingsquad.com/product-placement-in-movies-influences-children>

- A total of 1,180 brand placements were identified by the researchers, including 427 food, 425 beverage, and 328 food retail establishment brand placements. Candy/confections (26%) and salty snacks (21%) were the most prevalent food brands, sugar-sweetened beverages (76%) were the most prevalent beverage brands, and fast food comprised two thirds of the food retail establishment brand placements.

Retrieved May 25, 2013 from <http://shine.yahoo.com/channel/parenting/should-product-placement-in-movies-be-regulated-637356>

- According to a study done by the Journal of Marketing and a write-up on the *Phoenix New Times*, product placement is more effective than ever. In other words, we as viewers are impressionable enough to see a character we think is cool drinking a Pepsi and in turn, go buy one ourselves. The article states that, "when a product is successfully placed in feature films, the company that makes it enjoys a dramatic boost in its stock price." The undercover advertising is so successful; in fact, that the professor who conducted the study believes product placement spending will increase from \$722 million in 2005 to \$1.8 billion in 2010.

France, L.R. (2009). "*Save Chuck*' latest in campaigns to rescue favorite shows". Retrieved May 24, 2013 from <http://edition.cnn.com/2009/ SHOWBIZ/TV/04/30/save.chuck.show>

Product placement in movies expected to double. Retrieved May 24, 2013 from <http://www.cinemablend.com/new/Product-Placement-In-Movies-Expected-To-Double-14116.html>

LISTENING: The Transhumanist Nightmare

Use your notes to answer the questions that follow.

1. What kind of technological advancements does Corbett envision for the future of humanity?

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2. There are both proponents and opponents of the technologies that literally interface with the human body and mind, but the vast majority still

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3. What are the implications of the wealth gap between the rich and the poor?

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4. The question proponents of technology never ask is

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5. How will technology alter the concept of human interaction?

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6. The ultimate goal of transhumanists is

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7. When we get to the 22nd century, what kind of species are actually going to inhabit the earth?

.....

-

8. Name 2 issues the next generation will have to deal with within the next 25 years:

1.

2.

9. There will be ideological or physical conflict between the types of people who

.....

and those who

INTEGRATION OF LITERATURE RESEARCH

The following is the body part of a problem-solution presentation about the problems of Turkish Cinema. Read the script carefully and identify which parts of the excerpts that follow could be used to complete it. Borrow the parts you identify and incorporate them into the script employing the characteristics of oral discourse and the conventions of oral citation.

TWO MAJOR ISSUES OF THE CONTEMPORARY TURKISH CINEMA

One of the most criticized aspects of the Turkish cinema is related to “originality” and in the first part of my talk I would like to devote some time to the discussion of lack of authenticity in Turkish cinema. Actually, this has always been a major concern of the film theorists, and it goes back to *Yeşilçam* period, namely 1970s and early 1980s. Most of us remember *Yeşilçam* movies with their arabesque melodramatic nature and cliché plot devices such as loss of sight, agonies of love, and fatal diseases. However, *Yeşilçam* era is also a symbol of lack of originality.

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This issue of plagiarism is further clarified by

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Let's now remember the 1970s and some famous movies produced then. You see on this slide some snapshots from the original Hollywood films and their Turkish versions. Most of you will remember “Star Trek” and “Turist Ömer Uzay Yolunda (1977)”; “E.T.” and “Badi (1982)”; “Star Wars” and “Dünyayı Kurtaran Adam (1982)”; “The Exorcist” and “Şeytan (1974)”; “The wizard of Oz” and “Ayşecik Harikalar Diyarında (1971) which are just a few well-known examples of the so-called Turkeywood. These fantastic films are all low-budget imitations, which later have come to be known as “Turkish trash films” due to their absurd nature. Although lack of authenticity was a major issue of the early periods of Turkish cinema, it is not very possible to say that it was an issue of the past. Lack of originality continues to be one of the important problems of today's cinema in Turkey. Since Turkish movie makers and producers are in continuous struggle to keep the industry alive, they mostly resort to new formulas which will bring commercial success, thus money. This naturally leads to a sacrifice in authenticity. One significant outcome of this sacrifice is the resemblance of popular films and TV series. That means movies include as many characters as possible played by TV celebrities and usually these are not real actors or actresses. Most famous examples of this trend are “Kurtlar Vadisi Irak” and “Asmalı Konak Hayat”, all based on phenomenal TV series. Another problem is that most of them create the impression that they are based on gags and sketches you may see in TV series. This also leads to a loose narration, where detailed storytelling and depth to characters are not evident at all. “Hababam 3,5”, “Çılgın Dersane”, “Kutsal Damacana”, “Recep İvedik” are all examples of such films with superficial content.

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Therefore, we see movies which all resemble to one another and which do not contribute much to the development of the art of cinema.

Originality of Turkish cinema is a serious issue that needs to be resolved, but unfortunately it is not really possible in the absence of a strong cinema industry. That brings me to the second part of my talk where I will be discussing the most important problem of the Turkish cinema: failure in the industrialization of Turkish cinema sector. As reported by Farzenefar (2005), in 1970s, Yeşilçam studios produced around 300 films every year, but this number has become a dream nowadays since recently production has slowed to 12 and 25 films per annum. With the decrease in both the number and the quality of the films produced, it is no longer possible to talk about a movie industry in Turkey.

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Depending on the success of these individual efforts of a few directors like Nuri Bilge Ceylan, Zeki Demirkubuz and Yeşim Ustaoglu, from time to time it may be possible to achieve some success in the box office, but this is not sufficient to refloat this sinking ship. So, let's see what causes this crisis in Turkey's film production sector. Firstly, the sector does not have what it takes to be an industry. We can only talk about a sector which strives to exist with limited short term opportunities and personal sacrifices of the film workers.

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Secondly, sponsorship remains to be a chronic issue. At this point I will once more refer to İsmail Güneş. He points out that companies do not want to provide financial support for film projects because sometimes those projects they support with millions of dollars may not hit the big screen at all just because they cannot find available movie theatres. In addition, certain demands of the companies which for instance want their names or logo to appear on the screen at the beginning of the movie may not always be met. This is primarily due to lack of regulations organizing sponsorship deals concerning the movie industry. The last and maybe the most important problem is lack of state support. Supporting the cinema industry is not included in the government policies, therefore very little support is provided by the state.

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If we consider that in Hollywood an average budget for a movie is 100 million dollars, you see how huge the gap is. Under these circumstances, it is really difficult to establish a strong industry and maintain it. The only alternative producers and directors resort to is using the technical and personnel opportunities of the rapidly growing television industry. Once the cause of the demise of Turkish cinema, TV has ironically become the most important resource triggering the resurgence of the contemporary Turkish cinema. As Atilla Dorsay (2006) says, without the expertise, technical skills, and infrastructure of the television industry, none of the bigger-budget commercial films we have seen recently could be made.

Up to now I have covered the problems Turkish Cinema faces, so let me suggest some solutions to overcome these...

EXCERPTS

1

Turkish Cinema's Resurgence: The 'Deep Nation' Unravels

By Catherine Simpson, 2006

With only 20-25 films made annually since the late 1990s, most critics and filmmakers hesitate to call filmmaking in Turkey an 'industry' as such, but rather a loose collection of auteur directors telling their own personal stories. However, these critics and filmmakers are making comparisons with the time in which Turkey had an identifiable, and in some ways unique, film industry. In the 1950s, '60s and early '70s, Istanbul was home to the prolific Yesilcam, the popular feature film industry which, at its height in 1968-74, pumped out 250-300 films per year, making it the third largest film industry in the world. Yesilcam (literally "green pine") denotes a particular system of production-distribution-exhibition and takes its name from a street in the area of Beyoglu, Istanbul, where most of the production houses were located. (During the darker days of the film industry in the '80s and early '90s, this area of Beyoglu became full of local soft-porn theatres. It is thriving once again as the cultural heart of Istanbul, with many production and distribution houses, along with cinemas, once again residing here.) Turkish film expert Nezih Erdogan has frequently noted that Yesilcam's distinctiveness can be characterised by its 'plagiarism' of Hollywood cinema, or, to use his evocative phrase, "mimicry beyond innocent inspiration". A dominant strand of Yesilcam cinema involved remakes or copies of Hollywood films produced in just a few days on meagre budgets and, of course, without Hollywood's technical sophistication.

2

Turkish Cinema's Resurgence: The 'Deep Nation' Unravels

By Catherine Simpson, 2006

While there is some direct state support for individual films in Turkey, it is minimal. The Turkish Ministry of Culture invested 17million YTL (around AUS\$17 million) of government loans in the industry in 2004. Any one film can receive a maximum loan of up to 500,000 YTL (AUS\$500,000) and, if the particular funded film happens to win prizes at a festival abroad, the film's producer is not required to pay back the loan! Another significant factor supporting Turkish-European co-productions is the emergence of Eurimages, an arm of the Council of Europe established in 1988 to promote and fund the co-production and distribution of audiovisual works. Since Turkey became a member of Eurimages in 1992, more than forty Turkish films have qualified for this European Union funding scheme.

3

SİNEMANIN SORUNLARI

İsmail Güneş, *Film Yönetmenleri Derneği Başkanı*

FİNANSAL SORUNLAR

Sinema ülkemizde endüstri kabul edilmıyor. Sinemamız şu an bir endüstri olarak kabul edilse de durum değişmez... Türk sineması bir endüstri olsa ne değişir? Sinemanın endüstri olması için gereken şartlara bakmak gereklidir. Ne yazık ki bu şartlardan hiç birisi tam anlamıyla olusmamış. Gecekondu yaklaşımı içinde gelişen, her şeyi uyduruk, sadece ihtiyaçları gidermek için bir takım zorunluluklarla girilen, ilkel yapışmaya olmuş bir sinemadan bahsedebiliriz... Büyük stüdyolar, geniş dağıtım ağına sahip dağıtımcılar, dünyaya ilişkilerini tamamlamış dağıtım şirketleri sinemayı endüstri yapan şartlardan bir kaçıdır...

Sinemayı teşvik etmek devlet politikası olarak görülmüyor ve yeterince teşvik edilmiyor. Diğer sanat disiplinlerinde kolaylıkla gerçekleşen ama sinema denince kırk elekten geçirilen teşvik meselesi var. Devleti opera, bale, müzik (cumhurbaşkanlığı senfoni orkestrası vs.) edebiyat (kütüphanelere kitap alımı), süreli yayınlara verilen destek sinema için yapılmıyor. Büyük şehirlerde Devlet Tiyatrosu olduğu bilinmektedir. Devlet tiyatroyu nasıl destekliyorsa, her şehirde tiyatrosu, her yerde okumayı yaygınlaştıracak kütüphanesi, müzesi nasıl varsa devletin bir sinema salonu da olmalıdır. İstanbul'da AKM'de olduğu gibi... Devlet üretilen sinema filmlerinin yurdisına gösterilmesinde, DVD'sinin küçük salonlarda izletilmesinde ön ayak olmalıdır.

4

What's A Good Commercial Film Anyway...

By Engin Ertan

This formula, which brings cinema closer to TV, pleased the Turkish audience so far. But it's easy to guess, although there were a few exceptions, there is nothing to defend. This approach produces movies which are momentary. This is also the case with most TV productions. How many people would want to see them for a second or a third time, even it is fun at the first viewing? And since they are short-lived, these movies are usually superficial, with no statements, no connotations, whatsoever. And if they want to tell something, it is usually done in an unsubtle way. There's nothing implicit, everything is just there on the surface. This is another problem in addition to the momentary state of these films. There is hardly anything to discuss about them. When the experience you have in the theatre is finished, you are done with the movie too.

Ertan, E. (2004). *What's A Good Commercial Film Anyway...* Retrieved May 25, 2013 from
http://www.fipresci.org/festivals/archive/2004/istanbul/ist_eertan.htm

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<http://www.scribd.com/doc/78410550/Turk-Sinemas%C4%B1-Sorunlar-F%C4%B1rsatlar>

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SAMPLE INFORMATIVE PRESENTATION

THE THREE SIGNIFICANT PERIODS IN TURKISH CINEMA:1970s to PRESENT

Good morning to you all. My name is Melis Akpınar, a sophomore in the department of Industrial Engineering. I would like to welcome you with an old saying which goes “A country without cinema is like a house without mirrors”. I believe, films reflect a lot about a society -its dreams, its worries, its struggles and the common history shared by those who belong to it. Turkish cinema is no exception to this rule of thumb, thus today I would like to invite you to look at one of those mirrors to see a short history of Turkish cinema. As you can see on my outline, I will focus on the three most outstanding periods: the *Yeşilçam* era, the demise of Turkish cinema in 1980s and the resurgence in the late 90s up to present.

The golden years of Turkish cinema is widely acknowledged to be the *Yeşilçam* era. Taking its name from *Yeşilçam* street in Beyoğlu, it contributed a great deal to making the period between 1965 and 1975 the golden years. During this period *Yeşilçam* produced between 250 and 350 films annually, thus, as put by Catherine Simpson, a lecturer in the Media Department at Macquarie University, making Turkey the third largest film industry in the world. In order to understand how enormous the film industry was in 70s, I would like to draw your attention to this slide about the year 1972. I know it is really hard to believe but in the article released by the *Movies Features* in 2008, it is reported that in 1972 alone, 247 million cinema tickets were sold for a country with a population of only around 30 million. These amazing numbers are worth some reflection I believe, especially when we celebrate the films selling just around 2 to 4 million tickets, but let's leave this aside for a while since I'll come to that later. Going back to the huge popularity of the films in 70s, one wonders what was so special about those films. According to Kristina Kamp, much of *Yeşilçam*'s productions were actually pretty melodramatic, portraying existing social norms, values and relations with a healthy dose of tears. I am quite sure almost all of you have seen at least one of those films in which the poor boy meets the rich girl, and after a long and painful struggle, they finally come together to live happily ever after. According to the famous cinema historian Giovanni Scognomillo, *Yeşilçam* was a typically classic cinema that continued the American cinema tradition of mainly the 40s and 50s, creating its own audience profile of middle and lower class Turkish families. Therefore, we can conclude that the audience profile and their expectations were the reasons for those conventions of melodrama which were later successfully parodied in another Turkish movie “*Arabesk*” of 1990s.

Let me continue with the second major period in history of the Turkish cinema, namely the sharp decline in the film industry lasting until the mid-90s. The reasons for this demise are actually manifold as identified by Simpson, including the impact of television along with other factors such as the political turmoil in the 70s and 80s, the increasing production costs as a result of transition to color and the economic crises. However, among all these factors, the primary one was the coming of television which resulted in an almost collapse of the industry, as it did not leave any reason for families once attending public open-air cinemas to leave their own living room where they could see more on TV. The article of the Office of the Prime Minister, Directorate General of Press and Information reports that in 1990, only 75 films were produced. About this dramatic decrease in the number of productions, Prof. Nezih Erdoğan, a well-known film theorist, makes the point that the few films that were released during this period with an average of 10 per year, primarily followed the conventions of European art cinema, thus being inaccessible for most Turkish audiences. However, quite ironically the decline in the production brought a new vitality to Turkish cinema by developing new approaches to filming. The most notable of these is the trend of “cinema d'auteur” with its emphasis on good direction rather than on stars. I would like to give a few examples from this period to illustrate the effect of this trend which helped produce many outstanding Turkish films such as “*Anayurt Oteli*” by Ömer Kavur, “*Ah Belinda*” by Atıf Yılmaz, “*Zügürt Ağa*” (The Penniless Lord) by Nesli Çölgeçen and “*Muhsin Bey*” by Yavuz Turgul. We cannot of course spare the 1989 film “*Uçurtmayı Vurmasınlar*” (Don't Let them Shoot the Kite) by Tunç Başaran, which was the first Turkish film to win awards at Cannes Film Festival. In fact, many of the films produced in this period won awards at various international festivals. This is, as I mentioned earlier, usually attributed by many critics to the increase in quality as opposed to the notable decrease in the number of films produced. This decline in the number of productions continued until 1996, the year in which the film “*Eşkiya*” (The Bandit) by Yavuz Turgul marked the revival of Turkish cinema.

This brings me to the last part of my presentation, the resurgence of the Turkish cinema following the popular success of "Eşkiya". What marks this film as the milestone was that "it really picked up the industry", as aptly put by the film historian Ahmet Gürata and led to more and more big budget films, by showing that film making could still be profitable. When we come to the 2000s, we can see that large audiences are finally drawn back to the cinemas after an almost 20 years of silence with films like "Vizontele" by Yılmaz Erdoğan in 2000, GORA by Cem Yılmaz in 2004, which achieved an all-time box office record in Turkey of more than 4 million viewers. In 2004, while producing only 19 features, Turkey received a 38 percent market share of their local box office takings. What is more, Simpson says, in the first quarter of 2005, Turkish films took 60 percent of the box, a far greater proportion than any other country in Europe. In order to have a broader perspective about the growth of industry, I would like to continue with a table from Milliyet Sanat, 2008. As the title indicates, it illustrates the total number of films and tickets sold between the years 2002 and 2008. It is quite obvious that there has been a steady increase both in the number of viewers and the number of Turkish films produced since 2002. Here I would like to say that the year 2008 is especially important, for the very first time, the number of viewers preferring Turkish films has surpassed those who prefer foreign films. A second reason which marks 2008 is the wide variety of films ranging from Çağan Irmak's "İssiz Adam" to Cem Yılmaz's "A.R.O.G", addressing various types of audiences and successfully drawing every one of us at least once to the cinema last year.

Here I come to the end of my presentation. Today I have tried to give you a general overview of the Turkish cinema history, mainly focusing on the three major periods of the rise, the decline and the resurgence. The recent promising revival may present a bright picture about the Turkish film industry; however the other side of the coin is not that bright. The industry still has problems of its own such as the huge gulf between the art house movies and the blockbuster popcorn movies, financial issues, and the problem of originality which are worth discussing on another occasion. However, I believe that if we can turn our rich cultural diversity into our own advantage and make the most of our being simultaneously Eastern and Western, I see no reason why we shouldn't raise the curtains for the bright future of Turkish cinema rising once again. Thank you for your kind attention. For those of you who are interested, here is my reference list. Now I would be more than glad to hear any questions or comments if you have any.

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