

CHAPTER

5

Link for Pronunciation/ Tones / volume /
pitch
vowel / consonant

Effective Speaking

OBJECTIVES

You should study the chapter to know

- how to enhance the effectiveness of your speaking
- the basic sounds of English
- how to use phonetic transcription
- the rules of pronunciation and the problem sounds
- how to employ appropriate word stress, sentence stress, and intonation patterns for effective oral communication
- how to overcome nervousness, if you have any, while speaking
- how to be clear and fluent in your speaking
- types of vocal cues

INTRODUCTION

Now that we have learnt the importance of listening, let us move on to the next important communication skill of speaking. Speaking effectively and powerfully is a skill that is really worth learning. Regardless of the expertise or responsibility at work, everyone will eventually be expected to give a presentation or make a speech. We may be asked to talk to colleagues, clients, suppliers, or the general public.

For effective oral communication, a basic understanding of the sound system of the English language is very important. The ability to produce individual sounds, both in isolation and in combination with other sounds, also plays a significant role. Pronunciation is far more important than the accurate production of individual sounds. Pronunciation is the way a word or a language is usually spoken or the manner in which someone utters the words of a language.

This chapter gives an insight into the sound system of English as well as facilitates our understanding of effective speaking.

BASIC SOUNDS OF ENGLISH

A phoneme is any one of the set of smallest units of speech in a language that distinguishes one word from another. Changing one phoneme in a word can produce another word, or make the word unintelligible. For example, changing the first phoneme in the word 'cat' can produce a word with a very different meaning, such as 'rat'. A phoneme is represented between slashes (/b/, /k/, /s/, etc.) by convention. The number of phonemes varies widely according to the language. Languages can contain two to thirty vowels and five to more than 100 consonants.

In most written languages, a one-to-one correspondence between letters and phonemes does not exist. That is, there are (i) some letters that can represent more than one phoneme (but only one at a time) and/or (ii) some phonemes that can be represented by alternative individual letters and/or some combination(s) of letters.



'C'mon boy! Put the cheese down and pull the keys out!'

The English alphabet has twenty six letters and these represent forty four distinct sounds of English. For example, 'c' in 'car', 'k' in 'kite', 'cc' in 'occasion', and 'ch' in 'chemist' all represent the same sound /k/. Similarly, different sounds are represented by 'ch' in words such as 'chemistry', 'machine', 'attach', etc. Further, certain letters do not represent any sound. For example, 'e' in 'mine', 't' in 'listen', 'p' in 'psychology', and 'h' in 'hour' do not represent any sound—they are silent. There are also letters that represent sounds not even hinted by the graphic sign. For example, 'gh' in 'enough'

represents the /f/ sound, 'x' in 'examine' stands for /gz/, and 'y' in 'city' is for the /i/ sound. This, however, does not mean that there is no system of classification of English sounds. In fact, a very comprehensive and scientific description of these sounds has been made. A symbol from the internationally accepted system of signs is used to represent each sound. These symbols belong to the International Phonetic Alphabet (IPA). IPA is a system of phonetic notation devised by linguists to provide a standardized, accurate, and unique way of representing sounds of any spoken language. It is also used in some dictionaries and textbooks to indicate pronunciation.

There are various ways in which sounds can be classified.

mair/nasal

Oral and nasal Sounds are produced by the speech organs by forcing the air stream out of the lungs either through the mouth or the nose. All sounds are either oral or nasal. In the production of the former, the air is released through the mouth, whereas, in the latter, it is released either fully or partially through the nose.

Voiced and unvoiced Sounds are either voiced or unvoiced. All sounds produced with the vibration of the vocal cords are called voiced sounds. For example, vowels, diphthongs (combinations of two vowel sounds or vowel letters), and consonants such as /b/, /d/, and /m/ are voiced sounds. In the production of unvoiced sounds such as /p/, /t/, /k/, /s/, etc., on the other hand, the vocal cords do not vibrate and the air passes through the wide-open glottis. The vibration can be felt by putting the palm of the hand on the Adam's apple.

Vowels and consonants Sounds are also classified as vowels and consonants on the basis of manner and place of production. In English, all the vowels are oral and voiced. Among the consonants, only three are nasal: /m/, /n/, and /ŋ/ (as in 'sing'). Several oral consonants are unvoiced. The list of sounds of English is given in Tables 5.1 and 5.2. Now, let us study vowels and consonants in some detail.

Vowels and Consonants

Consonants are distinguished from vowels by their manner of production.

During the production of vowel sounds, the air from the lungs comes out in an unrestricted manner in a rather continuous stream. There is no closure of the air passage or friction between any speech organs. There are twenty distinct vowel sounds in English. These twenty vowels are further classified as *pure vowels* and *diphthongs*. A pure vowel is a single sound

(link to vowel sounds).

Practice 6

Underline the word or words you would like to give emphasis on in the following sentences:

1. He is a charming fellow.
2. He was not by himself when I saw him.
3. Give yourselves plenty of time.
4. You will not hurt me, you'll only hurt yourself.
5. That is what I told you.
6. These are the best.
7. Do you like these flowers?
8. Is the book on the table a good one?
9. That is the thing I wanted.
10. I did not mean the channel, I meant just a channel.
11. Has she brought any sugar?
12. I want some more.
13. Any newspaper will do.
14. Have you done anything yet?
15. It is a disappointing and unconvincing play.
16. They have got a lovely little house in the country.
17. Did the boys see the teacher after the class?
18. He is a fellow I do not like.
19. Somebody must have lost it.
20. Has anything been done for it?
21. There is not much time.
22. He must be either stupid or careless.
23. He made a long, boring, and depressing speech.
24. Do not forget your homework.
25. We are not going.

Sentence Rhythm

English is a rhythmic language, rhythm being a feature of the phonological structure of English. Rhythm generally refers to the timing pattern. There are two factors that influence the rhythm of English: sentence stress and connected speech. Maintaining a rhythm in a speech makes the speech sound natural and fluent.

Words are of two types: *content* or *lexical* words and *function* or *grammatical* words. The content or lexical words carry meaning by themselves, whereas function or grammatical words do not have any significant meaning in themselves and depend on the content words to derive meaning. Sentences contain both content and function words. Content words that include nouns, verbs, adjectives, and adverbs are strong words and carry stress in a sentence, while function words that include determiners, pronouns, prepositions, conjunctions, auxiliary verbs, and interrogatives are weak and unstressed words.

The rhythm produced by the stressed and unstressed words in a sentence is a major characteristic of spoken English. Using only the strong forms (i.e., stressing all the words) in sentences may make a speech sound dull and artificial. The listener also may not understand the intended emphasis or meaning in the speech.

Just as sentence stress, speed is another very important factor in the fluency of English. When we speak, we do not speak words in isolation but group them and speak without any pauses between them. Unstressed words always sound different when used in a sentence as against when used in isolation. The most common feature of connected speech is the weak forms of function words such as *of*, *have*, *was*, *were*, *to*, *has*, etc., and contractions such as *can't*, *haven't*, *shouldn't*, *won't*, *didn't*, *they've*, etc. However, we ignore other features, namely elision (losing sounds as in the word *listen*), linking (adding or joining sounds between words (as in '*far away*'), and assimilation (changing sounds when two words are combined as in '*good girl*'), that help preserve rhythm in our utterances. In addition to these features, there is *schwa*—the most common vowel sound spoken in unstressed words in English (as the sound /ə/ in '*ago*', '*about*', etc.).

Read aloud the following excerpt from the famous Gettysburg address by Abraham Lincoln to understand how rhythm works in English language and makes a speech look natural and fluent.

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

Parallel grammatical structure, placing important ideas in the beginning or at the end, using subordinating conjunctions for less important ideas, using appositive and absolute phrases to add details to the main idea—all these bring in rhythm in a speech.

It is important to know which words are to be stressed in a sentence and which syllables of polysyllabic words are to receive primary accent depending on the rhythmic balance of the sentence and the relative importance of its different parts. Consider the following sentences:

1. You 'ought to' know the 'way to' use a 'pen.'
2. I 'wish I could.'
3. 'What an 'interesting' story!'
4. You could 'make a 'point of 'telling him.'

In the first and second sentences, one unstressed syllable is followed by a stressed syllable. Hence, a speaker finds it very easy to utter the sentence in such a manner that the stressed syllables *ought*, *know*, *way*, *use*, *pen* (S1), *wish*, and *could* (S2) occur at regular intervals of time. The third sentence has eight syllables, three of which are stressed. There is only one unstressed syllable between the first two stressed syllables, three unstressed syllables between the second and third stressed syllables, and one unstressed syllable at the end of the sentence. Similarly, the fourth sentence has nine syllables, three of which are stressed. There are six unstressed syllables, with only one unstressed syllable between the two stressed syllables—the first two and also the next two stressed syllables. There are two unstressed syllables at the beginning as well as at the end of the sentence. The time interval between *what*, *m-*, *st-* (S3), *make*, *point*, and *te-* (S4) will be approximately the same in spite of the variation in the number of unstressed syllables between the stressed ones.

The above examples (1–4) explain the importance of stressed and unstressed syllables in creating characteristic rhythm in a sentence. Unstressed syllables are generally crowded together and pronounced rapidly whereas stressed syllables are pronounced more clearly. Thus, accented/stressed syllables with no stressed syllables in between them are prolonged. The speed of delivery, therefore, depends on the number of unstressed syllables between the two stressed ones.



Refer to the Students' Resource to understand the strong and weak forms of English words.

INTONATION

The intonation of a language refers to the patterns of pitch variation or the tones it uses in its utterances. In normal speech, the pitch of our voice goes on changing constantly—going up, going down, and sometimes remaining steady. Different pitches of the voice combine to form patterns of pitch variation or tones, which together constitute intonation.

Intonation is closely linked to stress because important changes in pitch occur with stressed syllables. These changes generally take place on the last stressed syllable in an utterance, and hence this syllable is called the nucleus. The following are the main functions of intonation:

ACHIEVING CONFIDENCE, CLARITY, AND FLUENCY

To grow in our academic or professional career, we must have the ability to stand in front of an audience and deliver a lecture or presentation on a certain topic. It should be convincing, supported with facts and examples, and be able to create an impact. We may have brilliant ideas, but it is very important to get them across to others for them to be appreciated. Similarly, in our personal or community life, we may have to meet people, talk to them about some matter, or persuade them to do something. We may have to speak in various situations, be it with colleagues at the workplace, friends and teachers in college, or others in our neighbourhood. The effectiveness with which we do it shapes the perception of us in others' minds. You probably remember times when you persuaded your parents to agree to something, given a motivational talk to your siblings or friends, or informed your teacher about something. On the other hand, you might have failed in convincing or persuading others at some other occasions. Thus, different experiences might have made you realize that being confident, clear, and fluent is the key to effective oral communication. Let us discuss how we can enhance our confidence, clarity, and fluency in speeches and presentations.

✓ (5)

Confidence

Most people tend to become anxious or nervous before doing something important in public. For instance, athletes are nervous before a big game, politicians are nervous to stand in front of a huge gathering during their election campaign, and actors are nervous to face the camera and deliver dialogues. However, we must know that only those people who know how to transform their nervousness into excitement or enthusiasm become successful. The same approach is true for successful speakers. Some speakers may even feel that they would perform well only if they become nervous before a speech and that they would fail if they are cool and self-assured. Hence, becoming nervous before a speech or presentation is natural, normal, and sometimes even desirable. However, we should know how to overcome this *nervousness or stage fright* so that we not only feel confident but also appear so in front of our audience. The following are a few tips to overcome nervousness before a speech:

- 1 • Believe that fear is your friend; it makes your reflexes sharper, heightens your energy as more adrenaline is pumped into your blood when you are nervous or stressed.
- 2 • Given a choice, choose a topic you truly like. If you are given a specific topic, develop genuine interest in it.
- 3 • Prepare, prepare, and prepare until you become comfortable with delivering the topic. Thorough preparation is the antidote for nervousness.
- 4 • If you are a novice speaker, then prepare more than the required material so that you do not go blank during your speech on any main or subtopics.
- 5 • Give a mock speech in front of your friends and find out your strengths and weaknesses.
- 6 • Try the positive visualization technique that requires you to concentrate on how good you are and to think *all is well*. You should practice this a day or a few hours before your speech: assume that you are just chatting with your friends; close your eyes and imagine that your audience is intently listening to you, smiling, and applauding; at the end of your speech, many people come to you, shake hands, and appreciate your speech; and then you enjoy your favourite food with your family and friends in a nice restaurant.
- 7 • Anticipate easy and difficult questions and prepare answers for the same.
- 8 • Work hard on your introduction material. Practise till it is smooth. Generally the speaker's anxiety level begins to drop significantly after the first thirty seconds. Hence, once you are through with the initial part of your introduction you may feel better.

news in television channels may also help as the news readers speak Standard English. One can also seek the help of friends who speak good English.

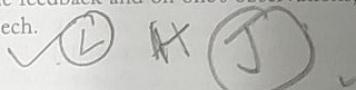
8. While speaking, the volume should be adjusted keeping in mind the number of audience, the size of the room, etc. If using a mike, one needs to adjust the volume before one begins the speech or presentation and has to get it checked thoroughly.

9. All the words in each sentence of one's speech is not equally important. Take for example a statement 'We all want the best solution'. As a speaker, one should know which word should be stressed—all, best, or solution. One's misplaced emphasis may make the audience confused. Hence, while rehearsing, it is always better to highlight the words that are to be emphasized and to speak them with the right accent. One should believe in the saying 'Practice makes one perfect'.

10. Whether be it a discussion with one's professors, a conversation with an official, or a speech to a group of audience, one needs to think and organize the contents of the message before speaking. Assume that you wish to enquire the Passport officer about the status of your passport. If you ask him or her 'What happened to my Passport?', and then provide the details about application number, date, etc., chances are that you may not get the desired response. On the other hand, if you provide a context and then ask your query, the officer may understand and respond. Similarly, in a speech one needs to give a preview to the topic, discuss all the points in a logical manner, and then give the highlights of the discussion at the end. Otherwise, the speech will lack clarity.

11. Simple and unambiguous words and expressions should be used in a speech. One should always avoid too many technical terms, acronyms, complicated words and phrases that the audience may not be familiar with. Rather than impressing the audience it may just end up putting them off. Knowing whom one is addressing is as important as what one is going to speak. If one really has to use technical terms, then those should be explained to the audience.

12. Recording one's presentations may help know how one sounds and where the problems lie. A video recording would be an even better idea. One may request some friends to take a look at the recordings and provide a frank assessment of the clarity of the presentation. Then, based on the feedback and on one's observations, one can work on improving the clarity of the speech.



Fluency

We can ask these following questions to ourselves and try to answer them:

- Do I say 'umm...' 'ah...' because I do not get the right words to continue my statements?
- Do I pause a lot when I speak?
- Do I use certain expressions such as 'you know', 'I mean', 'actually', etc., during my speaking assignments?
- Do I speak very slowly and carefully because I feel that I may commit mistakes?
- Do I mumble some words because I am not very sure about my pronunciation?
- Do I feel irritated when a member of the audience interrupts me during my speech?

If the answer is 'yes', then we have a problem in speaking English fluently. Fluency is nothing but delivering continuous flow of message at an appropriate rate with necessary pauses. The fluency in speaking English depends mostly on our proficiency in English. We must realize that gaining good command over a language will pave the way for fluency, which in turn may enable us to face the audience confidently. The following guidelines may help enhance our fluency in English:

- Aim for clear oral communication devoid of speech errors.



- Write personal diary in English.
- Listen to good speakers and read material written in good English. Listen to news in English. Watch English documentaries. Read the newspaper both for content and language. Read fiction/non-fiction to understand the use of figures of speech such as metaphor, simile, alliteration, etc.
- Expand vocabulary by learning at least five words per day, along with their meanings and usages. Refer to Chapter 17 for some guidelines on how to improve vocabulary.
- Practise correct pronunciation, accent, and tone to make the speech impressive. The CD provides some pronunciation practice.
- Learn from your mistakes. For instance, during your initial attempts on speaking, you may go wrong in grammar or vocabulary but make sincere efforts to correct them in the subsequent attempts.
- Concentrate on your ideas rather than your appearance, the impact you are creating, etc.
- Read aloud the passages from books or magazines that you enjoy reading.
- Watch English movies to understand the manner of speaking conversational English.
- Think in English what you have done or what you are going to do.
- Practise your speaking skills in small talks—on weather, game, hobbies, current affairs, etc.—with your friends or family members. Ask them to correct you if you make some mistakes in grammar, vocabulary, or the use of appropriate pauses.
- Believe in what you're speaking.
- Spare at least an hour every day for developing your English fluency.

To enhance fluency, one needs to keep speaking English and continue to learn from one's mistakes.



VOCAL CUES

Vocal cues help us to give urgency to our voice and are an important aspect of effective speaking. Our voice is our trademark; it is that part of us that adds human touch to words. Writing does not have that immediacy because the words are static on a page. Voice gives extra life to our delivery. Therefore, it is useful to understand the characteristic nuances of voice, namely *quality, volume, rate, pitch, articulation, pronunciation, and pauses*.

Quality

Quality is a characteristic that distinguishes one voice from another. Each one of us has a unique voice and its quality depends on its resonating mechanism. While the quality of one's

Projection

Loudness and projection are two different aspects of our voices. It is possible to project our voice without being loud. Stage actors often do this when they speak in a low voice, and yet are heard from the back rows of a theatre. If we begin speaking in a loud voice, we will get the full attention of the audience. Then shifting to a lower, softer voice when appropriate will still hold that attention. Generally,

we need to use a louder voice at the beginning of our talk and at the start of each new section.

To make our voice travel through the room, we need to breathe deeply as we need air in our lungs to project. Often, speakers run out of air and let their voices fade just when they are delivering critical information. At the end of a section, our voice need not be loud, but it must project.

voice cannot be changed, it can be trained for optimum impact. It may be rich and resonant, soft and alluring, thin and nasal, hoarse and husky, or harsh and irritating. Very few people are naturally blessed with deep and resonant quality; everybody can improve on the quality of the voice and develop it to its fullest potential. Abraham Lincoln and Winston Churchill, for example, adapted the quality of their voices to become speakers par excellence.

Volume

Volume is the loudness or the softness of the voice. Our voice should always project but need not always be loud. If the place we are speaking in is large and open, the volume should be high, and if the place is small and enclosed, the volume should be low. If our volume is too high we may sound boorish and insensitive, whereas if it is too low we may convey an impression of timidity, which has no place in the business world. It may also give the impression that we are not well prepared and lack the confidence to express ourselves. Thus, we should vary our volume so as to make our voice audible and clear.

One way to improve our voice and speaking style is through reading aloud. Reading children's stories, giving each character a unique way of speaking, may develop vocal variety. Reciting tongue twisters, such as *she sells sea shells on the seashore*, may also help improve diction.

Pace/Rate

Rate is the number of words that one speaks per minute. It varies from person to person and from 80 to 250 words per minute. The normal rate is from 120 to 150 words per minute. We should cultivate our pace so as to fit in this reasonable limit. If a person speaks too slowly and monotonously, he/she is most likely to be considered a dull speaker even though the contents of the speech may be highly interesting. Similarly, a fast speaker also causes discomfort because the listeners do not get enough time to grasp the thoughts and switch from one thought to another. Under these circumstances, listeners may just stop listening and their attention may go astray.

It is best, therefore, to vary the speaking pace. Appropriate pauses should be used to create emphasis. A well-paced, varied message suggests enthusiasm, self-assurance, and awareness of audience.

Pitch

Pitch refers to the number of vibrations of our voice per second. The rise and fall of the voice conveys various emotions. 'Thank you' is such a phrase. We can make out the difference when it is uttered indifferently and when with sincerity. Inflections give warmth, lustre, vitality, and exuberance to our speech. Lowness of pitch can indicate sadness, shock, dullness, guilt, etc. When we are excited, joyous, triumphant, and even angry, our pitch automatically becomes high. A well-balanced pitch results in a clear and effective tone. It helps us avoid being monotonous. Intonation refers to the rising and falling pitch of the voice when somebody says a word or a syllable. By learning and adopting an appropriate intonation pattern, we will be able to express our intention very clearly.

Pitch is also influenced by the air supply in our body; if we run out of air, we cannot control the pitch of our



'Hi dude, whaddaya gonna do today?'

voice. Like the strings of a guitar, if we tense the vocal chords, a higher pitch results, and vice versa. Tilting our chin up or down reduces our ability to control pitch.

A variety of pitches should be used to hold the listeners' attention. We should always avoid raising the pitch of our voice as we end a sentence. This vocal pattern, called *pitching up*, makes our remarks sound tentative or unfinished.

Articulation

Speakers should be careful not to slop, slur, chop, truncate, or omit sounds between words or sentences. If all the sounds are not uttered properly, the flow of understanding gets interrupted and deters the listener from grasping the meaning of the message. The result

'Speak clearly, if you speak at all; carve every word before you let it fall.'

-Oliver Wendell Holmes

is similar to the negative impression that written errors leave with a reader. Lazy articulation, slurred sounds, or skipping over words will lower the credibility of the speaker. Develop in yourself the ability to speak distinctly; produce the sounds in a crisp and lucid manner without causing any confusion. The audience will better understand 'I do not know' and 'I want to go' than 'I dunno' and 'I wanna go'.



Pronunciation

Pronunciation requires us to speak out sounds in way that is generally accepted. The best way is to follow British Received Pronunciation. Received Pronunciation RP, also called the Queen's (or King's) English, Oxford English, or BBC English, is the accent of Standard English in England.

One should be careful enough to pronounce individual sounds along with word stress according to the set norms. Do not be taken in by the fancy that you know the correct pronunciation of all the words. Whenever there is confusion, always consult a good dictionary and try to pronounce it accordingly. Given below are a few commonly mispronounced words along with their correct pronunciations:

Word	Common error	Correct pronunciation
arctic	a:ti:k	a:ktik
gesture	gestʃə(r)	dʒestʃə(r)
3 tier	θri:taiə(r)	θri:tiə(r)
Gigantic	dʒaidʒæntɪk	dʒaɪgæntɪk

Voice Modulation

While intonation refers to the tonal variations, modulation pertains to the way we regulate, vary, or adjust the tone, pitch, and volume of the sound or speaking voice. Modulation of voice brings flexibility and vitality to our voice, and we can express emotions, sentiments such as impatience, careful planning, despondency, suspicion, etc., in the best possible way. If we do not

Practice 7



Try the pronunciation exercises given in the CD.

pay special attention to the modulation of our voice, then our voice becomes flat and we emerge as a languid speaker with no command over our voice. Word stress and sentence stress also play an important role in voice modulation. For example, by accentuating one or two words in a sentence (e.g., in the sentence '*This company produces fifty cars everyday*', one can stress 'this' and 'fifty cars'), we can effectively bring in modulation in our voice. Thus, a novice speaker should better underline the words that he/she may like to stress during the presentation. This helps one avoid sounding dull and monotonous.

Pauses

A pause is a short silence flanked by words. A pause in speaking helps the listener reflect on the message and digest it accordingly. It also helps the speaker glide from one thought to another. It embellishes the speech as it is a natural process to give a break. However, it should be spontaneous. Being too self-conscious may make the process look artificial.

Vocalized pauses or vocal segregates such as *uh, ah, hm, ahem, a, aah* should be substituted by silent pauses. Vocalized pauses make the speech sound evasive and untruthful; they dilute the

'Better to remain silent
and be thought a fool than
to speak and remove all
doubt.'

—Abraham Lincoln

conviction of the message. Moreover, using repetitive phrases such as '*I mean*', '*well*', '*like*', '*ok*', '*got it*', '*actually*', etc., may sweep away the good impression we have created. Thoughtful use of pauses at definite intervals exhibits assurance, confidence, and self-control. Pauses should be used at the end of certain thought units to let the audience fully absorb the information.

Practice 8



Audio Clip Group 5: Listen carefully to the following sentences in the CD and practise speaking them in the same way.

1. I enjoy seeing a project through to completion.
2. In the end, we managed to improve the efficiency of the engine.
3. If the polar ice caps melt, sea levels would rise and low-lying areas of the world would be flooded.
4. Aviation engineering is concerned with the design and production of aircraft.
5. Increasingly, glass fibre is being used for long-distance telephone links.
6. We arrived early at the rendezvous.
7. The industrial revolution marked a new epoch in the history of mankind.
8. I met a singer near the monument this morning and he sang a song for me.
9. It was a pleasure to work with Mohan to work in this garage.
10. Engineers need to continue their education throughout their careers.



Audio Clip Group 6: Listen carefully to the following short passages in the CD and practise speaking them in the same way, with the correct paralinguistic features.

1. Silence is solitude; it is company. We find books in running brooks and sermons in stones. Silence is the caravan of ideas. The quiet aspects of nature are not silent in the real sense, but they have an association of ideas.
2. A gentleman is an ornament, a delight of society. He is always conscious of his social responsibilities. He harbours malice towards none and does not allow winged jealousies to hover over his head. His thoughts are limpid like crystal, his judgements balanced and free from prejudices.

3. I enjoy living downtown. Of course, it is very noisy; the traffic is loud, and the young people often shout when they come out of the clubs. But there are lots of good points too. There is a wide range of shops and it is easy to get around.
4. There was nothing else to do, so he leaned back in the chair and went to sleep. When he woke up, he noticed that the others had also gone off to sleep. He turned to the window and looked out. The sky was clear now and in the afternoon light he saw a sight whose beauty left him breathless.

P2

1.

V

2

Tips for Effective Communication

- Create an open communication environment.
- Always keep the receiver in mind.
- Do not communicate when you are emotionally disturbed.
- Be aware of diversity in culture, language, etc.
- Use appropriate non-verbal cues.
- Speak with confidence, clarity and fluency.
- Focus on vocal cues like volume, pitch, rate, etc. to enhance the effectiveness of speaking.

L completed | H completed | J completed

3

SUMMARY

Effective speaking is an important requirement not only in our academic and professional career, but also in our personal life. To develop oral communication skills, it is required to understand the sound system of English, including various aspects such as individual sounds—consonants and vowels, production of speech, word stress, and sentence stress—and intonation or the variation of pitch. It is also very useful to understand and practise the rules

of pronunciation, to improve the way we articulate speech. One should also be aware of the common problem sounds, and practise to eliminate these.

Confidence, clarity, and fluency are also considered to be vital for the effectiveness in our speaking. The vocal cues, such as our voice quality, pitch, rate and volume, pauses, modulation, etc., play a key role in creating a desired impact in speaking.

EXERCISES

Part A

1. What is a phoneme? Classify the basic sounds of English.
2. How is the production of vowel sounds different from that of consonant sounds? How many distinct vowel and consonant sounds does English have?
3. Give examples of words with pronunciations that use the following sounds:
 - (a) /l/
 - (b) /a:/
 - (c) /au/
 - (d) /ʌ/
4. List the rules of pronunciation.
5. What is meant by accent?
6. What is intonation? What are the general uses of tones I and II?
7. 'Human voice is an extremely valuable resource and contributes significantly to the effectiveness of speaking.' Discuss this statement in about 500 words.
8. Define each of the following terms and bring out the difference between them: Articulation and Pronunciation