

Introduction to Listening

1 Listening

Unit 1

Introduction to listening

Listen and respond I

- a. Introduction to listening
- b. Listen for gist and respond
- c. Listen for details and key words to understand specific meaning
- d. Listen and respond to questions and requests for personal information
- e. Inferencing

L1a Introduction to listening

Dear Student,

Let's start from the beginning. The beginning of how we learnt English..., and the beginning of this course!

When you learnt English, it probably started with reading, reading the English letters, words and texts. Then, you'd have moved to writing in the same order. You practised reading and writing in English with very little listening and speaking on your part. So, you learnt English from reading and writing with very little listening and speaking.

If you think about learning your mother tongue, (henceforth, MT), you'd realise you learnt it in a quite a different manner. From your birth, you started listening to the language from your parents and elders in the family. You listened to your MT for about nine to ten months, and learnt enough about the language before you started to speak in broken words, then two-three words, and finally in sentences. By the time you were three, you could speak in your MT with absolute fluency and perfection. You began to read in your MT when you were four or five year old. Imagine the number of hours you have listened to the MT and spoken in the MT before you started reading. Finally, you started to write in the language. All children learn their MT in the same manner all over the world starting with a very long period of listening, then speaking, reading and writing. That is the natural way to learn and use any language effectively.

Since English is not learnt in the natural manner in our schools, we may not learn it properly as our MT.

We'll start this course in English proficiency with listening for two reasons. First is obviously because listening is the first language skill that we all use to develop our

understanding and proficiency in a language. That's why we need to listen a lot in English. The second reason is a little more complex, and I'll explain it here. Although, we believe, maybe unconsciously, that we are good listeners, in reality, it may not be so. That's why we have to learn to listen, particularly in English. Also, English being our second language (henceforth, ESL), we may find it hard to understand when we listen to standard English spoken by efficient speakers or by native speakers. We need to train our ears to understand spoken English so that we can respond in English with ease and confidence. We also need to train our brains to listen with attention to important points and facts.

First of all, we have to realize that listening and hearing are two different things. We hear through our ears but we may not listen to what we heard because listening happens in our brain.

Take this example. When you wake up in the morning, a number of noises reach your ears, e.g. cleaning of utensils, chanting of prayers, music from the radio, people talking, vendors yelling, your cell phone ringing and so on. You do not necessarily listen to everything. You'd probably listen to the ringtone. The rest of the sounds will remain at the level of noise.

In listening, we don't pay attention to or process all the noises that reach our ears. Our brain ignores all the noise and focuses only on those that we take to be important.

Activity 1 ai

Now, describe the difference between listening and hearing.

Listening happens when we pay attention to, and try to understand certain sounds that our ears receive. Hearing is when we don't pay attention nor try to understand the sounds that come to our ears.

Are you aware that we listen in different ways in different situations and for different purposes? Read the following and think of your answers, and you'd understand what I said.

Activity 1 aii

Imagine yourself in the following situations:

- in a railway platform waiting for a train and listening to announcements
- in a class listening to an uninteresting but important lecture
- in a political meeting listening to a popular leader
- chatting with friends

Do you listen in the same manner in each of these different situations and to all the different speakers?

You'd now realise that we listen differently for different purposes.

Since this course is to help you in becoming efficient listeners for different purposes, particularly to help you get a job, we'll focus on academic and professional listening requirements.

The following are the major listening requirements for academic and professional purposes:

- i. listening to understand the gist or main ideas of a topic
- ii. listening for the details, the key words, and for specific meaning
- iii. listening to respond with information in regular conversation/discussion situations
- iv. listening for inner meaning (inferencing)

1b. Listening to understand the gist or main ideas and respond

When we listen for the gist, we listen to the general idea regarding what the topic is about. We don't listen for every detail. It is only getting the main idea or the main point about the topic/text.

How do we get this general idea from listening? We focus on important words and expressions in order to get the general idea.

Do the following fun activity to understand the point.

Activity 1 bi

You hear your friends talking but you can't hear all the details. You just managed to listen to these words and expressions: *food, all our friends, fun, by bus, next Sunday*.

What are your friends discussing?

You'd certainly have understood they are talking about a picnic. Without listening to or understanding every word or sentence, you can easily understand the main idea/s or points of a discussion or conversation.

1c. Listening for details and key words to understand specific meaning

This kind of listening is more specific and requires attention for relevant information in detail. We try to understand what, who, when, where, how or why from the context. The purpose of listening here is different from that of the previous section.

When listening for details, you are interested in a specific kind of information – perhaps a number, name or object. You can ignore anything that does not sound relevant. In this way, you are able to narrow down your attention to get the details you need. For example, when you are waiting for a particular train, you'll get the announcements for different

trains but you'll listen only to the details regarding your train of all the announcements; e.g. when it will arrive, and in which platform. Take another example. You may listen to the schedule of all the cricket matches for the IPL season but pay attention to only those matches that are of interest to you.

When listening for specific details, don't try to listen to all the words. Only focus on those pieces of information that you need.

Listening for details is required when you need to extract the majority of information from a text. There are realistic purposes in such listening, e.g. if you are listening to a cookery programme to know how to cook a particular dish, you'd have to remember each step of the task. You have to listen very carefully for such details.

1d. Listening to and responding to simple conversations in everyday contexts

Every day, we listen to questions and requests to provide/share/exchange information with others. Three types of questions are generally used in conversations/discussions.

- a. Some questions mostly start with a *wh-word*, what, where, when, how, which and why. In informal conversations, these question words may not occur.
- b. Sometimes, when the answer to a question is simply yes/no, such questions generally start with *is/am/are/was/ were/do/don't/will/can* etc.
- c. In informal situations, statements with a question tone are used to ask questions. In such questions, question words are not used.

A number of shortened forms of words are used in a conversation, e.g. what's, how's, we're, you'd.

Examples:

a. Questions with wh-words

- What's your name?
- Where are you from?
- Which direction is the university?
- When's your exam?
- Why do you look so serious?

b. Questions with is/am/are/was/ were/do/don't/will/can/may etc

- Is that your book?
- Can I borrow it for a day?
- Did you go to the music programme?
- Will you be home this evening?
- May I take a day's leave tomorrow?

c. *Questions without question words (informal)*

- Your sister is coming this Saturday?
- You don't like coffee?
- She's a friend?
- That's your office?

English people follow a culture in which they always use polite forms to make requests. Requests in English are of two types.

- a. Question forms used to request: may/can/could/will/would etc. Such requests are more formal.
- b. Request word *please* used to make requests. These requests are both formal and informal.

Examples

a. *Question forms used to request*

- May I use your laptop?
- Can you please fill in this form for me?
- Could you make some time to help me complete my project?

b. *Please* used to make requests

- Please open the window for me.
- Please sit down.
- Come here, please.

1e. Inferencing

This is the most complex listening skill that we use to understand the underlying meaning of what is said. This is because people can't always talk in a straight forward manner. That would sound rude.

Most of the time when we listen to people, we try to deduce the meaning from the situation. For example, if you are in the bath, and your phone rings, you just shout, "I'm in the bath" but your meaning is for someone to pick up the phone as you can't do that. Or, if it is too windy and the windows are open, you may say, "It's too windy inside". You actually mean the windows to be closed. People listening to you generally understand what you mean. So do you when you listen to such things in conversations.

Unit 2 Listen and Respond I

2a. Listening to accuracy in language use: stress, intonation and problem sounds

Every language has its stress pattern in words and in sentences. In some languages like Odia, Hindi or French, the word stress occurs more or less on fixed syllables. Most Odia and Hindi words are stressed on the second syllable; and French words on the last.

In English, the word stress is quite complex and has many different patterns. Some words are stressed on the first syllable, as in **wa**-ter; some on the second, as in be-**ha**-viour; some on the third, as in in-ter-**na**-tion-al; some on the fourth, as in res-pon-si-**bi**-li-ty. That is because words are formed in English following a large number of different rules.

When we speak, we don't use single, isolated words. We use a continuous stretch of related words to create meaning. Meaning is created only in a situation; also called a context. For example, the word *yes* in isolation has very limited meaning but when used in context, it can have a variety of meanings.

Activity 2a. I

Look at this sample:

Boy watching TV for hours when the exam continues

Parent: Yes, go on, keep watching TV. You'll get the best of results in your exam.

In this situation, *yes* certainly doesn't mean positive as its narrow meaning. It means disapproval.

Whatever pieces of language are used in a context are called 'utterances'.

In English utterances, there are stresses. These stresses are used according to the meaning the speaker wants to create. Meaning is also created by the use of intonation. Intonation expresses the emotions and attitudes of a speaker. For example, a single word *coffee* used in conversation can be said with many different intonations depending on the situation and the speaker's mood. Imagine how you'd say *coffee* in these situations: if you don't like coffee at all; if you love coffee; if you already had three cups and someone offers you a fourth cup; if it is cold and you get an unexpected cup of coffee. Your intonation will be different in each situation.

Intonation and utterance stresses are used together by speakers to produce the kind of meaning they want to in conversations. We have to be good listeners of these two to capture meaning.

Since English word stress is difficult to capture for us in natural English speech, a lot of careful listening is required to grasp how words are produced with proper stress. Natural

English conversation is a combination of words with their English stress patterns. So, many times we fail to understand what is said as the words are spoken unlike in Odia or Hindi. We have to listen to natural English a lot in order to grasp the stress patterns used. Good listeners are good speakers so if you listen well and enough, it is likely that you can listen and understand English spoken in a natural manner.

Here is some listening practice for word stress. These will be followed by listening practice for utterance stress. Every production will be repeated, first in a slow manner, syllable by syllable, and then in the natural way. During the repetitions, you'll be asked to say the words and the utterances.

As you listen very carefully,

- first, **get in your mind** how the words and the utterances are produced, and
- **do not speak** until you are asked to speak.

Activity 2a. ii

English word stress

Stress on the first syllable

Many thousands of words in English are stressed on the first syllable. You'll listen and produce a few to get an understanding of how such words are said naturally in English.

- Only listen. DO NOT produce. As you listen, notice how the stressed fist syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

a-ble ab-sent (adj.) ab-stract ac-ci-dent ba-by ba-che-lor bag-gage ba-lance
 bank-er cof-fee coun-try dai-ly da-ma-ge dan-ge-rous ef-fort
 en-gine ex-it ex-pert ex-port fa-cto-ry fail-ure fa-mi-ly fa-mous fa-
 ther garb-age gar-den gen-der gen-e-ral gent-le-man hea-ven
 his-to-ry
 husb-band hap-pen hard-ware ill-ness im-i-tate im-pact (n.) im-port
 (n.) ja-cket jeal-ous jour-ney jour-nal judg-ment kind-ness
 king-dom
 ki-tchen know-ledge la-bour lead-er la-dy lang-uge laught-ter
 lev-el mor-ning ma-gic ma-jor man-ag-er ma-ny mar-gin nar-row
 na-tion
 na-tion-al na-tu-ral neighb-our num-ber of-fice peo-ple prob-lem re-cord
 (noun) res-cue se-cond sen-tence sys-tem tea-cher time-ly Tues-day to-tal
 un-der vi-si-ble vi-o-lent voice-less wa-ter wait-er wan-der warn-ing win-
 dow yell-ow
 yes-ter-day young-er ze-bra ze-ro

- Listen again. After listening to each word, produce it two times. Remember to produce the stressed fist syllables stronger and longer, all the unstressed syllables quickly without any emphasis.
- You may repeat listening and production as many times as you want.

Activity 2a. iii

Stress on the second syllable

- **Only listen.** DO NOT produce.
- As you listen, **notice** how the stressed fist syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

a-bout a-gain a-round a-mong ap-pear be-fore be-gin be-hind be-tween com-plete

com-pu-ter con-tain cor-rect de-cide de-li-ver de-ve-lop di-rect e-nough

ex-am-ple im-por-tant for-get ma-chine per-haps re-mem-ber to-ge-ther un-til

- Listen again. After listening to each word, produce it two times. Remember to produce the stressed fist syllables stronger and longer, all the unstressed syllables quickly without any emphasis.
- You may repeat listening and production as many times as you want.

Stress according to prefixes

Some parts can be added to words at the beginning to create new/longer words. These additions are called prefixes. Some prefixes affect word stress; some do not. Some words with common prefixes have been given here for listening practice and production.

Set 1

These prefixes, when they are from Latin, do not affect word stress:

a-: about, along, amount

be-: before, between, below

com/con/col/cor-: compare, compound/ conduct, control/ collect, collide/ correct, corrupt / collaborate, collapse

de-: decide, device, demolish

dis-: discuss, disturb, dismiss, disinfect

en-: endanger, engage

ex-: example, expand

in-: include, inside,

re-: refer, regret

mis-: mistake, misguide

sub-: subject, subdue

Set 2

Words with such prefixes as below are stressed on the prefix when they function as nouns.

ex- : expert

fore- : forecast

out- : outcry

over- : overlook

pre- : preface

under- : underdog

up- : update

Listen to the words in both the sets (recording of the two sets to be used) remembering how the stress is produced in each.

After you have listened to each production three times, produce the words.

Activity 2a.iv

Stress according to suffixes

Suffixes are word endings added to create longer words, such as: teach+ er, man+ age, scen(e)+ ery.

Words get stressed differently according to different suffixes.

Common suffixes and their effect on word stress have been given here for listening practice.

Set 1

This set of prefixes does not affect word stress.

- **Only listen.** DO NOT produce.
- As you listen, **notice** how the stressed syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

-ar/er/or: beg-gar, polar, scholar, lead-er, teach-er, au-thor, doc-tor

-able: capable, countable, durable, liveable, readable, sociable, wearable

-age: manage, marriage, carriage

-dom: kingdom, serfdom, (seldom)

-ed: ended, listed, shouted

-er/est: poorer, poorest; taller, tallest; smaller, smallest

-ish: selfish, childish, bluish

-less: pointless, limitless, wordless

-like: childlike, moon-like

-ly: likely, readily, surely

-ment: agreement, amusement, statement

-ness: fairness, kindness, selfless

-ship: friendship, leadership, scholarship

-y: funny, sunny, rainy

- Listen again. After listening to each word, produce it two times. Remember to

produce the stressed syllables stronger and longer, all the unstressed syllables quickly without any emphasis.

- You may repeat listening and production as many times as you want.

Set 2a

These suffixes affect stress. They cause the syllable before them to be stressed.

- **Only listen.** DO NOT produce.
- As you listen, **notice** how the stressed syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

-ic/ ics: ba-sic, lo-gic, cha-rac-ter-i-stic/s, psy-chic, pae-di-a-trics (exceptions: politics, turmeric)

-ical/ -ically: -lec-tri-cal, practical, biological, politically, philosophically

ial/ -ially: social, financial, differential/ artificially, essentially, partially,

-ian/-ion: In-dian, mu-si-cian, li-bra-rian, physician/clas-si-fi-ca-tion, ex-a-mi-na-tion, po-si-tion

-ient: in-gre-dient, pa-tient, an-cient

-ious: my-ster-ious, re-li-gious, var-ious

-ity: bre-vi-ty, lon-ge-vi-ty, scar-ci-ty, ne-ces-si-ty

- Listen again. After listening to each word, produce it two times. Remember to produce the stressed syllables stronger and longer, all the unstressed syllables quickly without any emphasis.
- You may repeat listening and production as many times as you want.

Set 2b

There are more suffixes that cause the syllable before them to be stressed. These are all two syllable suffixes and with meaning.

- **Only listen.** DO NOT produce.
- As you listen, **notice** how the stressed syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

-archy: anarchy, hierarchy, monarchy, patriarchy

-cracy: aristocracy, autocracy, bureaucracy, democracy

-graphy: geography, photography, angiography

-logy: astrology, geology, zoology

-metry: geometry, trigonometry, symmetry

-nomy: astronomy, autonomy, economy

-pathy: allopathy, homoeopathy, telepathy, naturopathy

-scopy: arthroscopy, endoscopy, laparoscopy,

-sophy: philosophy, theosophy

- Listen again. After listening to each word, produce it two times. Remember to produce the stressed fist syllables stronger and longer, and all the unstressed

syllables quickly without any emphasis.

- You may repeat listening and production as many times as you want.

Set 3

These suffixes are so strong that they receive the stress in the words.

- **Only listen.** DO NOT produce.
- As you listen, **notice** how the stressed first syllables are produced stronger and longer, and how all the unstressed syllables are produced quickly without any emphasis.

-ade: blockade, brigade, cascade, crusade, parade,

-aire: millionaire, questionnaire, solitaire

-ee: absentee, addressee, referee, trustee

-een: thirteen - nineteen

-eer: engineer, volunteer, mountaineer

-ese: Chinese, Japanese, journalese

-ette: cassette, gazette, etiquette

-oo: bamboo, kangaroo, shampoo, tattoo

-que: antique, opaque, picturesque, unique

-sce: acquiesce, convalesce, reminisce

-self/selves: myself, yourself, her/himself/ ourselves, yourselves, themselves

-oon: afternoon, balloon, cartoon, saloon, lagoon, monsoon

- Listen again. After listening to each word, produce it two times. Remember to produce the stressed first syllables stronger and longer, all the unstressed syllables quickly without any emphasis.
- You may repeat listening and production as many times as you want.

Assignment 1

- Listen to the news on the BBC.
- Notice how stresses are used in words.
- Repeat at least five words as said by the news reader.

Repeat this activity every evening.

2b. Intonation

When we speak, we don't speak in monotones like robots. Our pitch of tone varies according to what we want to say and in what manner. This variation in our tone is called intonation.

Intonation is used by every speaker of all languages for a range of functions. One of these functions suggests the attitudes and emotions of the speaker. Take this utterance for

example: *I'm not hungry*. How would you say this when you are angry/sad/happy? Obviously, you'd say it differently according to how you are feeling at the moment of speaking. If you are angry, and said: *I'm not hungry*, that may express simply your anger, and may have nothing to do with your need to eat. Thus, the meaning of an utterance is not exactly what the words mean but what feelings or attitudes the speaker intends to express by using different tones.

Activity 2b. i

i. Discuss the following with a partner:

Which function of intonation has been mentioned in the section above?

ii. Listen to these dialogues.

(three recorded dialogues here with different emotions and attitudes).

Tell your friend what emotions you understood for each dialogue.

iii. Think you are angry/sad/happy and say these utterances to your friend:

- a. I am speaking the truth.
- b. I don't like you.
- c. I thought you were my friend.
- d. Good morning!

Apart from expressing feelings and attitudes, there are many other functions of intonation. Intonation can signal the difference between statements and questions. It can focus attention on important elements of the spoken message. The speaker's intonation can also help the listener understand when s/he has finished speaking so that the listener can speak. Intonation here regulates the interaction process of a conversation.

Activity 2b. ii

- Listen to these dialogues.
- Notice how the pitch of tone changes for each of the following:

i. while making a statement

ii. while asking a question: wh- and yes-no

iii. while completing what one has to say

iv. while the listener interrupts before the speaker has finished

(five dialogues for i-iv; each dialogue to have all the features of i-v above)

v. while focusing on different elements in a conversation according to the information required

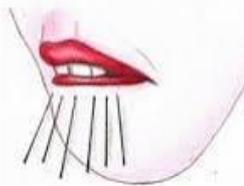
(one sentence repeated to show utterance stresses: I saw a man in my house/ I saw a man in my house/...)

2c. Problem sounds of English for our pronunciation

Sounds of different languages are similar in some ways and different in some ways. There are certain sound of English that are not there in many Indian languages, for example, English f and v.

The following sounds of English can be problematic for Odia speakers:

(recordings of all the sounds, words and sentences in this section according to listening instructions)

Spelling	Example words	Sound symbols	Position of lips/teeth and tongue
<i>f, ph, gh</i> as in	fun, graph, rough	F	 lower lip & upper teeth for f/v
<i>v</i> as in	van, even, leave	v	
<i>th</i> as in	think, author, breath	θ	θ / ð 
<i>th</i> as in	the, other, breathe	ð	
<i>sh</i> as in	ship, ashore, fish	ʃ	(the pics for the rest of the problem sounds to be drawn)
<i>z, s</i> as in	zero, his, these	z	
<i>j, dge</i> as in	jeep, ajar, judge, bridge	ɟʒ	
<i>-su-</i> as in	measure, pleasure	ʒ	

Activity 2c.i

- Listen to the words with the sounds *f/v*.
- Notice how these sounds are pronounced.

Fan	van	fine	vine	fail	veil
ferry	very	half	halve	fear	veer
leaf	leave	life	live (adjective)	feel	veal
off	of	proof	prove	fender	vendor
fast	vast	safe	save	grief	grieve
fat	vat	belief	believe	staff	starve
fee	V			surf	serve

- Listen again. Produce after each word has been said.

Activity 2c.ii**i. Listen to the words and the expressions with the [θ] sound.**

thin, toothbrush, marathon, healthy, truthful, wealthy, athlete, cloth, moth, math, tooth, fifth, beneath, path, month

- Thanks for coming!
- Just think about your health.
- The truth is I came third in the writing exam..
- It was a breath of fresh air.
- I thought to become an author.

ii. Listen to the words and the expressions with the [ð] sound.

that, then, than, the, they, their, them, these, this, those, though, themselves
feather, weather, together, father, mother, brother, other, either

- Those babies are playing together!
- I can't breathe well in this weather.
- Either they or their brother will come to the party.
- Please stop bothering them about this issue.
- The feathers of these birds are more colourful than those of the other birds.

Activity 2c.iii**/ʃ/**

sea she seat sheet see she sock shock boss bosh save shave seen sheen sell shell sew show sign shine sip ship sop shop sue shoe	seal she'll so show sofa chauffeur sore sure sort short son shun sun shun saw shore seed she'd single shingle seep sheep seize she's sigh shy	sin shin sale shale ass ash plus plush puss push crass crash crust crushed mass mash mess mesh sack shack said shed sake shake sank shank scene sheen same shame
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- i. Listen how s /s/ and sh /ʃ/ are pronounced differently.
- ii. Listen again and produce the words with proper sound.
- iii. Listen to each sentence two times. Notice the pronunciation of the sounds and also stress. Produce each sentence carefully.
 - Shake hands.
 - She bought a shampoo.
 - She shared her ice cream with us.
 - The sheep are grazing grass.
 - The sun gives us a good shine every day.
 - The ships will arrive tomorrow.
 - He washed his shirt.
 - These shoes are for hiking.
 - I'll shop for groceries.
 - She washes her hair in the shower.
 - She feels shy among strangers.

Activity 2c.iv**/dʒ/ and /z/**

- i. Listen to the words with these sounds: /dʒ/ and /z/. Notice how these sounds are different from the Odia /dz/ sound.

job join age college suggest religion	general judge joy jealous major energy	large message knowledge huge subject management
age pays cage Ks siege sees stage stays wage ways rage raise rage rays	forge fours fridge frizz gip zip Jew zoo siege seize strange strains tinge tins	

- ii. Listen again and produce the words with proper sound.
- iii. Listen to each sentence below two times. Notice the pronunciation of the sounds and also stress. Produce each sentence carefully.
- Our age is just a number.
 - I'll raise the standard of my speaking.
 - I want to be a stage actor.
 - This music sounds strange.
 - Sun rays are bright today.
 - I work two days a week in a zoo without any wage.
 - I clean the animal cages.
 - Monkeys behave there in funny ways.

Activity 2c.v /3/

- i. Listen to the words with the sound /3/. Notice how this sound is different from the Odia /dz/ sound.

Asia, beige, invasion, television, pleasure, casual, collision, treasure, leisure, garage

- ii. Listen again and produce the words with proper sound.
- iii. Listen to each sentence two times. Notice the pronunciation of the sounds and also stress.
- iv. Produce each sentence carefully.
- I'm an Asian.
 - Beige is my favourite colour.
 - I spend my leisure hours watching television.
 - I take pleasure in cooking.
 - I'm not casual about friendship.
 - I don't have a garage for my bike.

Unit 3

Listen and Respond II

3a. Listening to lectures, presentations and other suitable listening materials from electronic media, and taking notes

For academic and other purposes, we read books, journals and refer to web-based materials. We also listen to lectures and discussions that provide important information for assignments and exams, or simply help to extend our knowledge of the subject of study.

For these reasons, it is important that we are able to take good notes while listening to a lecture, discussion or presentation.

In this activity you will consider what makes a good set of notes. You will also explore some techniques for taking efficient and useful notes while listening and practise note-taking from a lecture.

Activity 3a.i

i. Say *true* or *false* for each of the following statements about taking notes.

ii. Then, discuss with a friend why you chose *true* or *false*.

- Good notes are legible and include a title and date.
- Good notes should not be more than one page in length.
- Good notes are well spaced out on paper and make use of lists.
- Good notes do not contain all words and sentences written in full

Now check your reasoning with the following:

i. True

Reason/s: If you cannot read your own notes they are useless. Details of the title of a lecture/presentation/ discussion, the lecturer's or presenter's name, the date etc. are essential for later use for revision, reference and assignments.

ii. False

Reason/s: There is no maximum length for notes as lectures and presentations vary in the amount of useful information they contain. These factors will affect the length of your notes. Notes are a short form of important points. You need to be selective and brief when making them.

iii. True

Reason/s: Notes that are written too close together can be difficult to understand later. Leaving enough space between points can help you quickly distinguish between a

main point and a secondary point. Points are written in the list form, and never in paragraphs. They are also grouped according to main and related points. These help you quickly find groups of related points. Items in the lists are numbered: 1, i, ii; 2, i, ii etc; or ordered by letters: a, i, ii, b, i, ii, c, i, ii).

iv. True

Reason/s: Good note-takers use time-saving techniques when making notes. For example, they may use symbols, e.g. = & \ %; abbreviations, e.g. imp. (important), pt. (point), & etc; and use figures, e.g. 1947, 2km instead of using words for these. Only key words are used, and less important words, eg. a, the, was, are left out. This takes less time when you listen and write at the same time.

Note-taking techniques:

- spacing between points
- using abbreviations and symbols
- using key words
- using points in a list form

Activity 3a.ii

Listen to the audio of a lecture on tsunamis. As you listen, take notes.

(material: audio of a lecture; script to be provided at the end of this chapter/end of the material)

[Script

This discussion is about tsunamis.

A tsunami is a huge wave in the ocean. Some of these move at a great speed and very quickly crash onto the shoreline. Tsunamis are usually caused by volcanic or earthquake activity under the ocean. The effects of tsunami on a community can be devastating.

What causes a tsunami?

When an earthquake, volcanic explosion or landslide happens on the ocean floor, water is displaced. This water forms the start of the tsunami wave in the ocean.

When the waves reach shallow water three things happen. First, the height of the waves can increase by several metres. Then, the shallow water slows the waves. As a result, the waves get closer together becoming taller and taller.

It is hard to see that a tsunami is approaching. The clearest sign is the water near the coast moving backwards into the sea by several hundred meters just before the waves reach the shore. This is actually the depression in the sea bed created due to the huge waves following behind.

What effects does a tsunami have?

The main impacts of a tsunami are heavy flooding and high winds.

One example is the tsunami that occurred on 26 December 2004 in the Indian Ocean. It was caused by an earthquake under the sea measuring more than magnitude 9. The earthquake caused the seafloor to rise by several metres, displacing the seawater above. In the open ocean, the tsunami measured less than one metre high. Then it travelled at speeds up to 800km per hour. When the tsunami reached the shores, the height of the wave increased to 15 metres in some areas. Indonesia was hit by the tsunami first. Forty-five minutes later, the tsunami reached Thailand. Thirteen countries were affected, the worst being Indonesia. People were swept away in the waters, which arrived rapidly and with little warning.

The main impacts of the Indian Ocean tsunami were: a quarter of a million people died; two million people were made homeless; many water related diseases became widespread; and countries, such as the Indonesia, Thailand and Maldives, dependant on tourism and fishing, had to rebuild their industries.

The impacts of a tsunami can be lessened by:

- creating mangrove swamps on the coast that can function as a barrier to reduce the force of the water;
- getting a warning system ready so that people can move away from coastal areas to safer places when warned.

After the 2004 tsunami, an early warning system between countries surrounding the Indian Ocean has been set up.] **end of script**

Match your note with the note given below.

14 Feb 2016

Lecture by Prof _____

Tsunamis

1. What?

- i. huge ocean waves
- ii. move at grt spd to shore
- iii. devastating effect

2. Causes & effect

volcanic acts; earthquakes; landslide under sea
water displaced

3. Formn of ts

- i. ht of waves increase
- ii. waves slow 'cause of shallowness

iii. slow waves join & form a huge wave

4. Detecting ts

i. not possible

ii. only clear sign: water moving backwards into sea by many 100 mtr just before ts reaches shore

5. Effects

i. heavy flooding

ii. high winds

6. Example: Ts of 26.12.04; 13 countries affected; mainly Indonesia, Thailand, Maldives

7. Lessening impacts

i. mangrove barriers to lessen force of water

ii. use of early warning system; after 2004 ts, a system for Indian Ocean countries

3b. Listening to telephone calls and keeping notes while listening

Activity 3b.i

- Listen to the audio of a telephone conversation between a fridge technician and a client. As you listen, take notes. (material: audio of a telephone conversation)
- Listen to a telephone call meant for your boss. Take down the important points that you'd tell her/him later. (material: audio of a telephone call)
- Match your note with the note given below.

(listening materials to be recorded)

Assignment

- Take notes when you listen to lectures in class.
- Match your notes with a friend's.
- Discuss your notes with the teacher.

Oral Communication: Speaking

Proficiency descriptors

The participants will be able to

- articulate a complete idea fluently as opposed to producing fragmented utterances
- initiate, sustain, and conclude a variety of communicative tasks
- present and support opinions and points of view in a logical manner
- converse with reasonable accuracy over a wide range of everyday topics
- use language functions appropriately
- generally be understood in various work and social contexts

Introduction

In the present times, speaking English fluently and correctly is a basic requirement for higher and technical education, getting jobs and for interaction with people from different parts of India and abroad. To be fluent and correct in speaking in English, certain understanding, a lot of listening to natural English and practicing speaking are necessary. We need to understand in what ways spoken English is dissimilar to the way we speak in our MT, in its stress, intonation and some of the sounds.

The main reasons why our spoken English sounds unnatural are inappropriate use of English stress, unstress and intonation. Such use results in creating unnatural rhythm in our spoken English, and does not help in speaking naturally.

We also have to learn some typical usage and conventions of spoken English, eg. using question forms to request for something; always using polite forms, such as *please* and *thank you* and so on. A simple word to word translating from the MT into English won't do in natural English conversation.

In this course, we will learn and practice the natural way of speaking in English. This course will run parallel to the course on Listening.

Unit 1 Oral Communication-I

- a. Pronunciation practice: problem sounds; uses of a dictionary for pronunciation practice
- b. Pronunciation practice: stress and syllables; word stress; contracted forms
- c. Pronunciation practice: utterance stress; intonation
- d. Pronunciation practice: speech rhythms, breaking larger utterances into meaning chunks; Intonation patterns and their use

Introduction

In this unit, we will practice the production of the Standard English pronunciation.

What do we understand by a standard pronunciation? A standard pronunciation of any language is a variety used by educated people in their public discourse as in school and university education, business interactions, government functions, formal meetings, interviews, media broadcasts and so on. A standard pronunciation or speech is a product of education without any trace of regional accent or mother tongue influence. Because it is free of MT influences, it is understood better by a wide variety of listeners. As a result, it is accepted as the standard by majority of speakers. While speaking in any language, we aim at using the standard pronunciation for better communication and acceptance.

In case of English, there are a number of standard pronunciation forms, eg. the British standard pronunciation, the American standard pronunciation, the Australian standard pronunciation. Although these standards are not widely different from each other, yet there are some distinctions in sounds and stress in each of these varieties.

In India, we generally learn and use the British standard pronunciation from the time English education started here. The British Standard English (BSE) has been set as the accepted system for this course.

S1ai. Using a pronouncing dictionary

Pronunciation means how we say words using the sounds of a language. Here we'll focus on how we pronounce English words using the sounds of English. Most SL speakers of English speak not so natural English as they speak with an MT accent.

How we use spoken stress and rhythm is also an important part of pronunciation. For example, it is important to know which syllables in a word are stressed and how different patterns of stressed and unstressed syllables are pronounced. There are also common patterns of intonation in English which enable us to give special emphasis to particular words, phrases and sentences.

A pronouncing dictionary helps us enormously in getting our sounds and words pronounced correctly and with proper stress. Such a dictionary provides the sound symbols of English with examples for ease of access. It also shows the number of syllables a word has.

Why should we learn and use phonemic symbols?

English alphabet has 26 letters but British Standard English has 44 sounds. As a result, English spelling is not a reliable guide to pronunciation because

- Some letters have more than one sound in different words: eg. 'a' in *man, gate, tall*
- Sometimes letter/s in spelling are not pronounced at all: eg. *plough, doubt, castle*
- The same sound may be represented by different letters: eg. *fun, rough*
- Sometimes syllables indicated by the spelling are not pronounced at all: eg. *cho-co-late* (3 syllables in spelling) but pronounced *chok-lit* (2 syllables)

Task S1a.i

- How many sounds are there these words: *figure, truth, colour, social*?
- Say each sound in the words above.
- How do you pronounce *gh* in *enough, through* and *ghost*?
- How many syllables are there in these words: *above, laughed, advertisement, careful, cinema, table, teacher*?
- Where are these words stressed: *temperature, organise, window, preface*?

A pronouncing dictionary will give you all the answers.

As you'd have realized by now, English spelling can be a poor guide to pronunciation. Phonemic symbols that stand for the sounds of English, in contrast, are a totally reliable guide. Each symbol represents only one sound consistently.

Here are some good reasons why you should use a pronouncing dictionary and know phonemic symbols.

- You can use a pronouncing dictionary to learn the standard pronunciation of words. The exact pronunciation of each word is given using phonemic (sound) symbols. The pronunciation comes right after the word is presented in spelling.

Examples: *ghost* /gəʊst/; *sugar* /ʃʊgə/

- Each pronunciation is marked with stress if the word has two or more syllables. Learning the sounds and the stress production of a word becomes easy. Stress mark is given over and above the syllable that is stressed.

Examples: *ad-ver-tise-ment* /əd'vɜːtɪsmənt/; *laughter* /'laːftə/

- You can learn the pronunciation of words independently without seeking help from teachers or any others. You can also write down the correct pronunciation of a word that you hear.

- Learning phonemic symbols will help you to understand the importance of vowel length. Simply knowing that the symbol : indicates a long vowel sound can be very helpful in distinguishing word meaning in pronunciation.

Examples: peat /pi:t/ pit /pit/

Phonemic symbols are simple keys to learn correct pronunciation of words. They are also not difficult to learn. Most symbols look like the letters they represent.

- p /p/ as in pat
- b /b/ as in bat
- t /t/ as in tat
- m /m/ as in mat

Task S1a.ii

- Look up the phonemic chart in dictionary.
- Copy the chart.
- Say the consonant sound and the words for each given as example.
- Produce the vowel sounds taking care to keep long ones long and short ones short.

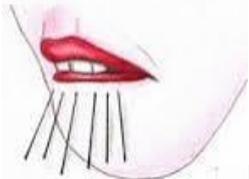
There is no end to our study of grammar and vocabulary but phonemic symbols are limited, visual and physical. They may seem challenging at first but it is like learning to swim or ride a bicycle. Once you can do it, it is easy and you won't ever forget.

S1a.ii. Dealing with the problem sounds

You already know the sounds of English that cause problems for SL speakers. These sounds are /f, v, θ, ð, ʃ, z, dʒ, ʒ/. You have listened to these sounds and how they are pronounced in words and utterances. You've also done some production practice. You'll do some activities here with the help of the pronouncing dictionary.

Activity S1a.iii

- Use the pronouncing dictionary to look up each word given below.
- See the pronunciation of the sounds and stress, if used.
- Produce the words with the stress and the sounds properly articulated.

Spelling	Example words	Sound symbols	Position of lips/teeth and tongue
f, ph, gh as in	fun, graph, rough	F	 lower lip & upper
v as in	van, even, leave	v	

			teeth for f/v
<i>th</i> as in	think, author, breath	θ	θ / ð 
<i>th</i> as in	the, other, breathe	ð	
<i>sh</i> as in		ʃ	(the pics for the rest of the problem sounds to be drawn)
<i>z, s</i> as in	ship, ashore, fish	z	
<i>j, dge</i> as in	zero, his, these	dʒ	
	jeep, ajar, judge, bridge	ʒ	
<i>-su-</i> as in	measure, pleasure		

Listen to the sounds, and words and utterances in which they occur. Produce them as directed.

Activity S1a.iv

- Listen to the words with the sounds *f/v*.
- Notice how these words are produced with proper sounds and stress.

fan	van	fine	vine	fail	veil
ferry	very	half	halve	fear	veer
leaf	leave	life	live (adjective)	feel	veal
off	of	proof	prove	fender	vendor
fast	vast	safe	save	grief	grieve
fat	vat	belief	believe	staff	starve
fee	V			surf	serve

- Listen again. Produce after each word has been said.

Activity S1a.v

- Listen to the words and the expressions with the [θ] sound.
- Also, listen for stress in words and utterances.
- Produce the words and the utterances with correct stress and sounds. You'll get time for this after each listening.

Words

thin, toothbrush, marathon, healthy, truthful, wealthy, athlete, cloth, moth, math, tooth, fifth, beneath, path, month

Utterances

Thanks for coming!

Just think about your health.

The truth is I came third in the writing exam..

It was a breath of fresh air.

I thought to become an author.

- Listen to the words and the expressions with the [ð] sound.
- Listen for stress in words and utterances.
- Produce the words and the utterances with correct stress and sounds. You'll get time for this after each listening.

Words

that, then, than, the, they, their, them, these, this, those, though, themselves
feather, weather, together, father, mother, brother, other, either

Utterances

Those babies are playing together!

I can't breathe well in this weather.

Either they or their brother will come to the party.

Please stop bothering them about this issue.

The feathers of these birds are more colourful than those of the other birds.

Activity S1a.vi

- Listen to the words and the expressions with the [ʃ] sound. Notice the different pronunciation of [s] and [ʃ].
- Listen for stress in words and utterances.
- Produce the words and the utterances with correct stress and sounds. You'll get

sea she	so show	sin shin
seat sheet	sofa chauffeur	sale shale
see she	sore sure	ass ash
sock shock	sort short	plus plush
save shave	son shun	puss push
seen sheen	sun shun	crass crash
sell shell	saw shore	crust crushed
sew show	seed she'd	mass mash
sign shine	single shingle	mess mesh
sip ship	seep sheep	sack shack
sop shop	seize she's	said shed
sue shoe	sigh shy	sake shake
seal she'll	scene sheen	sank shank
		same shame

Time for this after each listening.

Utterances

- Shake hands with Sheila.
 She bought a shampoo from this shop.
 She shared her ice cream with us.
 The sheep are grazing grass.
 The sun gives us a good shine every day.
 The ships will arrive tomorrow.
 He washed his shirt.
 These shoes are for hiking.
 I'll shop for groceries.
 She washes her hair in the shower.
 She feels shy among strangers.

Activity S1a.vii

/dʒ/ and /z/

- Listen to the words with these sounds: /dʒ/ and /z/. Notice how these sounds are different from the Odia /dz/ sound.
- Produce each word two times with proper stress and sounds.

job join age college suggest religion	general judge joy jealous major energy	large message knowledge huge subject management
age pays cage Ks siege sees stage stays wage ways rage raise rage rays	forge fours fridge frizz gip zip Jew zoo siege seize strange strains tinge tins	

- Listen again and produce the words with proper sound.
- Listen to each sentence below two times. Notice the pronunciation of the sounds and also stress. Produce each sentence carefully.

Our age is just a number.
 I'll raise the standard of my speaking.
 I want to be a stage actor.
 This music sounds strange.
 Sun rays are bright today.
 I work two days a week in a zoo without any wage.
 I clean the animal cages.
 Monkeys behave in their funny ways.

Problem vowel sounds

Some English vowel sounds are also problematic. These are /ə, ɜ:, ʌ/, vowels that are either long or short, and double-element vowel sounds.

/ə, ɜ:, ʌ/ vowel sounds are not there in Odia, and most other Indian languages. These sounds are there in these example words:

sound	word	pronunciation
-------	------	---------------

ə about əbaʊt

3:, ʌ

Therefore, we tend to pronounce o/

S1aiii. Syllable and word stress

You have already listened to and produced words with proper English stress. In English, all words with more than one syllable is stressed on one syllable. The other syllable/s remain/s unstressed. Production of stress creates emphasis on a syllable in a word. This is natural in English pronunciation.

We'll first discuss syllables and, then, discuss word stress.

A syllable is a unit of pronunciation that must have at least one vowel sound. It may or may not have consonant sound/s before or after it.

Examples

Common syllable structures in English

word (one syllable)	sound/s	(v = vowel sound & c = consonant sound)
l	/ai/	(one v sound)
eye	/ai/	(one v sound)
at	/æt/	(v+c)
car	/ka:/	(c+v)
cat	/kæt/	(c+v+c)
cry	/krai/	(c+c+v)
act	/ækt/	(v+c+c)
cast	/ka:st/	(c+v+c+c)
chest	/tʃest/	(c+v+c+c)
crash	/kræʃ/	(c+c+v+c)
crate	/kreit/	(c+c+v+c)
crashed	/kræʃt/	(c+c+v+c+c)
strap	/stræp/	(c+c+c+v+c)
straps	/stræps/	(c+c+c+v+c+c)
springs	/sprɪŋz/	(c+c+c+v+c+c)

If words have more than one syllable, each syllable will have a vowel sound.

For example:

words with two/more syllables	syllable structure
wa-ter	wɑː-tə (2 syllables) CV – CV
de-part-ment	di-pɑ:t-mənt (3 syllables) CV-CVC-CVCC
e-du-ca-ted	e-dʒu-kei-tid (4 syllables) V-CV – CV - CVC

In each word with more than one syllable, one of the syllables is stressed. This is called word stress. Word stress is fixed in English. The stress is marked ` above the stressed syllable. See in which syllable these words receive stress:

`wa-ter de-`part-ment e-du-`ca-tion em-ploy-`ee

The stressed syllables are pronounced with emphasis. They sound longer and stronger than the unstressed syllables.

Activity S2a.viii

- Look up your dictionary for 2-syllable words (10), 3-syllable words (10) and 4-syllable words (10). The words should have different spelling patterns. (eg. 2-syllable: cater, marine, 3-syllable: membership, triangle)
- Check for stress in each word in the dictionary.
- Pronounce these words with proper stress.
- Remember to pronounce the unstressed syllables in a weak manner.

S2b. Pronunciation practice: utterance stress, speech rhythms, breaking larger utterances into meaning chunks; Intonation patterns and their use

Utterance stress

Words are stressed in English according to some rules and sometimes following meaning requirements. Utterances are stressed so that proper meaning is created.

Now, see the examples below. Words in bold receive utterance stress, which means those are heavily emphasized. Think if the two utterances will mean the same to you.

- I'll walk **home**. (nowhere else)
- I'll **walk** home. (not by any type of transport)
- **I'll** walk home. (I know how I'll go home; I don't know about others)

Utterance meanings can change with shifting the stress from word to word. In speaking contexts, we unconsciously choose the words to emphasize depending on what meaning we want to express. However, some words are always stressed, heavily or less heavily, while some others generally remain unstressed.

Most utterances have two basic types of word:

- **Content words**

Content words are the key words of a sentence. They are nouns, main verbs, adjectives and adverbs. They are important words because they carry independent meaning.

- **Structure words**

Structure words are not very important for meaning since they generally do not have much independent meaning. For example, *he, will, on, a* - these words have no definite meaning outside an utterance. Their function is to make sentences grammatically correct. They give the sentence its correct structure.

Pronouns, conjunctions, prepositions, articles and determiners are structure words. These are generally not stressed while used in speaking.

If we remove the structure words from a sentence, we may still understand the sentence. But if we remove the content words from a sentence, we won't understand the sentence.

Imagine that you received this message from a friend: *sold house; gone Delhi*.

This sentence is not complete. It is not a so-called 'grammatically correct' sentence but you still understand the message of the friend: 'I **sold** my **house** and I have **gone** to **Delhi**'. Some words have been added here: *I, my, and, have, to*, which make the sentence structurally complete and grammatically correct but the information is mainly the same. These are unstressed in speech.

In the sentence, the four **key words** (*sold, car, gone, Delhi*) are **stressed**. The other words are unstressed. This stress and unstress patterns create the **rhythm** of the English language. The rhythm changes the speed at which we speak (and listen to) the language. The time between each stressed syllable is more or less the same in English.

The words that are stressed or unstressed in utterances are determined in the following ways:

i. Words important for meaning are stressed

We saw this in the sentence 'I sold my house and have gone to Delhi'. Let's see some more utterances in which the words important for meaning have been highlighted. One can get meaning by saying or listening to those words.

A: What **time** is it?

B: It's **six** o'clock.

A: Are you **ready** for the **film**?

B: **Not yet.** I'll take some **more time.**

Do you see that the highlighted words will be stressed and those not in bold will remain unstressed.

ii. Content words are stressed and structure words remain unstressed.

In utterances, nouns, main verbs, adjectives and adverbs are stressed because they carry meaning independently. They are called 'content words'. Pronouns (*I, you, they*), conjunctions (*and, but, so*), prepositions (*in, on, at*), auxiliary verbs (*do, be-forms, modals, have*) and articles (*a/an, the*) are structure creating words, and are not essential for meaning. Therefore, they are normally unstressed.

Read the conversation above to check this point.

iii. Words used for contradictions and citation are stressed.

Utterance stress is used for contradicting or stating a different idea. See the following conversations:

Conversation 1

A: I heard you have seven **sisters!**

B: Seven sisters? Are you crazy? I have seven **cousins!** (contradiction)

Conversation 2

A: Where's your book? It's not on the table.

B: I didn't say it's **on** the table. I said it's **under** the table. (contradiction)

Conversation 3

Teacher: Fill in the blanks using **a, an** or **the.** (citation)

Ss: All right, Sir.

Task S1. ?

- **Now, listen to the conversations for utterance stress.**

Conversation 1

A: I heard you have seven **sisters!**

B: Seven sisters? Are you crazy? I have seven **cousins!** (contradiction)

Conversation 2

A: Where's your book? It's not on the table.

B: I didn't say it's **on** the table. I said it's **under** the table. (contradiction)

Conversation 3

Teacher: Fill in the blanks using **a, an** or **the.** (citation)

Ss: All right, Sir.

- **Listen again, and produce with proper stress and intonation.**

iv. New information

In utterances, words that carry new information are always stressed. Check in the conversation below:

A: Where are you **from**?

B: I'm from **Koraput**.

A: How **far** is it from here?

B: A **night's journey**.

Task S1.

- In the utterances below, underline the words that would be stressed.
- State the reason for each choice of yours.

Advisor: Now, Ajit, how can I help you?

Student: Well, I'm thinking about transferring to a different college, but I'm not sure ... I was hoping you could help me make a decision.

A: I'll try. Where are you thinking of transferring to? And why do you want to leave Jivan University?

S: Um...I'm thinking of going to Central University, because it's in my hometown. I've been kind of homesick here this year, and I haven't made many friends...I just feel so lonely. So, I thought that, maybe, it'd be better to be closer to my parents and friends.

A: I see. And would you keep the same major if you transferred? What is it? Business Administration?

S: Yeah, I would. The credits I've earned here will transfer to Central. I've already checked.

- Now, role-play the conversation with a friend. Make sure that you produce the stressed syllables with emphasis and glide over the unstressed syllables.

Utterance stress and contracted forms of words

Words that are unstressed in an utterance are produced quickly in a contracted or weak manner. Generally, the structure words are the ones that become contracted in conversation. These contracted or weak forms are produced without any emphasis. Many of the sounds in the unstressed forms are lost and not pronounced.

Examples:

Spelling

Pronunciation of weak forms with loss of sounds

are	ə (as in 'we are'= wiə)
will	l (as in 'I will'= ail)
would sound]	d (as in 'he would= hi:d) [the : indicates a long vowel
and	nd/n (as in 'bread and butter'= bredn bʌtə)

The unstressed weak forms and the stressed words/syllables together create the typical natural rhythm of spoken English. You have to listen a lot to standard English conversation/speech to capture how the two types are pronounced, and how the rhythm is created.

Most second language speakers of English do not sound natural as their production of stressed words/syllables and unstressed words/syllables are not properly pronounced. We tend to say each word in English with more or less equal stress. This is not how English is spoken.

Task S1.v

See these examples where the contracted parts have been underlined. Listen to the utterances carefully for the contracted forms. You'll learn later about the pronunciation symbols that follow. (**recording to be done of the following**)

<i>Writing</i>	<i>Speaking</i>	<i>[standard pronunciation]</i>
I am a boy.	I'm a boy	/ <u>aəm</u> ə bɔi/
We will be home.	We'll be home	/ <u>wi:l</u> <u>bi</u> həʊm/
I have a gift for you.	I've a gift f you	/ <u>aivə</u> gift <u>fjə</u> /
The mango is ripe.	The mango's ripe	/ <u>ðə</u> mæŋgəʊz raɪp/
All of us are present.	All ov us er present	/ ɔ:l <u>əvəsə</u> preznt/

Weak forms

Structure words which are normally pronounced in their weak forms

1. determiners: a/an, the, some, his, her
2. pronouns: he, him, his, her, us, them, there
3. conjunctions and, as, but, than, that
4. prepositions at, in, on, for, from, of, to
5. 'be' forms am, is, are, was, were
6. auxiliaries have, has, had, do, does
7. modals shall, should, will, would, can, could, must

S1b. Pronunciation practice: Breaking larger utterances into meaning chunks

When we speak, we can't continue without taking small breaks or pauses. Pauses are extremely important in speaking from two perspectives: the speaker's and the listener's. As speakers, we pause in order to breathe, else. We'll seriously damage ourselves. For listeners, pauses in what they listen to help them process the information in order to understand properly. If you listen to someone who doesn't break at all, after a point, your mind will not capture what the speaker speaks, you can't understand what is said.

Where do we pause when we speak? We pause at points where the meaning is not broken. For example, we take longer pause at the end of each sentence/utterance. A short pause is marked /, and a longer one is marked //.

Task S1.5

- i. Listen to this story. How much of it do you understand? State why.
- ii. Listen to the story again. How much do you understand this time? State why.
- iii. Listen for a third time. Why do you understand the story better now?

Task S1.6

It's your turn to read aloud texts with appropriate pause and stress.

You'll have to use a pronouncing dictionary to find out how words are stressed.

- The passage below has been marked for stress and pause in the first two sentences. You mark the rest of the passage for stress and pause.
- Then, read to yourself first producing stress and pause at the right places.
- Read the passage aloud to a friend/teacher. Remember to use stress and pause at the right places.

A 'farmer had some 'puppies/ he 'wanted to 'sell.// He 'wrote an 'advertisement to 'sell 'four 'pups.// A 'little 'boy came 'by/ and 'said,/ "I 'want to 'buy one of your 'puppies."// "Well, these puppies cost a good deal of money," said the farmer.

The boy pulled out a handful of change from his pocket. "I've got twelve rupees. Is that enough to take a look?" he asked.

"Sure," said the farmer. And with that he let out a whistle. Out from the doghouse ran the mother followed by four little balls of fur. The little boy's eyes danced with delight. As the

dogs made their way to the fence, the little boy noticed another little ball appearing from the doghouse. This one was noticeably smaller. Then in a somewhat awkward manner, the little pup began hobbling toward the others, doing its best to catch up....

"I want that one," the little boy said, pointing to the last one.

The farmer said, "Son, you don't want that puppy. He will never be able to run and play with you like these others would."

The little boy stepped back from the fence, and began rolling up one leg of his trousers. He revealed a steel brace running down both sides of his leg attaching itself to a specially made shoe. Looking back at the farmer, he said, "You see sir, I don't run too well myself, and he will need someone who understands." With tears in his eyes, the farmer reached down and picked up the little pup.

"How much?" asked the little boy.

"No charge," answered the farmer, "There's no charge for love."

Task 2.7

- Listen to the same passage for stress and pause.
- Also, notice how the unstressed words and syllables are produced.

A farmer had some puppies he wanted to sell. He wrote an advertisement to sell four pups. A little boy came by and said, "I want to buy one of your puppies."

"Well, these puppies cost a good deal of money," said the farmer.

The boy pulled out a handful of change from his pocket. "I've got twelve rupees. Is that enough to take a look?" he asked.

"Sure," said the farmer. And with that he let out a whistle. Out from the doghouse ran the mother followed by four little balls of fur. The little boy's eyes danced with delight. As the dogs made their way to the fence, the little boy noticed another little ball appearing from the doghouse. This one was noticeably smaller. Then in a somewhat awkward manner, the little pup began hobbling toward the others, doing its best to catch up....

"I want that one," the little boy said, pointing to the last one.

The farmer said, "Son, you don't want that puppy. He will never be able to run and play with you like these others would."

The little boy stepped back from the fence, and began rolling up one leg of his trousers. He revealed a steel brace running down both sides of his leg attaching itself to a specially made shoe. Looking back at the farmer, he said, "You see sir, I don't run too well myself, and he will need someone who understands." With tears in his eyes, the farmer reached down and picked up the little pup.

"How much?" asked the little boy.

"No charge," answered the farmer, "There's no charge for love."

Utterance stress is what gives English its **rhythm** or 'beat'. You remember that word stress is emphasis on **one syllable** within a **word**. Utterance stress is emphasis on **certain**

words within an utterance. Other words go unstressed and are glossed over in pronunciation.

S2biii. Pronunciation practice: Speech rhythms

Every language displays a natural rhythm when it is spoken.

Task S2b.

Listen to these recordings.

- According to your MT (Odia/Hindi/Bangla), state which of the two recordings sound natural in each language.
- Say which one is better for understanding and communication in your MT.

(2 recordings for each: Odia/Hindi/Bangla; one with natural rhythm & one with unnatural rhythm)

It is the same in English when we think about speaking naturally. A natural rhythm in English is understood better and is widely accepted in communication.

The problem with most Indian speakers of English is our speech sounds like our mother tongue since we use the MT stress and intonation patterns in our pronunciation that produce an extremely unnatural English.

Task S2b.

- Listen to these utterances for their stress and rhythm.
- Then, produce each utterance by beating rhythm.

Basic rhythm patterns

i. da DA

(He **slept**. She **cooks**. It **sings**. They **ran**. It **flies**. I **ate**.)

ii. da da DA

(Let me **go**. Come **again**. He is **hurt**. On we **go**. I will **jump**.)

iii. da DA da

(He **likes** me. We **went** there. They **searched** that. I **heard** it. We **saw** you.)

iv. DA da da

(**Go** for it. **Stay** a while.)

v. da da DA da

(We didn't **like** that. Do you **want** more? She was **sad** then. Where's the **book**, Raj? They aren't **home** now.)

vi. da da da DA

(We need a **change**. This dress is **good**. What do you **want**? What a nice **scene**! I speak the **truth**. You are my friend.)

vii. da da da DA da

(I shouldn't have **gone** there. He may not **find** it. Maybe I would **buy** that.)

viii. da da DA da da

(You are **not** in it. We can **jump** from there.)

ix. Varied rhythms

When are you **coming** to **dinner**? We can **wait** till **nine**.

I have **never liked** the **colour green**. I **prefer blue**.

Motorcycles can be **fun** to **drive**. They can be **dangerous** if you are **careless**.
Sumi **got** a **job** in **Infosys**. She'll be **posted** in **Pune**.
Not everyone **likes** **chocolate** **ice-cream**. I **love** that.
Diwali is my **favourite** **holiday**. I **love** the **crackers**.

Task S2f.iii

- i. **Listen first to the 'nonsense words' which show the rhythm of the sentences. Then, speak the sentences aloud with proper rhythm. The mark ` above a syllable is the stress mark. It indicates that the syllable under it is stressed.**

DA di di DA di di DA

`Ron is in 'front of the `room.

`Mom is a`way for the `night.

`Nice is a `town by the `sea.

- ii. **Find the right matches between the rhythm and the utterance.**

di DA di

i. Try to read.

di DA di di

ii. You promised to call.

di DA di DA

iii. I'd like to rest.

di DA di di DA

iv. It's stolen.

DA di DA

v. I stepped on it.

- iii. **Listen to the rhymes and repeat by beating rhythm.**

a. Hickory dickory duck
 The mouse ran up the clock.
 The clock struck one.
 The mouse ran down.
 Hickory dickory duck

- b. Simple Simon met a pieman going to the fair
 Said Simple Simon to the pieman, "Let me taste your ware."
 Said the pieman to Simple Simon, "Show me first your penny."
 Said Simple Simon to the pieman, "Indeed, I don't have any."

- c. Once I saw a little bird com hop, hop, hop.
 So I cried, 'Little bird, will you stop, stop, stop?'
 I was going to the window
 to say, "How do you do?"
 But he shook his little tail,

and far away he flew.

Intonation patterns and their use

When we speak, we don't speak in monotones. The pitch of our voice varies depending on *how* we want to say something. The meaning of what we say depends more on *how* we say something rather than what words or expressions we use.

In this section, we'll learn to listen and understand meaning by focusing on intonation and stress. We'll also learn how to produce English intonation appropriately to sound natural. We'll learn three intonation patterns, the most used ones, out of a variety of patterns. These are: the falling intonation, the rising intonation and the fall-rise intonation.

Notice how meaning is expressed in these examples by using intonation:

Situation 1

(a girl who is very angry with her friend)

Friend: Would you like some coffee?

Girl: I hate coffee! (She actually wants to express her anger with her friend.)

Situation 2

(the same girl is happy with her friend)

Friend: Would you like some coffee?

Girl: I love coffee! (She actually wants to express her happiness.)

In the two situations, the girl uses the expressions related to coffee but her meaning is not to talk about coffee at all. If you notice carefully, what you say (your words) and what you mean do not always match. Now think how the girl would have said the utterances in the two different situations above. She would have two very different ways; in other words, two different intonation patterns. This is what intonation does to our speaking. We can use words or expressions to mean differently from the words/expressions used. This is achieved by using different tones of speaking.

Intonation is how the voice rises and falls in speech. The three main patterns of intonation in English are: falling intonation, rising intonation and fall-rise intonation.

Falling intonation

In English, falling intonation is associated with completeness. Falling intonation is used for asking and giving information in normal, quiet, unemphatic style. At the same time, falling intonation conveys certain emotions, such as completion, finality, and confidence. Falling intonation sounds more categorical and convincing than rising intonation.

The falling tone is realised on the *last important content word*. It can occur only on a stressed syllable.

We use a falling tone

- i. generally when we are at the end of our utterance in statements, eg. *I went to the university ↘yesterday.*
- ii. when asking wh-questions, eg. *Where have you ↘been? /Where have you been for so ↘long? / How much ↘is it?/ Have you a con↘formed ticket?*
- iii. when giving a command, eg. *↘Stop the noise./ Sit ↘down.*
- iv. in exclamatory sentences, eg. *What a wonderful ↘book! I ↘love full moon nights!*
- v. in tags when used for confirmation, eg. *You live in Puri, ↘don't you?*
- vi. in the last item in listing or counting, eg. *...chairs, tables, benches and ↘cupboards.*

Activity

Listen to the following utterances. Notice carefully how falling tone is realised in each.

- i. I went to the university ↘yesterday. I met my professor there. I asked her about the exam dates.
- ii. Where have you ↘been? /Where have you been for so ↘long?
- iii. Have you a con↘formed ticket? You can't travel with↘out one.
- iv. ↘Stop the noise. Sit ↘down. ↘Read the book.
- v. *What a wonderful ↘book! I'll finish reading it in ↘one day.*
- vi. *I ↘love full moon nights! How bright and dazzling everything ↘looks!*
- vii. *You live in Puri, ↘don't you?*
- viii. *We have met before, ↘haven't we?*
- ix. *This classroom needs chairs, tables, benches and ↘cupboards.*
- x. *Tr (taking the roll): One, two, three....sixteen, seventeen... ↘twenty-eight.*

Listen again and produce each utterance with proper stress and intonation.

Activity

- Listen to the following utterances for stress and intonation. After listening to each utterance, say them with proper stress and intonation.
 - Where do you ↘live?
We live in ↘Dhenkanal.
 - How old is your ↘friend?
She is ↘twenty years old.
 - ↘Walk for mile. ↘Don't be lazy.
 - He didn't have a ↘car. He ↘bought one. What a ↘beauty it is!
 - I don't ↘want to call her. She's ↘busy!
 - We have plans to throw a ↘party, ↘haven't we?
 - I think we are completely ↘lost.
 - OK, here's the maga↘zine you wanted.
 - Where's the nearest ↘post-office?
 - What time does the film ↘finish?
- Notice that in the above utterances, the intonation is not initiated on the last content word but on the *most important content word*.
- Read the following conversation. Mark the falling intonation on the *last important content word*. Find out which is new and the most required information in each utterance to note the last important content word.

Conversation 1

- A: How many people are there in your family?
B: There are five people in my family.
A: Who are they?
B: They are my mother, my father, my brother, me and my dearest grandma.

Conversation 2

- A: How old in your grandma?
B: Oh, she's very young. Only sixty seven...
A: I see! She does all her work by herself, doesn't she?
B: Yes, she does! Also, she cooks good dishes for me, keeps the house clean and looks after the garden.

Conversation 3

- Customer: Waiter! Can I get a menu please?
Waiter: Here you are, Sir!
Customer: Thank you! What kind of soup is that?
Waiter: It is tomato soup with lemon and butter.
Customer: I'll have the tomato soup, a veg salad and a cheese toast.
Waiter: Thank you, Sir!
Customer: What's your special menu for lunch tomorrow?
Waiter: Veg pilaf with masala fish!
Customer: That sounds delicious! I'll come back tomorrow again.

- Practice the conversations with a friend. Produce with proper stress and intonation.

Rising intonation

In English, rising intonation is associated with non-finality, incompleteness, question, surprise, doubt, hesitation, interest, request and suggestion, politeness, and even insecurity.

We use a rising tone

- i. to ask yes-no answer questions, eg. Do you go there ↗often?/ Are you ready to ↗start?
- ii. in introductory phrases/clauses, eg. If you're ↗home, please keep my ↘letters./ When I was walking in the ↗park, I saw some interesting ↘birds.
- iii. in alternative questions, eg. Does he speak ↗English or ↘German?
- iv. in making requests, eg. Pass the ↗salt please.
- v. to express doubts, eg. I'm not ↗sure./ I don't ↗think I can ↗do this.
- vi. in enumerating, eg. ↗One, ↗two, ↗three, ↗four, ↘five.
- vii. in tags for confirmation or seeking information, eg. It's a beautiful town, ↗isn't it? (The speaker thinks that the town is beautiful but not sure so asks for opinion and confirmation.)

(Notice the use of falling tone as well in the utterances.)

Activity

- **Listen two times to the following utterances for rising tone. Then, produce the utterances with rising tone.**

Did you see her in the ↗library?

Can you help me with the as↗signment?

In three ↗hours, I'll be ↘home.

How you ↗do it is ↘your problem.

Do you like ↗folk music or ↘pop music?

Will you ↗come with me or ↘stay home?

↗One, ↗two, ↗three, ↗four, ↘five.

I like ↗sunshine, ↗rain, ↗snow and ↘moonlight.

This dress ↘fits you, ↗doesn't it?

We can't ↘catch the train, ↗can we?

Sit ↗down.

Please call your friend ↗in.

I hear the Health Centre is ex↘panding. So, is he the new ↗doctor?

Are you ↗thirsty? Would you like a ↗drink?

- Listen again for both rising and falling tones in the above utterances. Produce the utterances with proper intonation.
- Notice that in the above utterances, the intonation is not initiated on the last content word but on the *most important content word*.
- Read the following conversation. Mark the falling intonation on the *last important content word*. Find out which is new and the most required information in each utterance to note the last important content word.

Conversation 1

A: Tell us something about yourself.

B: I'm Shraddha. I did BCA and MBA from Udan University. My interests are programming, hardware and customer services.

A: That sounds good. Tell us more about programming.

B: I've experience with Java and C++. I can build a user interface that handles end user input, reads data from databases, and writes data to files and databases. I've created programmes for IT companies like TLS and DataVision.

Conversation 2

A: Why do you think you are suitable for this job?

B: I have the essential qualifications required for the job. I did BBA and MBA with HR and Marketing as my focus. But more than that, it is my experience with customer care. During BBA, I did a three-month internship with CF International. The company deals with electronic goods. So, there is a lot of business with retailers. I worked in the marketing sector and dealt with customers.

Conversation 3

A: How about your MBA course?

B: During my MBA course, I interned with Suffal General Trading. My assignment was a desk job. I handled customer complaints and requirements. I saw to it that customer requirements were met at the earliest. I also did not keep complaints pending.

- Practice the conversations with a friend. Produce with proper stress and intonation.

Change of standard patterns

Mani wants to quit her ↘job. (giving information)

Mani wants to quit her ↗job. (expressing surprise/ asking an informal question)

Where are you ↘from? (standard intonation when asking for information)

Where are you ↗from? (sounds more interested, more polite)

Ex↗cuse me, can you explain the point again? (asking to repeat what was said)

Ex↘cuse me, I'm sorry for the delay. (apologizing or attracting attention)

Sit ↘down. (order/ command)

Sit ↗down. (request)

Have you washed the ↘clothes? (The answer "yes" is expected.)

Have you washed the ↗clothes? (Standard intonation when asking for information.)

Can I speak to the ↗manager, please? (Standard informal request.)

Can I speak to the ↘manager, please? (Sounds like a command; the answer "yes" is expected.)

Question: Ex↗cuse me, could you tell me where the university ↗library is? (seeking information)

Answer: Across the ↗street. (Meaning: Do you see it?)

Q: How long did you stay in ↗Bhubaneswar?

A: I stayed there about a ↗week. (Meaning: I'm ready to continue this conversation.)

Activity

Listen to stress and intonation in the utterances below. Practice production of each utterance.

Mani wants to quit her ↘job. (giving information)

Mani wants to quit her ↗job. (expressing surprise/ asking an informal question)

Where are you ↘FROM? (standard intonation when asking for information)

Where are you ↗from? (sounds more interested, more polite)

Ex↗cuse me, can you explain the point again? (asking to repeat what was said)

Ex↘cuse me, I'm sorry for the delay. (apologizing or attracting attention)

Sit ↘down. (order/ command)

Sit ↗down. (request)

Have you washed the ↘clothes? (The answer "yes" is expected.)

Have you washed the ↗clothes? (Standard intonation when asking for information.)

Can I speak to the ↗manager, please? (Standard informal request.)

Can I speak to the ↘manager, please? (Sounds like a command; the answer "yes" is expected.)

Question: Ex↗cuse me, could you tell me where the university ↗library is? (seeking information)

Answer: Across the ↗street. (Meaning: Do you see it?)

Q: How long did you stay in ↗Bhubaneswar?

A: I stayed there about a ↗week.

Fall-rise intonation

This is a combination tone where both the fall and the rise are used. In this intonation pattern, the pitch of the voice first falls and then rises. We use fall-rise intonation at the end of statements when we want to say that we are not sure, or when we may have more to add.

The fall-rise expresses nonfinality, signals continuation of the utterance, and may express polite warning, suggestion, correction and contrast. We use fall-rise intonation with questions, especially when we request information or invite somebody to do or to have something.

In a fall-rise, the voice **falls down and goes up within one word, or inside a short phrase.**

Activity

- **Listen to the following for the production of fall-rise.**
- **Notice where the fall-rise is produced.**

I ↘don't support any tennis player at the ↘mo ↗ment (fall-rise in a word). (meaning: but I may change my mind in future).

It ↘didn't rain as expected in the ↘first ↗week (fall-rise in a phrase). (meaning: but things improved after that).

If you don't ↘hurry ↗up, we'll miss the train. (meaning: polite warning)

He ↘↗llo! What a sur↘↗prise! (meaning: expression of extreme surprise)

Is this your ↘room↗mate? (meaning: polite question)

Would you like another ↘cof↗fee? (meaning: requesting)

↘What? You lost my ↘↗ notes? (meaning: surprise and anger)

- **Listen to the utterances again. After each utterance, repeat saying with proper intonation.**

Unit 2

Oral Communication-II

- a. Using conversation starters: introducing oneself; introducing others; small talk: about family, friends, hobbies, profession, studies etc
- b. Asking and responding to questions politely; seeking and giving information; seeking clarification ; offering and responding to offers; expressing thanks and gratitude
- c. Describing graphs, tables, and charts
- d. Describing machines and their functions, e.g. computers and hardware; describing processes, eg. how to download apps in mobile handsets

S2a. Using conversation starters

When we meet people, we greet them and make a conversation. In English, conversations are started in various ways depending on who we are talking to. Conversations can occur in three different situations: a very formal, semi-formal and informal. That is why the conversation starters are different for all these situations .

S2a. Introducing oneself and introducing others

When we learn the pronunciation facts of another language, here, English, it is not just to remember those facts as rules but to **use** them in everyday speaking. In this section, we'll have practice in using English for some major functions, such as, greeting people, asking and answering questions in English, talking about ourselves, our family, studies, friends and career, making requests and inquiries appropriately, so on.

While talking in English, two things are very important: using proper English stress, and using meaningful intonation.

a. Greeting; introducing yourself/others

Greeting means welcoming someone with particular words and/or a particular action. When meeting people formally for the first time, we greet by shaking hands and saying:

- *How do you do?*
- *Pleased to meet you.*

How do you do? isn't really a question; it just means *Hello*. We respond to this by saying:

How do you do?

Hi/Hello are not used in formal situations.

Here are some expressions you can use to greet people and respond to their greeting.

Greeting	Response to greeting
<ul style="list-style-type: none"> • Hi/ Hello • Good morning/ Good afternoon/ Good evening • How are you? • How are you doing? • How do you do? 	<ul style="list-style-type: none"> • Hi/ Hello • Good morning/Good afternoon/Good evening. • I'm fine thank you./Okay! Thank you (thanks)/Can't complain/ Not bad. • How about you?/And you? • How do you do?

Some expressions are used to say goodbye. These expressions depend on situations and the people involved, their social status and our personal relationship with them.

Saying goodbye informally

- All right, everyone, it's time to head off.
- Anyway, guys I'm going to make a move.
- Ok, everyone, it's time to leave you.
- See you later / tomorrow / soon.
- Talk to you later!
- If you have to leave before others, and have to say goodbye in a hurry
- I'm so sorry, I've got to rush off / run / hurry!
- I'm afraid I'm going to have to rush off / to hurry!

Saying goodbye politely after meeting someone

- Nice to see you.
- It's been lovely to see you.
- It was great to see you.
- Good to see you.
- Have a lovely / nice evening.
- Have a good day.

Saying goodbye to your hosts

- Thanks very much for dinner/ lunch. It was lovely!

Introducing yourself and others

We introduce ourselves and others by different expressions. Some are informal; some semi-formal; and some formal. When we meet strangers, we introduce ourselves. Sometimes, we also introduce others.

Notice the expressions below:

Introducing yourself	Introducing others
<ul style="list-style-type: none"> • My name is ... • I'm • Nice to meet you; I'm ... • Pleased to meet you; I'm ... • Let me introduce myself; I'm ... • I'd like to introduce myself; I'm ... <p>Dialogue practice</p> <p>i. (a new recruit introducing himself to his colleagues) Ali: Hello! I'm Issa Ali. I joined this company today in the marketing division.</p> <p>ii. (a new recruit meeting her boss for the first time) Ali: Good morning, madam. My name is Issa Ali. I joined the marketing division today. Boss: Good morning, Mr Ali. I'm Nimisha Jackaria. I'd like you to meet Ms Sudha Bhaskaran, Senior marketing Executive. She'll tell you your duties and responsibilities. Ali: Thank you, ma'm.</p> <p>iii. (in a party) Seema: Hi, Sri! Good to see you after such a long time. Sri: Hello, Seema. Wonderful to meet you! Seema: Meet my friend, Dhara. She works in the same company as I do. Dhara, this is Seema, my friend from school. She teaches mathematics in a college. Dhara: Hello, Sri, how are you? So pleased to meet you...</p>	<ul style="list-style-type: none"> • Leila, this is Mrs Sharma. Mrs Sharma, this is Leila. • Mrs Sharma, please meet Nirmal. • Mrs Sharma, have you met Ms Misra? • I'd like you to meet Shalini. • I'd like to introduce you to Mr Patidan.

S2a. Using 'small talk': about family, friends, hobbies, profession, studies etc

Small talk refers to informal conversation among colleagues, business associates, friends and others. Even while starting an interview, most interviewers try to put the interviewees at ease by initiating an informal conversation asking interviewees to talk about themselves. We need to use small talk in all kinds of social occasions, such as weddings, meetings, get-togethers and similar events. Small talk creates a positive and friendly atmosphere while

helping strangers to know each other and also helping to form a better relationship with the people we already know. In such informal conversations, we talk about our studies, job, career goals, hobbies, family, friends and such other topics of common interest.

Such a friendly, social interaction can boost our ability to solve problems since some social interactions stimulate us to try to read others' minds and take their perspectives and points of view on things. This is another reason why interviewers use small talk at the beginning of interviews.

A few points are to be noted when in such conversation.

First of all, a positive attitude towards ourselves and others is appreciated by all in such conversation.

Secondly, humour increases the value of a conversation. Satire is looked down upon in quality conversation.

We need to show enough interest in getting to know others' interests, goals and hobbies rather than talking too much about our interests etc.

It is good manners never to ask personal questions regarding someone's age, salary, wife/husband/children, and so on. Positive small talk revolves around topics of general interest, such as, what someone likes about one's studies or career; if someone is interested in travel/music/reading etc.

Because it is informal, it does not mean that you can be inattentive during such conversations. Paying attention shows that you are genuinely interested in the other person. Others in the conversation would, therefore, value you as a positive human being.

Maintaining a good bond with family, getting a job, working with colleagues, winning new friends/clients, entertaining existing ones: all of these require quality small talk.

More on talking about family, friends, education, career, and hobbies

In informal situations, we engage with people by talking about family, friends, education, career, and hobbies.

The following are some general information about our family we share with others:

- How important your family is to you
- How important you are to your family
- How much you prefer spending time with your family
- If you get on well with all of your family member
- Family get-togethers

Similar information is shared about friends.

The following are some information we talk about regarding our education and career:

- Your educational background; the institutions you studied in
- Your favourite subjects
- Your favourite teachers
- If you could do a course of your choice

- The kind of job you wanted to do when you were a child
- If you got a job of your present choice
- A typical day at your current job
- People you work with
- If you like your job
- If you are able to divide your time effectively between work and family

These are some general pieces of information we may share regarding our hobbies and interests.

- Description of your main hobbies/ interests
- How long you have had this hobby/s
- Why you like your hobby/s
- How you started
- Time you spend on your hobby

<p>Activity</p> <p>Now, use the discussion points to give your real answers.</p>
<p>Family and friends:</p> <ul style="list-style-type: none"> • How important your family/friends is/are to you • How important you are to your family/ friends • How much you prefer spending time with your family/ friends • If you get on well with all of your family member/ all your friends • Family get-togethers/ get-togethers with friends
<p>Education and career:</p> <ul style="list-style-type: none"> • Your educational background; the institutions you studied in • Your favourite subjects • Your favourite teachers • If you could do a course of your choice • The kind of job you wanted to do when you were a child • If you got a job of your present choice • A typical day at your current job • People you work with • If you like your job • If you are able to divide your time effectively between work and family
<p>Hobbies and interests:</p> <ul style="list-style-type: none"> • Description of your main hobbies/ interests • How long you have had this hobby/s • Why you like your hobby/s • How you started • Time you spend on your hobby/s

Activity

Talk to a friend about your i. family, ii. friends, iii. hobbies and interests, one at a time. While talking, remember to use stress and intonation as appropriate.

2b. Asking and responding to questions politely

Indirect questions are more polite than direct questions. In English, people normally use indirect questions much more than direct ones so that they don't sound rude. Instead of asking a stranger, 'What's your name?', people ask, 'May I know your name, please?'. As second language speakers, we have to learn asking questions in this way. Otherwise, we'll be considered impolite and rude.

Direct Question

We ask direct questions to friends, members of family, and colleagues, who are of our own level in the office. These are information questions, such as: *Where do you live? How did you spend your vacation? How long has she worked for this company?* and so on.

Direct questions go right to the question and include no extra language, such as: *I wonder* or *Can you tell me ...*

Indirect Question

Indirect questions begin with extra language to make the question more polite. These phrases include *I wonder, Can you tell me, Do you think ...*

Can you tell me where he plays tennis? (not: *Where does he play tennis?*)

I wonder if you know what time it is. (not: *What time is it?*)

Do you think she will be able to come next week? (not: *Will she be able to come...?*)

Excuse me, do you know when the next bus leaves? (not: *When does the next bus leave?*)

Direct questions can sound polite if you add 'Excuse me...' before asking the question. However, it is best to use indirect questions in formal and unfamiliar situations.

In indirect questions, modals are also used to start a question. Commonly used modals are:

- Will ...
- Would you ...: *Would you mind if I sat here?/ Would you let me use your laptop?*
- Can I/you ...: *Can I have more soup, please?/ Can you come a little later, please?*
- Could you ...: *Could you help me pick this up?/ Could you explain this to me?*
- May I...: *May I come in please?/ May I use the telephone?*

Notice that an indirect question begins with a phrase, eg. *I wonder, Do you think, Would you mind, etc.* The actual question is then placed as a positive statement. The question form is not used here.

Introductory phrase

positive statement

<i>I wonder if</i>	<i>you could help me with this problem.</i>
<i>Do you know</i>	<i>when the next train leaves?</i>
<i>Would you mind if</i>	<i>I opened the window?</i>
<i>Can you tell me if</i>	<i>she'll accept this invitation?</i>

Activity

Role-play the following questions with the answers with a partner. Use appropriate stress and intonation.

Question	Answer
• <i>Would you mind if I sat here?</i>	Not at all.
• <i>Would you let me use your laptop?</i>	<i>Sure/ Certainly/ I'm sorry, I'm using it now.</i>
• <i>Can I have some more soup, please?</i>	<i>Here you are.</i>
• <i>Can you come a little later, please?</i>	<i>Sure.</i>
• <i>Could you help me pick this up?</i>	<i>No problem.</i>
• <i>Could you explain this to me?</i>	<i>Sure...</i>
• <i>May I come in please?</i>	<i>Please come in.</i>
• <i>May I use the telephone?</i>	<i>Please do.</i>
• <i>I wonder if you could help me with this problem.</i>	<i>I'd love to.</i>
• <i>Do you know when the next train leaves?</i>	<i>It leaves at five.</i>
• <i>Would you mind if I opened the window?</i>	<i>Not at all.</i>
• <i>Can you tell me if she'll accept this invitation?</i>	<i>I'm not really sure/ I think she might</i>

2b. Seeking and giving information; seeking clarification

In seeking and giving information and seeking clarification, we use the polite question forms discussed in the previous section: Asking and responding to questions politely.

2b. offering and responding to offers

We make offers in to friends, members of family and even to strangers to be helpful and polite. People also offer help to us in time of need. In English, we offer help by using certain expressions, such as:

- Can I... ?
- Shall I... ?
- Would you like ... ?

- How about ...?

In making offers, such polite question forms are used:

Can Shall	I	help you? get you the medicine?
Would you like		a glass of water? to sit in this chair?
How about		another piece of fish? some more juice?

We make offers as well as accept or decline them when others offer help or something else. The following are some useful expressions to accept or decline offers politely.

Offering	Accepting	Declining
<ul style="list-style-type: none"> • Can I help you? • Shall I get you the medicine? • Shall I open the window for you? • Would you like a glass of water? • Would you like to sit in this chair? • Would you like another cup of coffee? • Would you like me to clean the whiteboard? • How about a juice? 	<ul style="list-style-type: none"> • That'd be so kind of you. • Yes, please. • Thank you very much. • I'd like it very much. • Thank you, I would. • That would be very nice. 	<ul style="list-style-type: none"> • No, thanks. • No, I really won't, thank you. • Thanks so much, but I think I can manage. • That's very kind of you, but I have to do this myself. • Thank you. I'm fine/I'm fine here. • Not for me thanks. • No, thanks. I'm not hungry. • Thank you, but I'm on a diet. • That's very kind. Unfortunately, I'd like to, but...

Task

- Match the expressions in the table above of offer with the expressions of acceptance and declining.
- Prepare 10 dialogues with offers, acceptance and declining.

Example dialogues:

Formal

- i. Person 1: Can I get you something to eat?
Person 2: Yes, that would be nice, Thank you. / Thank you, unfortunately, I'm on a diet. (declining)

- ii. Person 1: May I offer you some tea?
Person 2: Thank you. (accepting)/ Thank you so much but I'm fine. (declining)

Informal

- i. Person 1: Are you up for some dinner?
Person 2: Hey, thanks. What's on the menu? (accepting) / Sorry, just had a snack. Sorry, not hungry now. (declining)
- ii. Person 1: What about something to drink?
Person 2: Sure, do you have any coffee? (accepting)/ Not now really. Maybe later. Thanks. (declining)

- **Role-play the dialogues with a partner. Try to produce the dialogues in a natural English speaking manner.**

2b. Expressing thanks and gratitude; responding to thanks

We say thanks to express our gratitude to someone for something that they have done for us. In English, several expressions are used to show gratitude to people.

Here are different ways to say *thank you* and to show our appreciation for something done for us. These are informal, semi-formal and formal depending on *who* has done what for us.

- Thanks.
- Thank you.
- Sincere thanks.
- Thanks for being so thoughtful.
- How can I ever thank you enough for all you've done?
- Thank you for being there for me.
- You've been very helpful.
- That was very kind of you.
- What you've done means a lot to me.
- If anyone deserves thanks, it's you.
- I thank you from the bottom of my heart.
- I appreciate very much what you've done for me.
- I am indebted to you.
- I am grateful.

- You have been extremely supportive through this difficult time.
- I want to thank you for all the support and concern.

Responding to thanks

We use different expressions or phrases to respond to thanks and show that we are happy to help. Being polite in our response depends on how we say these expressions. The sincerity of our response is conveyed very much more in the tone of our voice, our positive body language and facial expression.

Expressions to accept thanks

- No problem
- Not at all
- Anytime
- You're welcome.
- Please don't mention.
- (it's) my pleasure.
- It's nothing./ It's no bother./It's ok.
- It's/That's all right
- Think nothing of it.
- I'm glad/happy if I could help.

Task 2

Match the expressions of gratitude with their responses. One response can be used for more than one expression of gratitude.

Expressions of gratitude	Responses
<ul style="list-style-type: none"> • Thanks. • Thank you. • Sincere thanks. • Thanks for being so thoughtful. • How can I ever thank you enough for all you've done? • Thank you for being there for me. • You've been very helpful. • That was very kind of you. • What you've done means a lot to me. • If anyone deserves thanks, it's you. • I thank you from the bottom of my 	<ul style="list-style-type: none"> • No problem • Not at all • Anytime • You're welcome. • Please don't mention. • (it's) my pleasure. • It's nothing./ It's no bother./It's ok. • It's/That's all right • Think nothing of it. • I'm glad/happy if I could help.

heart.

- I appreciate very much what you've done for me.
- I am indebted to you.
- I am grateful.
- You have been extremely supportive through this difficult time.
- I want to thank you for all the support and concern.

- **Role-play the expressions of gratitude and the responses with a friend. Use proper intonation, stress and positive body language.**

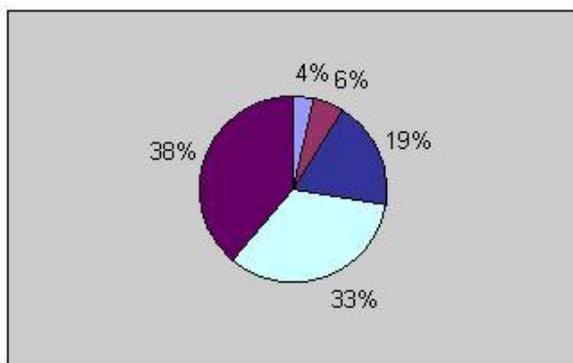
2c. Describing graphs and charts

21st century is the century of data and information. We gather, collate, analyse and present information in many ways. One of the most useful ways of presenting information is by using graphs and charts. Graphs or charts help people understand data quickly. We can use them to describe the present situation or condition, make a comparison with the situation in the past or show a trend.

In this section, we'll learn the expressions that are used in describing graphs and charts, and how we present the data.

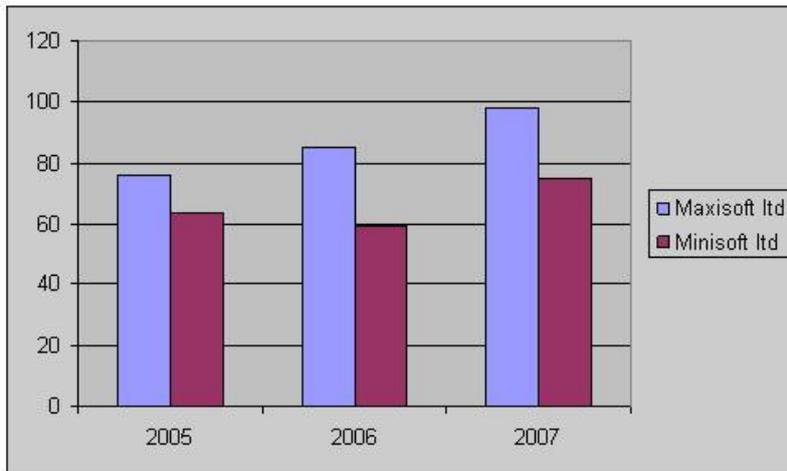
Types of chart/ graph

i. *Pie chart*



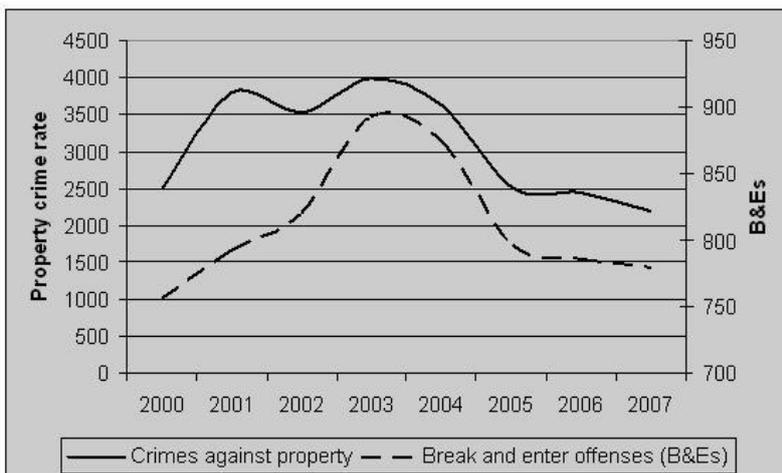
A pie chart is used to show percentages of occurrence.

ii. *Bar graph*



A bar chart is used to compare different sets of information.

iii. *Line graph*



A line graph is most useful for showing trends. A trend is a general tendency or direction, eg. an upward/downward trend.

Expressions to describe a chart or graph:

- The pie chart is about ...
- The bar chart deals with ...
- The line graph (clearly) shows ...
- The slices of the pie chart compare the ...
- The chart is divided into ... parts.
- It highlights ...
- ... has the largest (number of) ...

- ... has the second largest (number of) ...
- ... is as big as ...
- ... is twice as big as ...
- ... is bigger than ...
- more than ... per cent ...
- only one third ...
- less than half ...
- The number ... increases/goes up/grows by ...
- The number ... decreases/goes down/sinks by ...
- The number ... does not change/remains stable
- I was really surprised/shocked by the ...
- So we can say ...

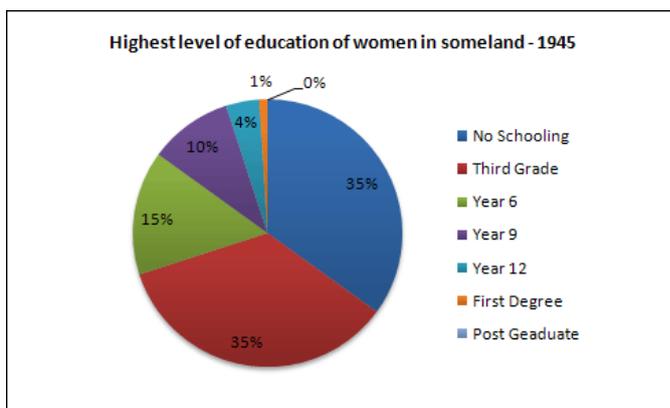
Structure of description

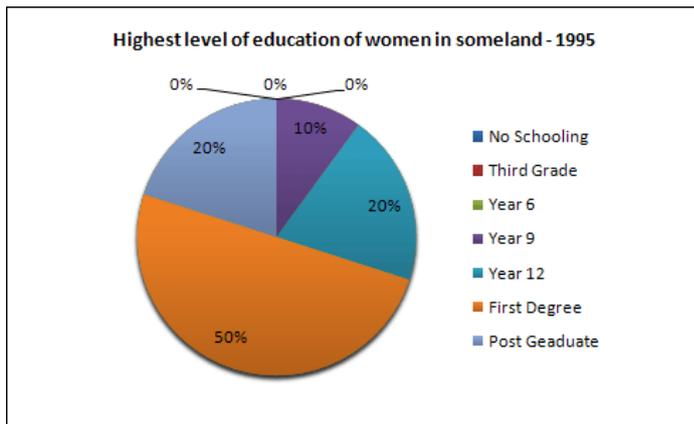
A chart or a graph is described using this structure: description, interpretation and conclusion. The first section, description, simply describes what information/data are given in the chart or graph. In other words, here we transfer the visual data into words. In the second section, interpretation of the given data is done. The third section included our observation or opinion based on your interpretation/analysis of the data.

In all the sections, we have to use the standard expressions to discuss the chart/graph.

Example

Discuss the data in the graphs below.





The two charts compare the highest level of education achieved by women in Homeland across two years, 1945 and 1995. The gap between these years is 50 years. It can be clearly seen that women received a much higher level of education in Homeland in 1995 than they did in 1945.

In 1945, only 30% of women completed their secondary education. Only 1% went on to a first degree. No women had completed post-graduate studies. This situation had changed radically by 1995. In 1995, 90% of women had completed secondary education. Out of those, half had graduated from an initial degree and 20% had gone on to postgraduate studies. At the other end of the scale, we can see that by 1995 all girls were completing lower secondary, although 10% ended their schooling at this point. This is in stark contrast with 1945. In 1945, only 30% of girls completed primary school, 35% had no schooling at all and only 35% completed the third grade.

In conclusion, we can see that in the 50 years from 1945 to 1995 there have been huge positive developments to the education levels of women in Homeland.

Task

- **Read the report above. Then, present the report to your class by referring to the two charts.**
- **Prepare three reports for the three charts and graphs above: the pie chart, the bar graph and the line graph.**
- **Present your report to the class.**

2d. Describing machines and their functions

In the present times, we have to use a lot of equipment and machinery where we study and at workplaces. We need to learn how to describe some of the most used equipment and their function. One of them is computer.

Task

See how the structure and functions of a computer are described:

A computer is a programmable machine. Modern computers are electronic and digital. The two principal characteristics of a computer are: i. It responds to a specific set of well-defined instructions, and ii. it can carry out a pre-recorded list of instructions. These instructions are called programs.

The actual machinery: wires, transistors, and circuits, is called *hardware*. The programs and data are called *software*.

While the functions and applications of a computer are almost endless, there are four primary functions related to data: i. entering data, ii. manipulating data, iii. viewing processed data, and iv. storing data for future use. A computer is designed to transform raw data into information. It operates under the control of instructions stored in its own memory unit. All the applications of a computer derive from this basic starting point.

- **Describe a grinder (kitchen equipment); a smart-phone; a two-wheeler.**

2d. Describing processes

Describing a process involves talking about how something happens, takes place or is made. The description includes directions or instructions in a step-by-step manner. We give a series of instructions to make or produce something using some common and simple language to sound fluent and natural.

Task

- **Read this sample description of obtaining a Demand Draft from a bank.**
- **Then, describe the process to your class.**

Go to a bank and get a DD form. Fill the form carefully, which requires the name of the person to whom it has to be sent, the amount of money to be sent, the name of the bank and the place. Write the name of the person who makes the remittance or payment. Hand over the application together with either a cheque or cash. The amount should include the DD commission. Then the clerk would issue the Demand Draft.

Getting a driving licence

Getting admission into a college

Unit 3

Oral Communication III

- a. Making requests, and responding to requests; asking for and giving direction; apologizing
- b. Suggesting; Agreeing, partially agreeing and disagreeing
- c. Making business appointments
- d. Telephone etiquette in telephone conversation

S3a. Making requests, and responding to requests

We understand that when we make request or ask for something, we have to be polite

In English, we make a request by using the following expressions:

- can you ...?
- could you ...?
- will you ...?
- would you mind ...?

The use of any of the above expressions depends on the situation of the conversation, eg. formal, semi-formal or informal.

Here are some examples of how to make a request.

Can you Will you Could you possibly	open the door for me, please?
Would you mind	opening the door for me ?

Notice that in English, requests are generally made in the form of a question. These questions are not asked to get information. Rather, these are considered the polite way of making a request. Responses to requests are also made with politeness.

Task S3a.i

Requests are made using a rising tone.

Responses to requests are normally produced with a falling tone.

- Match the responses to the requests correctly
- Produce all the requests and their responses with proper tone and stress. Role-play with a friend.
- When someone responds to your request, never forget to thank the person.

Requests	Responses
<ul style="list-style-type: none"> • I was absent yesterday. Can you tell me about the CCS class, please? • I couldn't attend your wedding. Can you show me your photo album, please? • Will you lend me your notes for a day, please? • Will you please send me the mail ID of our teacher? I need to write to him about a problem. • Would you help me with this exercise, please? I can't understand the formula. • Oh, no, there's no ink in my pen. Would you mind lending me your pen, please? • Hello, I'm new here. Could you possibly show me the way to the post office, please? • Could you please tell me where to get this medicine? I've tried several pharmacies already. • Would you mind opening the door for me? I My hands are full. 	<ul style="list-style-type: none"> • Sure, here you are. • Okay. • No, I don't mind. • Sorry, I have no idea. • No problem • I'm sorry I need it today. • I'm afraid I can't.

Remember that the response to, "Would you mind opening the door for me?" is "No, I don't mind". This is a positive response to a request. It means that I'd open the door for her. "Yes" is a negative response to this request. It means that I don't want to open the door for you.

S3a. Asking about and giving direction

When we don't know the direction or the route to a place, we normally ask perfect strangers to help us. To ask about directions is like making a request. We have to use polite language. Normally, we use these questions forms to ask about direction:

- Excuse me, how can I get to the railway station from here?
- Can you please tell me how I can get to . . . ?
- Can you show me the way to..., please?
- Can you please tell me how to get to . . . ?
- Could you please tell me where ... is located ?
- Excuse me, what's the best way to get to . . . ?

Giving directions

Telling or giving the direction is like responding to a request. These expressions are used to give directions:

- Please go straight on.
- Turn left/right from the hospital.
- Take the first turn to the left/right.
- Go past the restaurant/school...
- The ... is beside/in front of/next to...the....

Task S3a.

- See the expressions below. Expressions in the first column stand for asking for direction. Those in the second column are responses to the questions.
- Fill in the blanks to create complete sentences in the first column. The first one in each column has been done for you.
- Join the two parts in the two columns to create dialogues. Each dialogue must end with 'Thank you.'
- Role-play the dialogues with a partner. Remember to produce stress and intonation as appropriate.

Asking for direction	Giving direction
<ul style="list-style-type: none"> • Excuse me, how can I get to the railway station from here? • Can you please tell me how I can get to . . . ? • Can you show me the way to..., please? • Can you please tell me how to get to . . . ? • Could you please tell me where ... is located ? • Excuse me, what's the best way to get to . . . ? 	<ul style="list-style-type: none"> • Please go straight on to the end of this road. Turn right from the hospital. The post office is next to the hospital. • Please take the first turn to the left/right... • Please go past the restaurant/school... • Just go on this road. The ... is beside/in front of/next to the.... on the left.

S3a. Apologising

To apologise is to tell someone that I'm sorry for having done something that has caused her/him inconvenience or unhappiness. For example, if we are rude to someone or if we can't help someone for some reason, the person feels hurt. It is good manners to apologise so that we can maintain the relationship.

Some examples of apologies:

- I must apologise to the Director for my late arrival.
- I'd like to apologise for my talking in the class for no reason.
- Trains may be delayed on the eastern line due to floods. We apologise for any inconvenience caused.

Here are some expressions we use to make and respond to apologies. Some are used in formal situations and some in informal contexts:

Making apologies

- It's all my fault.
- I am so sorry for...
- Sorry, I shouldn't have...
- I'm ashamed of...
- Please, forgive me for...
- Excuse me for ...
- I'm terribly sorry for...
- Pardon me for this...
- I apologize for...
- I do apologize for...
- I must apologize for...
- I'd like to apologize for...
- Please, forgive me for my....
- Please accept my apologies for...

Accepting apologies:

- Never mind.
- No harm done.
- That's OK.
- That's all right.
- It doesn't matter.
- Don't worry about it.
- Forget about it.
- Don't mention it.
- I quite understand.
- You couldn't help it
- Don't worry about it.

Task S3a.

- Match the expressions in the two columns below.
- Create the dialogues.
- Role-play in a natural manner.

Apologising	Accepting apologies
<ul style="list-style-type: none"> • It's all my fault. • I am so sorry for... • Sorry, I shouldn't have... • I'm ashamed of... • Please, forgive me for... • Excuse me for ... • I'm terribly sorry for... • Pardon me for this... • I apologize for... • I do apologize for... • I must apologize for... • I'd like to apologize for... • Please, forgive me for my.... • Please accept my apologies for... 	<ul style="list-style-type: none"> • Never mind. • No harm done. • That's OK. • That's all right. • It doesn't matter. • Don't worry about it. • Forget about it. • Don't mention it. • I quite understand. • You couldn't help it • Don't worry about it.

S3b. Suggesting and responding to suggestions

We make suggestions or give advice to people when we think something needs to be done, such as, deciding what we may do with our friends, or giving them advice on what they might do in a certain situation.

In English, specific phrases and expressions are used to make suggestions or to give advice. The frequently used ones are given below in italics and used in sentences. Notice that these phrases/expressions are indirect in their use. That is, instead of directly saying: *We'll revise our lessons*, a suggestion is being made indirectly by using *let's*.

Expression and phrases used to make suggestions:

- *Let's* revise our lessons.
- *What about* volunteering in the hospital in this vacation?
- *How about* cleaning our street this Sunday?
- *Why don't* you help your mother in the kitchen? (*why don't/doesn't* + you/we/they/he/she/it)
- *Couldn't* we invite your team to our cricket match? (*couldn't* + you/we/they/he/she/it)
- *Shall* we take a walk along the river? (*shall*+ you/we/they/he/she/it)
- *What would* you say to a cup of coffee? (*what would*+ you/we/they/he/she/it)

- *Don't you think it is a good idea to watch TV?* (don't/doesn't+ you/we/they/he/she /it)
- *Does it matter if I use your computer?* (does it matter if+ I/you/we/they/he/she/it)

Accepting suggestions:

- Ok. Yes, let's.
- Yes, I'd like to.
- Yes, I'd love to.
- What a good idea!
- Why not?
- Yes, with pleasure.
- Yes, I feel like taking a walk.
- That sounds like a good idea.

Refusing suggestions:

- No, let's not.
- No, I'd rather not.
- I don't feel like it.
- I dislike going for a walk.
- What an awful / bad idea!

Task S3b.

- **Role-play the dialogue below with a friend.**

Dialogue:

Two friends talking about blood donation:

Amit: Have you heard about the blood donation camp in our college tomorrow? Why don't we donate blood there?

Shami: What a good idea! Let's go together in the morning.

Amit: How about asking our other friends?

Shami: Why not? I'll call my friends and ask them to come in the morning. Shall we walk or take the bus?

Amit: I'd like to walk but let's ask others and then decide.

- **Match the utterances below to create short dialogues. Role-play each dialogue with a friend.**

Making suggestions	Accepting suggestions	Refusing suggestions
<ul style="list-style-type: none"> • <i>Let's</i> revise our lessons. • <i>What about</i> volunteering in the hospital in this vacation? • <i>How about</i> cleaning our street this Sunday? • <i>Why don't</i> you help your mother in the kitchen? (why don't/doesn't + you/we/they /he/she/it) • <i>Couldn't</i> we invite your team to our cricket match? (couldn't + you/we/they/he/ she /it) • <i>Shall</i> we take a walk along the river? (shall+ you/we/they/he/she/it) • <i>What would</i> you say to a cup of coffee? (what would+ you/we/they/he/she/it) • <i>Don't</i> you think <i>it is a good idea</i> to watch TV? (don't/doesn't+ you/we/they/he/she /it) • <i>Does it matter</i> if I use your computer? (does it matter if+ I/you/we/they/he/she/it) 	<ul style="list-style-type: none"> • Ok. Yes, let's. • Yes, I'd like to. • Yes, I'd love to. • What a good idea! • Why not? • Yes, with pleasure. • Yes, I feel like taking a walk. • That sounds like a good idea. 	<ul style="list-style-type: none"> • No, let's not. • No, I'd rather not. • I don't feel like it. • I dislike going for a walk. • What an awful / bad idea! <p>(Give a reason why you don't like the suggestion.)</p>

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S3b. Agreeing, partially agreeing and disagreeing

In discussions, debates and arguments, we may agree with the others or we may disagree. We may also partially agree with a point of view or a suggestion. Expressing disagreement is never done just to hold on to our point or to simply reject someone's point. Disagreement is a responsible action. We have to think logically why we may disagree with a point or opinion. We just don't reject an idea or point just because we don't like the person making the point, or we have pre-decided to object the points made. When we disagree, we must say why we disagree with other's views or points. Responsible disagreement is always respected as honest, and sometimes as courageous. People care about such disagreement.

We express our agreement, partial agreement or disagreement using expressions as the following:

Agreeing

- There is no doubt that your point is important.
- I completely / absolutely agree with you.
- I agree with you entirely.
- I totally agree with you.
- I simply must agree with that.
- I am of the same opinion.
- I am of the same opinion.
- That's exactly what I think.

Expressions for disagreement

- There is no doubt that your point is important but I can't agree because...
- I don't agree with you because...
- I'm sorry, but I disagree because...
- I'm afraid, I can't agree with you since the sales data is different from what you have presented.
- The problem is that...
- I (very much) doubt whether...
- This is in complete contradiction to...
- With all due respect,...
- I am of a different opinion because ...
- I cannot share this / that / the view as...
- I cannot agree with this idea since...
- What I object to is...
- I have my own view about that. I view is...

Partial agreement

We may also agree partially to points made, especially when we are in doubt about something, or feel that we can't accept opinions or views completely due to certain reasons.

Expressions

- It is only partly true that...
- That's true, but...
- I can agree with that with these reservations...
- That seems obvious, but...
- That is not necessarily so. I think...
- It is not as simple as it seems.
- I agree with you in principle, but...
- I agree with you in part, but...
- Well, you could be right but I think a little differently...

Task S3b.

- Read and discuss with a friend how you may complete each incomplete utterance by giving a logical reason. You can do this by thinking of a situation for each utterance, and imagining someone making a point with which you disagree/partially disagree.
- Prepare five dialogues of agreement, five of disagreement and five of partial agreement using your logic and utterances.
- Role-play the dialogues with different partners.

S3c. Making business appointments

We make appointments for different purposes: to meet an official, to discuss with a client, to organise a party with friends and so on. Being able to make and cancel an appointment is an important skill in English. We need to be able to:

- make an appointment,
- respond to an appointment and
- know how to cancel an appointment.

Here are some expressions to do all of the above concisely and appropriately.

Making an appointment:

I need to discuss _____ with you. Are you	available on _____/ next _____?/free on _____?
Can we	meet on _____ at _____/ next _____ at _____?
Would	next _____ be ok?
What about	next _____?

Is	next _____ all right?
I need to	have an appointment with _____ on _____.

Making appointments more formally

<ul style="list-style-type: none"> • Is it possible to • Can I • May I • I'd like to • I wonder if I can 	book an appointment	<ul style="list-style-type: none"> • to see • to meet • with 	<ul style="list-style-type: none"> • Mr Jackson • the lawyer • the doctor • the head of the department • ... 	<ul style="list-style-type: none"> • on Monday morning? • at 10 am? • today? • ...
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Responding to an appointment:

Yes,	_____ is/ would be fine. _____ suits me. _____ would be perfect.
I'm afraid I'm sorry	I can't make it on _____ as _____. I'm not free on _____. I'm attending _____ on _____. I won't be able to _____ on _____ as _____.
I really don't think	I can come on _____. I'm meeting _____ that day.

Cancelling an appointment

We normally try not to cancel an appointment because it seems discourteous to the other party, be it in official work, in business or with colleagues. However, sometimes things can happen that we can't control, eg. due to sickness or another unavoidable engagement, and so have to cancel the previous appointment. If we cancel an appoint, we must: i. apologise for cancelling, ii. give the reason for cancelling, and iii. schedule another appointment according to the convenience of the other party.

We can cancel an appointment using expressions as given below particularly in business and official situations:

- Unfortunately, I will be unable to keep our appointment for tomorrow afternoon. Would it be possible to arrange another time later in the week?
- I'm afraid that I have to cancel our meeting on Wednesday, as something unexpected has come up. Would you be free to meet early next week?
- I'm sorry, due to some unforeseen business, I will not be able come to the meeting on Tuesday. Would be all right to meet on Wednesday?

Task S3d.

- In the following samples, the dialogues are available in two columns: making and responding to appointments. Complete the dialogues by correctly pairing them.

Making appointments	Responding to appointments	Cancelling an appointment
<ul style="list-style-type: none"> • Are you available on the 17th? • Can we meet on the 16th at 3 in the afternoon?" • Does the 3rd sound all right to you? • Are you free next week? • Would Friday suit you? • Is next Tuesday convenient for you? • What about Wednesday next week? • How about Monday? 	<ul style="list-style-type: none"> • I'm afraid I can't on the 3rd. What about the 6th? • Friday would be perfect. • Yes, next week is fine. • I'm a little busy on Tuesday. • I really don't think I can on the 17th. Can we meet up on the 19th? • I'm sorry, I won't be able to make it on Monday. Could we meet on Tuesday instead?" • 16th is ok but a little earlier would suit me. How about at 1? • Ah, Wednesday is going to be a little difficult. I'd much prefer Friday, if that's alright with you. 	<ul style="list-style-type: none"> • I'm sorry, I won't be able to meet you on Tuesday. The Chairman has called an emergency meeting that day. Can we meet on Wednesday at the same time? • Unfortunately, due to some unforeseen business, I will be unable to keep our appointment for tomorrow afternoon. • Would it be possible to arrange another time later in the week? • I'm afraid that I have to cancel our meeting on Wednesday, as something unexpected has come up. • You know we were going to meet next Friday? Well, I'm very sorry, but something urgent has come up. • I'm afraid that I'm not going to be able to meet you after all. Can we fix another time?

- Role-play the dialogues.

S3d. Telephone etiquette in telephone conversation

It is extremely common nowadays to make phone calls either for office work, business purposes or personal affairs. These are some standard polite expressions we use in our conversations on the phone.

- How can I help you?
- Can I speak to Mr/Ms.....?
- Could I speak to, please?
- Who shall I say is calling?
- Who's calling, please?
- Who's speaking?
- It's Mr/Ms... here.
- It's Mr/Ms... speaking.
- Mr/Ms... speaking.
- Please hold and I'll put you through.
- Just a second. I'll see if s/he is in.
- Hang on for a moment. I'll connect you to the ___ department.

Task S3d.i

Do the quiz below on Phone Conversations expressions by choosing *the right answer from the choices given*:

1. Which question you may ask when someone calls your company?
 - Where are you calling from?
 - Who are you?
 - Who's calling please?
 - Why are you calling?
2. You say 'hang on':
 - in a formal telephone call
 - while talking to a friend
 - while telephoning a client
 - in a semiformal telephone call
3. You say 'hang on'
 - to put an end to the call
 - to mean you are not interested in listening
 - to say you are waiting
 - to keep the telephone connection open
4. Please _____ and I'll put you through.
 - stop
 - stay
 - remain
 - hold
5. Which expression would you use to connect the caller with the person she wants to talk on the telephone?
 - I'm talking you through.
 - I'm sending you through
 - I'm putting you through.
 - I'm telling you through.
6. Hang on for...
 - a minute
 - an hour
 - for sometime
 - always
7. Just a second. I _____ if he is in!
 - should see
 - must see
 - will see
 - would see
8. Please hold and I'll ... you through.

- give
- let
- have
- put

9. Ok, I'll pass this message to Ms Shahi. Who _____ I say called?

- could
- should
- shall
- can

10. _____ I speak to Ms Murmu please?

- Might
- Can
- Shall
- Will

- **Prepare 10 short dialogues between a caller and a receiver in telephone conversations. Use the expressions above to help you.**
- **Role-play the dialogues.**

Task 2.5

i. Recording 1 (without pause)

A schoolteacher used to take a short nap every afternoon. When his students asked him why he did so, he said that he went to dreamland to meet ancient sages.

One extremely hot day some of the pupils fell asleep in the afternoon. When the teacher scolded them, they said, "We went to meet the sages in dreamland."

"What did they say?" demanded the teacher.

"We asked them if a teacher came there every afternoon, but they said they had seen no such person."

ii. Recording 2 (with pauses at wrong places)

A schoolteacher used/ to take a short nap every/ afternoon. When his pupils/ asked him why he/ did so, he said that he/ went/ to dreamland to meet ancient sages. One/ extremely hot/ day some of/ the students fell asleep in/ the afternoon. When the teacher/ scolded them, they/ said, "We went to/ meet the sages in dreamland." "What did/ they say?" demanded/ the teacher. "We asked/ them if a/ teacher came there every/ afternoon, but/ they said they had/ seen no/ such person." /

iii. Recording 3 (with appropriate pauses)

A schoolteacher used to take a short nap every afternoon. When his students asked him why he did so, he said that he went to dreamland to meet ancient sages.

One extremely hot day some of the pupils fell asleep in the afternoon. When the teacher scolded them, they said, "We went to meet the sages in dreamland."

"What did they say?" demanded the teacher.

"We asked them if a teacher came there every afternoon, but they said they had seen no such person."

Task 2.7

A farmer had some puppies he wanted to sell. He wrote an advertisement to sell four pups. A little boy came by and said, "I want to buy one of your puppies."

"Well, these puppies cost a good deal of money," said the farmer.

The boy pulled out a handful of change from his pocket. "I've got twelve rupees. Is that enough to take a look?" he asked.

"Sure," said the farmer. And with that he let out a whistle. Out from the doghouse ran the mother followed by four little balls of fur. The little boy's eyes danced with delight. As the dogs made their way to the fence, the little boy noticed another little ball appearing from the doghouse. This one was noticeably smaller. Then in a somewhat awkward manner, the little pup began hobbling toward the others, doing its best to catch up....

"I want that one," the little boy said, pointing to the last one.

The farmer said, "Son, you don't want that puppy. He will never be able to run and play with you like these others would."

The little boy stepped back from the fence, and began rolling up one leg of his trousers. He revealed a steel brace running down both sides of his leg attaching itself to a specially made shoe. Looking back at the farmer, he said, "You see sir, I don't run too well myself, and he will need someone who understands." With tears in his eyes, the farmer reached down and picked up the little pup.

"How much?" asked the little boy.

"No charge," answered the farmer, "There's no charge for love."