



SRINIVASAN COLLEGE OF ARTS & SCIENCE

(Affiliated to Bharathidasan University, Tiruchirappalli)

PERAMBALUR-621 212.

DEPARTMENT OF ENGLISH

SEMESTER-II

COURSE MATERIAL

COMMUNICATIVE ENGLISH -II

16ELCHM2

PREPARED BY

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PAPER II – COMMUNICATIVE ENGLISH – II

COURSE OBJECTIVES :

- To enable the students to understand the manner of communication in English proper pronunciation
- To enable to students to understand the proper intonation and accentuation while speaking.
- To enable the students to learn the verbal etiquette in hotel management

Unit I

Phonetics Transaction Stress Tunes in connected speech (word groups, speech rhythm)

Unit II

Dialogue writing Formation of Questions (using WH, How type questions) and answers (agreement / disagreement) Question Tags

Unit III

Verbal response to Situations Verbal etiquette / Face to Face and telephonic conversation with clients

Unit IV

Unraveling the captions in journals Word pictures Error Identification and correction

Unit V

Description : location, thing, hotel reservation food, place of picnic and sight seeing – preparing speech.

Reference Books :

1. English Course, Linguaphone Institute, London 1970.
2. Impact, Penguin to Functional English, Peter Watey Jones, Penguin 3. Middlesex, 1983.
- Collins Cobuild English Language Dictionary, ed., Gwyneth Fox, Rosamund Moon & Penny Stock.

COMMUNICATIVE ENGLISH- II

UNIT I

PHONETICS

Language

A language is a means of communication. What we feel or what we know, we have to convey the same to others. In order to convey that we know or feel, we need to a tool. That tool is language.

English language

English language belongs to not only the English people but also to the people all over the world. English is considered as a secondary passport. If you know English well, you can go to any part of the world. English is essential in every walk of life.

Letters

A language consists of letters. A letter is symbolic representation of a language.

Vowels-5. (a,e,I,o,u)

Consonants-21 (b,c,d,f,h,j,k,l,m,n,p,q,r,s,t,v,w,x,y,z)

Phonetics sound

Despite there being just 26 letters in the English language there are approximately 44 unique sounds, also known as phonemes. The 44 sounds help distinguish one word or meaning from another. Various letters and letter combinations known as graphemes are used to represent the sounds.

The 44 English sounds fall into two categories: consonants and vowels. Below is a list of the 44 phonemes along with their International Phonetic Alphabet symbols and some examples of their use. Note that there is no such thing as a definitive list of phonemes because of accents, dialects and the evolution of language itself. Therefore you may discover lists with more or less than these 44 sounds.

Phoneme	IPA Symbol	Graphemes	Examples	Voiced?
1	B	b, bb	bug, bubble	Yes
2	D	d, dd, ed	dad, add, milled	Yes
3	F	f, ff, ph, gh, lf, ft	fat, cliff, phone, enough, half, often	No
4	G	g, gg, gh,gu,gue	gun, egg, ghost, guest, prologue	Yes

Phoneme	IPA Symbol	Graphemes	Examples	Voiced?
5	H	h, wh	hop, who	No
6	dʒ	j, ge, g, dge, di, gg	jam, wage, giraffe, edge, soldier, exaggerate	Yes
7	K	k, c, ch, cc, lk, qu, q(u), ck, x	kit, cat, chris, accent, folk, bouquet, queen, rack, box	No
8	L	l, ll	live, well	Yes
9	M	m, mm, mb, mn, lm	man, summer, comb, column, palm	Yes
10	N	n, nn, kn, gn, pn	net, funny, know, gnat, pneumatic	Yes
11	P	p, pp	pin, dippy	No
12	R	r, rr, wr, rh	run, carrot, wrench, rhyme	Yes
13	S	s, ss, c, sc, ps, st, ce, se	sit, less, circle, scene, psycho, listen, pace, course	No
14	T	t, tt, th, ed	tip, matter, thomas, ripped	No
15	V	v, f, ph, ve	vine, of, stephen, five	Yes
16	W	w, wh, u, o	wit, why, quick, choir	Yes
17	Z	z, zz, s, ss, x, ze, se	zed, buzz, his, scissors, xylophone, craze	Yes
18	ʒ	s, si, z	treasure, division, azure	Yes
19	tʃ	ch, tch, tu, ti, te	chip, watch, future, action, righteous	No
20	ʃ	sh, ce, s, ci, si, ch, sci, ti	sham, ocean, sure, special, pension, machine, conscience, station	No
21	θ	Th	Thongs	No
22	ð	Th	Leather	Yes
23	ŋ	ng, n, ngue	ring, pink, tongue	Yes

Phoneme	IPA Symbol	Graphemes	Examples	Voiced?
24	J	y, i, j	you, onion, hallelujah	Yes

consonants

Phoneme	IPA Symbol	Graphemes	Examples	Voiced?
1	B	b, bb	bug, bubble	Yes
2	D	d, dd, ed	dad, add, milled	Yes
3	F	f, ff, ph, gh, lf, ft	fat, cliff, phone, enough, half, often	No
4	G	g, gg, gh,gu,gue	gun, egg, ghost, guest, prologue	Yes
5	H	h, wh	hop, who	No
6	dʒ	j, ge, g, dge, di, gg	jam, wage, giraffe, edge, soldier, exaggerate	Yes
7	K	k, c, ch, cc, lk, qu, q(u), ck, x	kit, cat, chris, accent, folk, bouquet, queen, rack, box	No
8	L	l, ll	live, well	Yes
9	M	m, mm, mb, mn, lm	man, summer, comb, column, palm	Yes
10	N	n, nn, kn, gn, pn	net, funny, know, gnat, pneumatic	Yes
11	P	p, pp	pin, dippy	No
12	R	r, rr, wr, rh	run, carrot, wrench, rhyme	Yes
13	S	s, ss, c, sc, ps, st, ce, se	sit, less, circle, scene, psycho, listen, pace, course	No
14	T	t, tt, th, ed	tip, matter, thomas, ripped	No
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16	W	w, wh, u, o	wit, why, quick, choir	Yes

Phoneme	IPA Symbol	Graphemes	Examples	Voiced?
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19	tʃ	ch, tch, tu, ti, te	chip, watch, future, action, righteous	No
20	ʃ	sh, ce, s, ci, si, ch, sci, ti	sham, ocean, sure, special, pension, machine, conscience, station	No
21	θ	Th	Thongs	No
22	ð	Th	Leather	Yes
23	ŋ	ng, n, ngue	ring, pink, tongue	Yes
24	J	y, i, j	you, onion, hallelujah	Yes

Vowels

Phoneme	IPA Symbol	Graphemes	Examples
25	Æ	a, ai, au	cat, plaid, laugh
26	eɪ	a, ai, eigh, aigh, ay, er, et, ei, au, a_e, ea, ey	bay, maid, weigh, straight, pay, foyer, filet, eight, gauge, mate, break, they
27	E	e, ea, u, ie, ai, a, eo, ei, ae	end, bread, bury, friend, said, many, leopard, heifer, aesthetic
28	i:	e, ee, ea, y, ey, oe, ie, i, ei, eo, ay	be, bee, meat, lady, key, phoenix, grief, ski, deceive, people, quay
29	ɪ	i, e, o, u, ui, y, ie	it, england, women, busy, guild, gym, sieve
30	aɪ	i, y, igh, ie, uy, ye, ai, is, eigh, i_e	spider, sky, night, pie, guy, stye, aisle, island, height, kite
31	ɒ	a, ho, au, aw, ough	swan, honest, maul, slaw, fought

Phoneme	IPA Symbol	Graphemes	Examples
32	oʊ	o, oa, o_e, oe, ow, ough, eau, oo, ew	open, moat, bone, toe, sow, dough, beau, brooch, sew
33	ʊ	o, oo, u,ou	wolf, look, bush, would
34	ʌ	u, o, oo, ou	lug, monkey, blood, double
35	u:	o, oo, ew, ue, u_e, oe, ough, ui, oew, ou	who, loon, dew, blue, flute, shoe, through, fruit, manoeuvre, group
36	ɔɪ	oi, oy, uoy	join, boy, buoy
37	aʊ	ow, ou, ough	now, shout, bough
38	ə	a, er, i, ar, our, ur	about, ladder, pencil, dollar, honour, augur
39	eə ^r	air, are, ear, ere, eir, ayer	chair, dare, pear, where, their, prayer
40	ɑ:	A	Arm
41	ɜ: ^r	ir, er, ur, ear, or, our, yr	bird, term, burn, pearl, word, journey, myrtle
42	ɔ:	aw, a, or, oor, ore, oar, our, augh, ar, ough, au	paw, ball, fork, poor, fore, board, four, taught, war, bought, sauce
43	ɪə ^r	ear, eer, ere, ier	ear, steer, here, tier
44	ʊə ^r	ure, our	cure, tourist

Vowels

Phoneme	IPA Symbol	Graphemes	Examples
25	Æ	a, ai, au	cat, plaid, laugh
26	eɪ	a, ai, eigh, aigh, ay, er, et, ei, au, a_e, ea, ey	bay, maid, weigh, straight, pay, foyer, filet, eight, gauge, mate, break, they

Phoneme	IPA Symbol	Graphemes	Examples
27	E	e, ea, u, ie, ai, a, eo, ei, ae	end, bread, bury, friend, said, many, leopard, heifer, aesthetic
28	i:	e, ee, ea, y, ey, oe, ie, i, ei, eo, ay	be, bee, meat, lady, key, phoenix, grief, ski, deceive, people, quay
29	ɪ	i, e, o, u, ui, y, ie	it, england, women, busy, guild, gym, sieve
30	aɪ	i, y, igh, ie, uy, ye, ai, is, eigh, i_e	spider, sky, night, pie, guy, stye, aisle, island, height, kite
31	ɒ	a, ho, au, aw, ough	swan, honest, maul, slaw, fought
32	oʊ	o, oa, o_e, oe, ow, ough, eau, oo, ew	open, moat, bone, toe, sow, dough, beau, brooch, sew
33	ʊ	o, oo, u,ou	wolf, look, bush, would
34	ʌ	u, o, oo, ou	lug, monkey, blood, double
35	u:	o, oo, ew, ue, u_e, oe, ough, ui, oew, ou	who, loon, dew, blue, flute, shoe, through, fruit, manoeuvre, group
36	ɔɪ	oi, oy, uoy	join, boy, buoy
37	aʊ	ow, ou, ough	now, shout, bough
38	ə	a, er, i, ar, our, ur	about, ladder, pencil, dollar, honour, augur
39	eə ^r	air, are, ear, ere, eir, ayer	chair, dare, pear, where, their, prayer
40	ɑ:	A	Arm
41	ɜ: ^r	ir, er, ur, ear, or, our, yr	bird, term, burn, pearl, word, journey, myrtle
42	ɔ:	aw, a, or, oor, ore, oar, our, augh, ar, ough, au	paw, ball, fork, poor, fore, board, four, taught, war, bought, sauce
43	ɪə ^r	ear, eer, ere, ier	ear, steer, here, tier

Phoneme	IPA Symbol	Graphemes	Examples
44	ʊə ^r	ure, our	cure, tourist

English Vowel Sounds

A vowel letter can represent different vowel sounds: hat [hæt], hate [heit], all [o:l], art [a:rt], any ['eni]. [hæt], hate [heit], all [o:l], art [a:rt], any ['eni]. The same vowel sound is often represented by different vowel letters in writing: [ei] they, weigh, may, cake, steak, rain.

The same vowel sound is often represented by different vowel letters in writing: [ei] they, weigh, may, cake, steak, rain.

Open and closed syllables

Open syllable: Kate [keit], Pete [pi:t], note [nout], site [sait], cute [kyu:t].

Closed syllable: cat [kæt], pet [pet], not [not], sit [sit], cut (the neutral sound [ə]).

Vowels and vowel combinations

The vowels A, E, I, O, U, Y alone, in combination with one another or with R, W represent different vowel sounds. The chart below lists the vowel sounds according to the American variant of pronunciation.

Sounds	Letters	Examples	Notes
[i:]	e, ee ea ie, ei	be, eve, see, meet, sleep, meal, read, leave, sea, team, field, believe, receive	been [i]; bread, deaf [e]; great, break [ei]; friend [e]
[i]	i y	it, kiss, tip, pick, dinner, system, busy, pity, sunny	machine, ski, liter, pizza [i:]
[e]	e ea	let, tell, press, send, end, bread, dead, weather, leather	meter [i:] sea, mean [i:]
[ei]	a ai, ay ei, ey ea	late, make, race, able, stable, aim, wait, play, say, day, eight, weight, they, hey, break, great, steak	said, says [e]; height, eye [ai]
[æ]	A	cat, apple, land, travel, mad; AmE: last, class, dance, castle, half	
[a:]	ar a	army, car, party, garden, park, father, calm, palm, drama; BrE: last, class, dance, castle, half	war, warm [o:]

[ai]	i, ie y, uy	ice, find, smile, tie, lie, die, my, style, apply, buy, guy	
[au]	ou ow	out, about, house, mouse, now, brown, cow, owl, powder	group, soup [u:] know, own [ou]
[o]	O	not, rock, model, bottle, copy	
[o:]	or o aw, au ought al, wa-	more, order, cord, port, long, gone, cost, coffee, law, saw, pause, because, bought, thought, caught, hall, always, water, war, want	work, word [ər]
[oi]	oi, oy	oil, voice, noise, boy, toy	
[ou]	o oa, ow	go, note, open, old, most, road, boat, low, own, bowl	do, move [u:] how, owl [au]
[yu:]	u ew eu ue, ui	use, duty, music, cute, huge, tune, few, dew, mew, new, euphemism, feud, neutral, hue, cue, due, sue, suit	
[u:]	u o, oo ew ue, ui ou	rude, Lucy, June, do, move, room, tool, crew, chew, flew, jewel, blue, true, fruit, juice, group, through, route; AmE: duty, new, sue, student	guide, quite [ai]; build [i]
[u]	oo u ou	look, book, foot, good, put, push, pull, full, sugar, would, could, should	
neutral sound [ə]	u, o ou a, e o, i	gun, cut, son, money, love, tough, enough, rough, about, brutal, taken, violent, memory, reason, family	Also: stressed, [ʌ]; unstressed, [ə].
[ər]	er, ur, ir or, ar ear	serve, herb, burn, hurt, girl, sir, work, word, doctor, dollar, heard, earn, earnest, earth	heart, hearth [a:]

Transaction

What is a Transaction?

A transaction is an agreement between a buyer and a seller to exchange goods, services or financial instruments. In accounting, the events that affect the finances of a business must be recorded on the books, and an accounting transaction will be recorded differently if the company uses accrual accounting rather than cash accounting. Accrual accounting records transactions when revenues or expenses are realized or incurred, while cash accounting records transactions when the business actually spends or receives money. It may require a letter of intent or memorandum of understanding.

Understanding Transactions

Transactions in terms of sales between buyers and sellers are relatively straightforward. Person A gives person B a certain amount of money for a good, service, or financial product.

Transactions can become more complex in the accounting world since businesses may sometimes make deals today which won't be settled until a future date, or they may have revenues or expenses **that** are known but not yet due. Third-party transactions can also occur. Whether a business records income and expense transactions using the accrual method of accounting or the cash method of accounting affects the company's financial and tax reporting.

KEY TAKE AWAYS

- Transactions are handled differently under different accounting systems.
- Accrual accounting recognizes a transaction upon delivery or invoice.
- Cash accounting records transactions when the payment is made or received.

Recording Transactions With Accrual Accounting

In accrual accounting, a company records income when completing a service or when shipping and delivering goods. If inventory is required when accounting for a company's income, and the company typically has gross receipts over \$1 million annually, the company normally uses the accrual method of accounting for sales and purchases.

Accrual accounting focuses on when income is earned and expenses are incurred. All transactions are recorded regardless of when cash is exchanged. For example, a company selling merchandise to a customer on store credit in October records the transaction immediately as an item in accounts receivable (AR) until receiving payment. Even if the customer does not make a cash payment on the merchandise until December, the transaction is recorded as income for October.

The same concept applies to goods or services the company buys on credit. Business expenses are recorded when receiving the products or services. For example, supplies purchased on credit in April are recorded as expenses for April, even if the business does not make a cash payment on the supplies until May.

Recording Transactions with Cash Accounting

Most small businesses, especially sole proprietorships and partnerships, use the cash accounting method. Income is recorded when cash, checks, or credit card payments are received from customers. For example, a business sells \$10,000 of widgets to a customer in March. The customer pays the invoice in April. The company recognizes the sale when the cash is received in April. Likewise, expenses are recorded when vendors and employees are paid. For example, a business purchases \$500 of office supplies in May and pays for them in June. The business recognizes the purchase when it pays the bill in June.

The cash basis of accounting is available only if a company has less than \$1 million in sales annually. Because no complex accounting transactions, such as accruals and deferrals, are necessary, the cash basis is easier than the accrual basis for recording transactions. However, the typically random timing of cash receipts and expenditures means reported results may vary between unusually high and low profits from month to month.

Stress

In linguistics, and particularly phonology, **stress** or **accent** is relative emphasis or prominence given to a certain syllable in a word, or to a certain word in a phrase or sentence. That emphasis is typically caused by such properties as increased loudness and vowel length, full articulation of the vowel, and changes in pitch. The terms *stress* and *accent* are often used synonymously in that context but are sometimes distinguished. For example, when emphasis is produced through pitch alone, it is called *pitch accent*, and when produced through length alone, it is called *quantitative accent*. When caused by a combination of various intensified properties, it is called *stress accent* or *dynamic accent*; English uses what is called variable stress accent.

Since stress can be realised through a wide range of phonetic properties, such as loudness, vowel length, and pitch, which are also used for other linguistic functions, it is difficult to define stress solely phonetically.

The stress placed on syllables within words is called **word stress** or **lexical stress**. Some languages have *fixed stress*, meaning that the stress on virtually any multisyllable word falls on a particular syllable, such as the penultimate (e.g. Polish) or the first (e.g. Finnish). Other languages, like English and Russian, have *variable stress*, where the position of stress in a word is not predictable in that way. Sometimes more than one level of stress, such as *primary stress* and *secondary stress*, may be identified. However, some languages, such as French and Mandarin, are sometimes analyzed as lacking lexical stress entirely.

Phonetic realization

There are various ways in which stress manifests itself in the speech stream, and these depend to some extent on which language is being spoken. Stressed syllables are often louder than non-stressed syllables, and may have a higher or lower pitch. They may also sometimes be pronounced longer. There are sometimes differences in place or manner of articulation – in particular, vowels in unstressed syllables may have a more central (or "neutral") articulation, while those in stressed syllables have a more peripheral articulation.

Stress may be realized to varying degrees on different words in a sentence; sometimes the difference between the acoustic signals of stressed and unstressed syllables are minimal.

These particular distinguishing features of stress, or types of prominence in which particular features are dominant, are sometimes referred to as particular types of accent – *dynamic accent* in the case of loudness, *pitch accent* in the case of pitch (although that term usually has more specialized meanings), *quantitative accent* in the case of length,^[3] and *qualitative accent* in the case of differences in articulation. These can be compared to the various types of accent in music theory. In some contexts, the term *stress* or *stress accent* is used to mean specifically dynamic accent (or as an antonym to *pitch accent* in its various meanings).

A prominent syllable or word is said to be *accented* or *tonic*; the latter term does not imply that it carries phonemic tone. Other syllables or words are said to be *unaccented* or *atonic*. Syllables are frequently said to be in *pretonic* or *post-tonic* position; certain phonological rules apply specifically to such positions. For instance, in American English, /t/ and /d/ are flapped in post-tonic position.

In Mandarin Chinese, which is a tonal language, stressed syllables have been found to have tones realized with a relatively large swing in fundamental frequency, while unstressed syllables typically have smaller swings.^[4] (See also Stress in Standard Chinese.)

Stressed syllables are often perceived as being more forceful than non-stressed syllables.

Lexical stress

Lexical stress, or **word stress**, is the stress placed on a given syllable in a word. The position of lexical stress in a word may depend on certain general rules applicable in the language or dialect in question, but in other languages, it must be learned for each word, as it is largely unpredictable. In some cases, classes of words in a language differ in their stress properties; for example, loanwords into a language with *fixed* stress may preserve stress placement from the source language, or the special pattern for Turkish place names.

Non-phonemic stress

In some languages, the placement of stress can be determined by rules. It is thus not a phonemic property of the word, because it can always be predicted by applying the rules. Languages in which the position of the stress can usually be predicted by a simple rule are said to have *fixed stress*. For example, in Czech, Finnish, Icelandic and Hungarian, the stress almost always comes on the first syllable of a word. In Armenian the stress is on the last syllable of a word.^[5] In Quechua, Esperanto, and Polish, the stress is almost always on the penult (second-last syllable). In Macedonian, it is on the antepenult (third-last syllable).

Other languages have stress placed on different syllables but in a predictable way, as in Classical Arabic and Latin, where stress is conditioned by the structure of particular syllables. They are said to have a regular stress rule.

Statements about the position of stress are sometimes affected by the fact that when a word is spoken in isolation, prosodic factors (see below) come into play, which do not apply when the word is spoken normally within a sentence. French words are sometimes said to be stressed on the final syllable, but that can be attributed to the prosodic stress that is placed on the last syllable (unless it is a schwa, when it is the second-last) of any string of words in that language. Thus, it is on the last syllable of a word analyzed in isolation. The situation is similar in Standard Chinese. French (some authors add Chinese^[6]) can be considered to have no real lexical stress.

Phonemic stress

Languages in which the position of stress in a word is not fully predictable are said to have *phonemic stress*. For example, English, Russian, Italian, Portuguese and Spanish. Stress is usually truly lexical and must be memorized as part of the pronunciation of an individual word. In some languages, such as Spanish, Portuguese, Lakota and, to some extent, Italian, stress is even represented in writing using diacritical marks, for example in the Spanish words *célebre* and *celebré*. Sometimes, stress is fixed for all forms of a particular word, or it can fall on different syllables in different inflections of the same word.

In such languages with phonemic stress, the position of stress can serve to distinguish otherwise identical words. For example, the English words *insight* (/ˈɪnsaɪt/) and *incite* (/ɪnˈsaɪt/) are distinguished in pronunciation only by the fact that the stress falls on the first syllable in the former and on the second syllable in the latter. Examples from other languages

include German *umschreiben* ([ˈʊmʃʁaɪbn̩] "to rewrite" vs. [ʊmˈʃʁaɪbn̩] "to paraphrase"); and Italian *ancora* ([ˈaŋkora] "anchor" vs. [aŋˈkoːra] "more, still, yet").

In many languages with lexical stress, it is connected with alternations in vowels and/or consonants, which means that vowel quality differs by whether vowels are stressed or unstressed. There may also be limitations on certain phonemes in the language in which stress determines whether they are allowed to occur in a particular syllable or not. That is the case with most examples in English and occurs systematically in Russian, such as *зámок* ([ˈzamək], "castle") vs. *замóк* ([zɐˈmɔk], "lock"); and in Portuguese, such as the triplet *sáb*ia ([ˈsabjɐ], "wise woman"), *sab*ia ([sɐˈbiɐ], "knew"), *sabiá* ([sɐˈbja], "thrush").

Dialects of the same language may have different stress placement. For instance, the English word *laboratory* is stressed on the second syllable in British English (*labó*ratory often pronounced "labóratry", the second *o* being silent), but the first syllable in American English, with a secondary stress on the "tor" syllable (*lá*boratory often pronounced "lábratory"). The Spanish word *video* is stressed on the first syllable in Spain (*ví*deo) but on the second syllable in the Americas (*vidé*o). The Portuguese words for Madagascar and the continent Oceania are stressed on the third syllable in European Portuguese (*Madagá*scar and *Oceâ*nia), but on the fourth syllable in Brazilian Portuguese (*Madagascar* and *Oceania*).

Compounds

With very few exceptions, English compound words are stressed on their first component. And even such exceptions, for example *mankí*nd,^[7] are instead often stressed on the first component by some people or in some kinds of English.^[8] Sometimes the same components as those of a compound word are used in a descriptive phrase with a different meaning and with stress on both words, but that descriptive phrase is then not usually considered a compound: *blá*ck *bí*rd (any bird that is black) and *blá*ck*bird* (a specific bird species) and *pá*per *bá*g (a bag made of paper) and *pá*per *bag* (very rarely used to mean a bag for carrying newspapers but is often also used to mean a bag made of paper).^[9]

Levels of stress

Main article: Secondary stress

Some languages are described as having both *primary stress* and *secondary stress*. A syllable with secondary stress is stressed relative to unstressed syllables but not as strongly as a syllable with primary stress. As with primary stress, the position of secondary stress may be more or less predictable depending on language. In English, it is not fully predictable, but the different secondary stress of the words *organization* and *accumulation* (on the first and second syllable, respectively) is predictable due to the same stress of the verbs *órganize* and *accú*mlate. In some analyses, for example the one found in Chomsky and Halle's *The Sound Pattern of English*, English has been described as having four levels of stress: primary, secondary, tertiary, and quaternary, but the treatments often disagree with one another.

Peter Ladefoged and other phoneticians have noted that it is possible to describe English with only one degree of stress, as long as unstressed syllables are phonemically distinguished for vowel reduction.^[10] They believe that the multiple levels posited for English, whether *primary–secondary* or *primary–secondary–tertiary*, are mere phonetic detail and not

true phonemic stress, and often, the alleged secondary stress is not characterized by the increase in respiratory activity normally associated with primary stress in English or with all stress in other languages. (For further detail see Stress and vowel reduction in English.)

Prosodic stress

Prosodic stress, or *sentence stress*, refers to stress patterns that apply at a higher level than the individual word – namely within a **prosodic unit**. It may involve a certain natural stress pattern characteristic of a given language, but may also involve the placing of emphasis on particular words because of their relative importance (contrastive stress).

An example of a natural prosodic stress pattern is that described for French above; stress is placed on the final syllable of a string of words (or if that is a schwa, the next-to-final syllable). A similar pattern has been claimed for English (see § Levels of stress above): the traditional distinction between (lexical) primary and secondary stress is replaced partly by a prosodic rule stating that the final stressed syllable in a phrase is given additional stress. (A word spoken alone becomes such a phrase, hence such prosodic stress may appear to be lexical if the pronunciation of words is analyzed in a standalone context rather than within phrases.)

Another type of prosodic stress pattern is *quantity sensitivity* – in some languages additional stress tends to be placed on syllables that are longer (moraiically heavy).

Prosodic stress is also often used pragmatically to emphasize (focus attention on) particular words or the ideas associated with them. Doing this can change or clarify the meaning of a sentence; for example:

I didn't take the test yesterday. (Somebody else did.)

I *didn't* take the test yesterday. (I did not take it.)

I didn't *take* the test yesterday. (I did something else with it.)

I didn't take *the* test yesterday. (I took one of several.)

I didn't take the *test* yesterday. (I took something else.)

I didn't take the test *yesterday*. (I took it some other day.)

As in the examples above, stress is normally transcribed as italics in printed text or underlining in handwriting.

In English, stress is most dramatically realized on focused or accented words. For instance, consider the dialogue

"Is it brunch tomorrow?"

"No, it's *dinner* tomorrow."

In it, the stress-related acoustic differences between the syllables of "tomorrow" would be small compared to the differences between the syllables of "*dinner*", the emphasized word. In these emphasized words, stressed syllables such as "*din*" in "*dinner*" are louder and longer. he may also have a different fundamental frequency, or other properties.

The main stress within a sentence, often found on the last stressed word, is called the *nuclear stress*.

Stress and vowel reduction

In many languages, such as Russian and English, vowel reduction may occur when a vowel changes from a stressed to an unstressed position. In English, unstressed vowels may reduce to schwa-like vowels, though the details vary with dialect (see Stress and vowel reduction in English). The effect may be dependent on lexical stress (for example, the unstressed first syllable of the word *photographer* contains a schwa /fə'tɒgrəfər/, whereas the stressed first syllable of *photograph* does not /'fotə,græf-grɑ:f/), or on prosodic stress (for example, the word *of* is pronounced with a schwa when it is unstressed within a sentence, but not when it is stressed).

Many other languages, such as Finnish and the mainstream dialects of Spanish, do not have unstressed vowel reduction; in these languages vowels in unstressed syllables have nearly the same quality as those in stressed syllables.

Stress and rhythm

Some languages, such as English, are said to be *stress-timed languages*; that is, stressed syllables appear at a roughly constant rate and non-stressed syllables are shortened to accommodate that, which contrasts with languages that have *syllable timing* (e.g. Spanish) or *mora timing* (e.g. Japanese), whose syllables or moras are spoken at a roughly constant rate regardless of stress. For details, see Isochrony.

Historical effects

It is common for stressed and unstressed syllables to behave differently as a language evolves. For example, in the Romance languages, the original Latin short vowels /e/ and /o/ have often become diphthongs when stressed. Since stress takes part in verb conjugation, that has produced verbs with vowel alternation in the Romance languages. For example, the Spanish verb *volver* has the form *volví* in the past tense but *vuelvo* in the present tense (see Spanish irregular verbs). Italian shows the same phenomenon but with /o/ alternating with /uo/ instead. That behavior is not confined to verbs; note for example Spanish *viento* "wind" from Latin *ventum*, or Italian *fuoco* "fire" from Latin *focum*.

Stress "deafness"

An operational definition of word stress may be provided by the stress "deafness" paradigm. The idea is that if listeners perform poorly on reproducing the presentation order of series of stimuli that minimally differ in the position of phonetic prominence (e.g. [númi]/[numí]), the language doesn't have word stress. The task involves a reproduction of the order of stimuli as a sequence of key strokes, whereby key '1' is associated with one stress location (e.g. [númi]) and key '2' with the other (e.g. [numí]). A trial may be from 2 to 6 stimuli in length. Thus, the order [númi-númi-numí-númi] is to be reproduced as '1121'. It was found that listeners whose native language was French performed significantly worse than Spanish listeners in reproducing the stress patterns by key strokes. The explanation is that Spanish has lexically contrastive stress, as evidenced by the minimal pairs like *tópo* ("mole")

and *topó* ("[he/she/it] met"), while in French, stress does not convey lexical information and there is no equivalent of stress minimal pairs as in Spanish.

An important case of stress "deafness" relates to Persian. The language has generally been described as having contrastive word stress or accent as evidenced by numerous stem and stem-clitic minimal pairs such as /møhi/ [mø.hí] ("fish") and /møh-i/ [mó.hi] ("some month"). The authors argue that the reason that Persian listeners are stress "deaf" is that their accent locations arise post lexically. Persian thus lacks stress in the strict sense.

Spelling and notation for stress

The orthographies of some languages include devices for indicating the position of lexical stress. Some examples are listed below:

- In Modern Greek, all polysyllables are written with an acute accent (´) over the vowel of the stressed syllable. (The acute accent is also used on some monosyllables in order to distinguish homographs, as in η ("the") and ή ("or"); here the stress of the two words is the same.)
- In Spanish orthography, stress may be written explicitly with a single acute accent on a vowel. Stressed antepenultimate syllables are always written with that accent mark, as in *árabe*. If the last syllable is stressed, the accent mark is used if the word ends in the letters *n*, *s*, or a vowel, as in *está*. If the penultimate syllable is stressed, the accent is used if the word ends in any other letter, as in *cárcel*. That is, if a word is written without an accent mark, the stress is on the penult if the last letter is a vowel, *n*, or *s*, but on the final syllable if the word ends in any other letter. However, as in Greek, the acute accent is also used for some words to distinguish various syntactical uses (e.g. *té* "tea" vs. *te* a form of the pronoun *tú*; *dónde* "where" as a pronoun or wh-complement, *donde* "where" as an adverb). For more information, see Stress in Spanish.
- In Portuguese, stress is sometimes indicated explicitly with an acute accent (for *i*, *u*, and open *a*, *e*, *o*), or circumflex (for close *a*, *e*, *o*). The orthography has an extensive set of rules that describe the placement of diacritics, based on the position of the stressed syllable and the surrounding letters.
- In Italian, the grave accent is needed in words ending with an accented vowel, e.g. *città*, "city", and in some monosyllabic words that might otherwise be confused with other words, like *là* ("there") and *la* ("the"). It is optional for it to be written on any vowel if there is a possibility of misunderstanding, such as *condomìni* ("condominiums") and *condòmini* ("joint owners"). See Italian alphabet § Diacritics.

Though not part of normal orthography, a number of devices exist that are used by linguists and others to indicate the position of stress (and syllabification in some cases) when it is desirable to do so. Some of these are listed here.

- Most commonly, the **stress mark** is placed before the beginning of the stressed syllable, where a syllable is definable. However, it is occasionally placed immediately before the vowel.^[17] In the International Phonetic Alphabet (IPA), primary stress is indicated by a

high vertical line (**primary stress mark**: ') before the stressed element, secondary stress by a low vertical line (**secondary stress mark**: ,).

- For example, [sɪˌlæbəfiˈkeɪʃən] or /sɪˌlæbəfiˈkeɪʃən/. Extra stress can be indicated by doubling the symbol: ''ˈˌ.
- Linguists frequently mark primary stress with an acute accent over the vowel, and secondary stress by a grave accent. Example: [sɪlæbəfíkɛɪʃən] or /sɪlæbəfíkɛɪʃən/. That has the advantage of not requiring a decision about syllable boundaries.
- In English dictionaries that show pronunciation by respelling, stress is typically marked with a prime mark placed after the stressed syllable: /si-lab'-ə-fi-kay'-shən/.
- In *ad hoc* pronunciation guides, stress is often indicated using a combination of bold text and capital letters. For example, si-**lab**-if-i-**KAY**-shun or si-LAB-if-i-KAY-shun
- In Russian, Belarusian and Ukrainian dictionaries, stress is indicated with an acute accent (´) on a syllable's vowel (example: вимовля́ння).^{[18][19]} Secondary stress may be unmarked or marked with a grave accent: о́колозе́мный. If the acute accent sign is unavailable for technical reasons, stress can be marked by making the vowel capitalized or italic.^[20] In general texts, stress marks are rare, typically used either when required for disambiguation of homographs (compare в бо́льших количествах – "in great quantities", and в бо́льших количествах – "in greater quantities"), or in rare words and names that are likely to be mispronounced. Materials for foreign learners may have stress marks throughout the text.^[18]
- In Dutch, *ad hoc* indication of stress is usually marked by an acute accent on the vowel (or, in the case of a diphthong or double vowel, the first two vowels) of the stressed syllable. Compare *achterúitgang* (deterioration) and *áchteruitgang* (back exit).
- In Biblical Hebrew, a complex system of cantillation marks is used to mark stress, as well as verse syntax and the melody according to which the verse is chanted in ceremonial Bible reading. In Modern Hebrew, there is no standardized way to mark the stress. Most often, the cantillation mark *oleh* (part of *oleh ve-yored*), which looks like a left-pointing arrow above the consonant of the stressed syllable, for example בּוֹקֵר *bóker* (morning) as opposed to בּוֹקֵר *bokér* (cowboy). That mark is usually used in books by the Academy of the Hebrew Language and is available on the standard Hebrew keyboard at AltGr-6. In some books, other marks, such as meteg, are used.

Connected speech

He has learnt his English "through the eye" and has trouble interpreting the utterances of native speakers who do not monitor their output. His delivery is an attempt at a precise version of every sound. With native speakers, articulatory precision is a stylistic device, a conscious choice if we want to emphasize a point, be insistent or threatening. In normal social interaction though, this is not usually the case and articulatory imprecision is the more natural and functional option.

- Aspects of connected speech
- Intrusion and linking
- Elision
- Working on connected speech
- Integrating work on connected speech
- Conclusion

Aspects of connected speech

Speech is a continuous stream of sounds, without clear-cut borderlines between them, and the different aspects of connected speech help to explain why written English is so different from spoken English.

So, what is it that native speakers do when stringing words together that causes so many problems for students?

Intrusion and linking

When two vowel sounds meet, we tend to insert an extra sound which resembles either **a / j /**, **/ w / or / r /**, to mark the transition sound between the two vowels, a device referred to as intrusion. For example:

- **Intruding / r/**
The media / **r** /are to blame.
Law(**r**)and order.
- **Intruding / j /**
I / **j** / agree.
They / **j** /are here!
- **Intruding / w/**
I want to/ **w**/eat.
Please do/ **w**/it.

Word boundaries involving a consonant and a vowel are also linked, as we tend to drag final consonants to initial vowels or vice versa. For example:

- Get on. (**geton**)
- Not at all. (**notatall**)
- It's no joke. (**snow joke**)

Elision

As I have mentioned, a native speaker's aim in connecting words is maximum ease and efficiency of tongue movement when getting our message across. In minimizing our efforts, we weaken our articulation. If articulation is weakened too much, the sound may disappear altogether, a process known as elision. It is the vowels from unstressed syllables which are the first to be elided in non-precise pronunciation.

- Common sound deletions

A syllable containing the unstressed "*schwa*" is often lost. For example,

- int(e)rest,
- sim(i)lar,
- lib(a)ry,
- diff(e)rent,
- t(o)night.

- / t / and / d /

With consonants, it is / t / and / d / which are most commonly elided, especially when they appear in a consonant cluster. For example,

- chris(t)mas
- san(d)wich

The same process can occur across word boundaries, for example,

- mus(t) be
- the firs(t) three
- you an(d) me
- we stopp(ed) for lunch

- / h /

The / h / sound is also often deleted. For example,

- you shouldn't (h)ave
- tell (h)im.

Working on connected speech

If your learners have not worked on these forms before, you might wish to set some lesson time aside to work specifically on these features of connected speech. One way of introducing them to sound deletions could be to write a few short phrases on the board. For example:

- That's an interesting idea.
- Are you coming out tonight?
- It's the tallest building.

- You must tell him.

Try if possible to use language you have recently been working on in the classroom. Then ask the class to count the number of sounds in each word, and write the numbers which they give you on the board above the words, like this:

3 4 4 3

You must tell him

Now play a recording of the phrases, or read them yourself, and ask the learners to listen again and write down how many sounds they hear. Prompt them if necessary, asking if, for example, the "t" is really pronounced twice between "**must**" and "**tell**", or only once.

- Drill the phrases then ask the students to practise these phrases themselves. You could also read out the phrases, once using the elided forms, then again in a more clipped, emphatic manner.
- Ask the learners which sounds more natural. Highlight that the features of connected speech not only make the phrase more natural sounding but that it is also easier to pronounce the words in this way.

Exercises like this help to show learners the differences between written and spoken English, and they highlight the importance of listening to words rather than relying on their written forms.

Integrating work on connected speech

It is a good idea to try and integrate work on connected speech into everyday lessons. When studying grammar for example, don't focus solely on the form of the words, draw attention to the way they are pronounced in natural conversation.

- Superlatives, for example, provide practice of sound deletions. You could write a few phrases on the board:
 - The Nile is the longest river in the world.
 - The Vatican is the smallest country in the world.
- Ask the students to listen to the sounds while you repeat the phrases a few times and see if they can spot the disappearance of the "t" on the superlative adjective.
- Drill the phrases, chorally and individually. Students might like to write their own general knowledge quiz, using questions such as, "Which is the tallest building in the world?".

- As they read their questions, make sure they elide the final "t" (unless of course, the next word begins with a vowel).

Such exercises provide practice of both grammatical form and pronunciation, and the repetition helps students to begin using these features of connected speech in a natural manner.

Anything which you have recently been working on in class can be used as a basis for pronunciation work. For example, a useful way of practising the intruding sounds / r /, / w / and / j / is when studying phrasal verbs.

Do / w / up

lay / j / up

Go / w / away

Go / w / out

- Drill the verbs chorally and individually before providing a more personalized practice activity in which students ask each other questions using the verbs you are focusing on.

Phrasal verbs can also be used to show how we tend to link final consonants and initial vowels across word boundaries.

Get out (**getout**)

Put on (**puton**)

Come out (**cumout**)

Conclusion

Students often find pronunciation work fun and stimulating, as well as valuable. However, they will need time and confidence in order to assimilate the features of connected speech and to make them their own. Research does suggest though, that by simply drawing students' attention to these forms, you are giving them considerable help towards making sense of the language they hear.

UNIT II

Dialogue writing

Defining dialogue

Written dialogue (as opposed to spoken conversation) is challenging in part because the reader does not have auditory clues for understanding tone. The subtle shades of spoken conversation have to be shaded in using descriptive language.

‘Dialogue’ as a noun means ‘a conversation between two or more people as a feature of a book, play or film’ (*OED*). But it’s useful to remember the definition of dialogue as a verb: To ‘take part in a conversation or discussion to resolve a problem’. In storytelling, great dialogue often follows the verbal definition. It solves the story’s problems, sketches in clues, builds anticipation, suspense and more.

So how do you write dialogue that carries this purposeful sense of the word?

1. Make your written dialogue cut to the chase

In spoken conversations, we often change subjects, ramble, or use filler words like ‘um’ and ‘like’. Make your written dialogue cut to the chase. We often begin phone calls with pleasantries, for example, such as ‘Hi, how are you?’ Yet effective dialogue skips over the boring bits.

For example, here is a phone conversation from Donna Tartt’s *The Secret History* (1992):

‘My voice was slurred and the operator wouldn’t give me the number of a taxi company. ‘You have to give me the name of a specific taxi service,’ she said. ‘We’re not allowed to-‘ ‘I don’t know the name of a specific taxi service,’ I said thickly. ‘There’s not a phone book here.’

‘I’m sorry, sir, but we’re not allowed to-‘

‘Red Top?’ I said desperately, trying to guess at names, make them up, anything. ‘Yellow Top? Town Taxi? Checker?’

Finally I guess I got one right, or maybe she just felt sorry for me.’ (pp. 142-143)

Tartt’s narrator Richard is staying in desperately cold quarters in winter, and the dialogue reflects the urgency of his situation. Note how Tartt uses concise narration to precede the call. Tartt cuts to the reason for Richard’s phone call right away, and also includes interruption. This reinforces the sense of urgency.

Tartt also slips back into narration rather than have a pointless outro where Richard and the operator say goodbye. Similarly, lead directly into the crux of dialogue and minimize filler.

[Take Now Novel's 4-week dialogue writing course to develop your dialogue writing skills. You'll get workbooks, course videos, and professional feedback on a final assignment].

2. Blend dialogue with descriptive narration well

Often when we write dialogue, we forget to keep the backdrop and surrounds in focus. The effect is similar to the backdrop of a theatre being hauled away whenever

To keep an active sense of place, slip in narration that adds setting details. For example, here Tartt describes Richard's encounter with a girl in his dorm's bathrooms:

'I was in no mood for talk and I was unpleasantly surprised to find Judy Poovey brushing her teeth at the sink. [...]

'Hi, Richard,' she said, and spit out a mouthful of toothpaste. She was wearing cut-off jeans that had bizarre, frantic designs drawn on them in Magic Marker and a spandex top which revealed her intensely aerobicized midriff.

'Hello,' I said, setting to work on my tie.

'You look cute today.'

'Thanks.'

'Got a date?'

I looked away from the mirror, at her. 'What?'

'Where you going?'

By now I was used to her interrogations.'

In this dialogue example, Tartt drops in details from the bathroom setting (Judy spitting out toothpaste, Richard adjusting his tie and looking away from the mirror). These small details are enough to create a consistent backdrop. Note too that even though Judy and Richard start with pleasantries, the dialogue quickly passes on to anticipatory details about Richard's plans (signalled to Judy by his tie).

Tartt also does not use dialogue tags, because it's unnecessary to say 'he said' or 'she said'. There are only two speakers present and line breaks and indentation distinguish them. The surrounding text adds an element of scenery and realism to their exchange.

3. Use dialogue to reveal key character information

Dialogue is an excellent vehicle for character-building. A character's voice, from their style of speech to the subjects they frequent, builds our understanding of story characters.

For example, early dialogue in a story set in a school could show a bully belittling another pupil. When a new kid who speaks their mind and doesn't take abuse joins the class, the memory of the preceding dialogue creates anticipation. We know before the bully and the new kid even meet that any dialogue between them could prove explosive.

In *The Secret History*, Edmund ‘Bunny’ Corcoran is the narrator’s fellow student. Bunny is opinionated and bigoted, and wheedles his friends into giving him money. Tarrt creates unlikable character traits in Bunny that explain crumbling relationships within Bunny’s friend group. Much of this she does through dialogue that shows Bunny’s tactless, bolshy and judgmental nature:

‘By the way, love that jacket, old man,’ Bunny said to me as we were getting out of the taxi. ‘Silk, isn’t it?’

‘Yes. It was my grandfather’s.’

Bunny pinched a piece of the rich, yellowy cloth near the cuff and rubbed it back and forth between his fingers.

‘Lovely piece,’ he said importantly. ‘Not quite the thing for this time of year, though.’

‘No?’ I said.

‘Naw. This is the East Coast, boy. I know they’re pretty laissez-faire about dress in your neck of the woods, but back here they don’t let you run around in your bathing suit all year long.’

This dialogue example illustrates the overbearing aspects of Bunny that gather and grow, testing the limits of the others’ patience. The dialogue is thus oriented towards building resentments between characters that explain later character choices.

4. Learn how to write dialogue that drives plot

There are several ways good dialogue drives plot. As outlined above, it can help develop character traits and motivations. The context of dialogue – the circumstances in which characters speak or overhear others speaking – is also useful for plot.

The overheard conversation is a hallmark device in suspense writing, for example. Eavesdropping can supply a character with handy information. For example, a villainous or malevolent character might overhear a conversation that plays into their hands. The criminal wanted in a murder investigation overhears friends of the detective discussing the detective’s daily routine, for example.

Dialogue can also drive plot and suspense via interruption. If two characters’ urgent conversation is cut off by a third’s arrival, the reader must wait until the characters may resume talking.

Tarrt crafts suspense finely in a scene where her protagonist overhears snatches of conversation between his new acquaintance Henry and their lecturer, Julian:

‘It was Julian and Henry. Neither of them had heard me come up the stairs. Henry was leaving; Julian was standing in the open door. His brow was furrowed and he looked very somber, as if he were saying something of the gravest importance [...].’

Julian finish speaking. He looked away for a moment, then bit his lower lip and looked up at Henry.

Then Henry spoke. His words were low but deliberate and distinct. ‘Should I do what is necessary?’

To my surprise, Julian took both Henry’s hands in his own. ‘You should only, ever, do what is necessary,’ he said.’ (p. 81)

Using dialogue overheard by a third party, Tartt creates suspense that ripples out from this brief exchange. The brief scene creates anticipation of a secret agreement between Henry and Julian coming to light. This colours our reading of future interactions between these three characters.

5. Avoid unnecessary, distracting or absurd dialogue tags

Dialogue tags – words such as ‘she said’ and ‘he grumbled’ – help to show who in a conversation between two or more characters is speaking. Sometimes (when alternate words for ‘said’, such as ‘grumbled’) are used, they also show the emotional state of the speaker. Yet using unnecessary tags has a clunky effect. For example:

‘Hello,’ I said.

‘Is it really you? I can’t believe it’s been so long,’ she said.

‘Sorry I’ve been such a hermit’, I said, smiling.

The placement and repetition of ‘said’ here has a deadening, unnatural effect. Compare:

‘Hello.’

She gave a start, surprised. ‘Is is really you? I can’t believe it’s been so long!’

‘Sorry I’ve been such a hermit,’ I said, smiling.

The second allows us to focus our attention more on the content of what characters say (and less on the fact that we’re reading dialogue).

Alternative words for said (such as ‘shrieked’, ‘whispered’, ‘spat’ and so forth) are like seasoning. Don’t burn the reader’s palate with too many. It’s widely considered good style for dialogue tags to be as invisible as possible. Heavy tag use is like an invisibility cloak cut too short – you can see the author’s clumsy feet sticking out.

6. Use specific dialogue to illustrate general relationships and situations

Besides using dialogue as a character development aid or to further plot, you can use dialogue as a narrative device to illustrate a general situation. For example, In *The Secret History*, Tartt uses a typical conversation between Bunny’s girlfriend Marion and Richard, the protagonist, to reveal the nature of Bunny and Marion’s relationship.

‘Lemme in, old man, you gotta help me, Marion’s on the warpath...’ Minutes later, there would be a neat report of sharp knocks at the door: rat-a-tat-tat. It would be Marion, her little mouth tight, looking like a small, angry doll.

‘Is Bunny there?’ she would say, stretching up on tiptoe and craning to look past me into the room.

‘He’s not here.’

‘Are you sure?’

‘He’s not here Marion.’

‘Bunny!’ she would call out ominously.

No answer.

‘Bunny!’

And then, to my acute embarrassment, Bunny would emerge sheepishly in the doorway.’

Tartt uses the modal verb ‘would’ to show a typical conversation, an exchange that is an example of many like it. You can use dialogue this way to show a conversation that is often repeated, perhaps with different wording but the same underlying effect. For example:

‘Tidy your room,’ mom’s always saying. ‘What am I, The Dalai Lama?’
‘Yeah, and if you were, she’d be like ‘Wear your best robes. Iron out those creases.’
This is how Jim and I would banter all summer, trading the injustices of being teenagers in a world that had its priorities dead wrong.

Here, an example conversation shows how two boys on a summer camp became friends.

7. Start writing dialogue examples and good advice down

Whenever you come across examples of dialogue you love, or an insightful quote on writing dialogue, copy it out. It’s an effective way to improve your ear for written speech. In addition, read the dialogue you write aloud. Rope someone else in to read the other character’s part if possible. The ear seldom lies about the difference between dialogue that works and character conversations that fall flat.

Formation of question

Question formation in English is different from the formation of other sentences in two main ways. First, the beginning word order is reversed.

Instead of beginning with the subject, **questions begin with a helping verb.** (Information questions begin with a question word like ‘who’ or ‘what’ and **then the helping verb.**)

The subject comes *after* the helping verb. The main verb follows the subject, and the rest of the sentence follows it.

Second, **questions almost always need a helping verb along with the main verb.** (This is also true for negative sentences but not affirmative statements.)

The most common helping verb is 'do.' 'Do' (or 'does' or 'did') doesn't change the meaning of a question **but alerts the listener that a question is coming.**

Other helping verbs include can, could, should, would, will, have or had, and be (is, are, etc.). We use have or had with the present or past perfect tenses. (Have you seen a doctor about your problem? Had you noticed any dizziness before you fell?)

The verb 'be' can be used without a helping verb. It **is** a helping verb for the continuous tenses, but it can also stand alone. We don't use the verb 'do' together with 'be,' except as a negative command: "Don't be late!" See the examples below for the usual ways to use 'be.'

The helping verb at the beginning of a question is important for communication. It tells us to listen for a question. So do question words like 'who' 'how.' or 'what.'

Kinds of questions

English has two kinds of questions.

When we are asking for information we begin a question with a 'Wh-' question word.

That means who, what, when, where, why, or how. (Less common Wh- words include whom, which, how many, how much, how long, etc.)

When we just need a yes or no answer, we omit the question word and begin directly with the helping verb.

See the charts below for examples of each kind of question in health care settings.

Basic rules of formation questions

It is important to know how to form questions. The rules given below apply to almost all written questions and most spoken questions.

Auxiliary verb before subject

In a question, the auxiliary verb comes before the subject. Note that if there are two auxiliary verbs, only the first comes before the subject. Study the examples given below.

He is working in the garage. (Statement)

Is he working in the garage? (Question)

That was a silly question. (Statement)

Was that a silly question? (Question)

They have arrived. (Statement)

Have they arrived? (Question)

She has been invited. (Statement)

Has she been invited? (NOT Has been she told?)

The above sentence contains two auxiliary verbs, but we have already learned that only the first auxiliary verb comes before the subject in a question.

She should have been more careful. (Statement)

Should she have been more careful? (Question) (NOT Should have been she more careful?)

The boys have been rewarded. (Statement)

Have the boys been rewarded? (Question)

The police have caught the thief. (Statement)

Have the police caught the thief? (Question)

Cases where there is no auxiliary verb

Affirmative sentences in the simple present and simple past tense do not have an auxiliary verb. We use **do, does or did** to change them into questions.

Note that **do and does** are used in the present tense. **Do** is used with plural nouns and the pronouns **I, we, they and you**. **Does** is used with singular nouns and the pronouns **he, she and it**.

Question tag

A tag question is a special construction in English. It is a statement followed by a mini-question. We use tag questions to ask for confirmation. They mean something like: "Is that right?" or "Do you agree?" They are very common in English.

The basic structure of a tag question is:

positive statement	negative tag
---------------------------	---------------------

Snow is white,	isn't it?
negative statement	positive tag
You don't like me,	do you?

Notice that the tag repeats the auxiliary verb (or main verb when *be*) from the statement and changes it to negative or positive.

Positive Statement Tag Questions

Look at these examples with **positive statements**. You will see that most of the time, the auxiliary verb from the positive statement is repeated in the tag and changed to negative.

(+) positive statement				(-) negative tag		
subject	auxiliary	main verb		auxiliary	not	personal pronoun same as subject
You	Are	coming,		are	n't	you?
We	Have	finished,		have	n't	we?
You	Do	Like	coffee,	do	n't	you?
You		Like	coffee,	do	n't	you?

They	Will	help,		wo	n't	they?
I	Can	come,		can	't	I?
We	Must	go,		must	n't	we?
He	should	Try	harder,	should	n't	he?
You		Are	English,	are	n't	you?
John		Was	there,	was	n't	he?

Notice:

- the use of *do* in the two coffee questions. Remember that in Present Simple, *do* is optional in positive statements (*You like coffee/You do like coffee*). But the *do* must appear in the tag. The same applies to Past Simple *did*.
- in last two questions, no auxiliary for main verb *be* in Present Simple and Past Simple. The tag repeats the main verb.

Negative Statement Tag Questions

Look at these examples with **negative statements**. Notice that the negative verb in the original statement is changed to positive in the tag.

(-) negative statement					(+) positive tag	
subject	auxiliary		main verb		auxiliary	personal pronoun same as subject

It	Is	n't	raining,			is	it?
We	Have	never	seen		that,	have	we?
You	Do	n't	like		coffee,	do	you?
They	Will	Not	help,			will	they?
They	Wo	n't	report		us,	will	they?
I	Can	never	do		it right,	can	I?
We	Must	n't	tell		her,	must	we?
He	should	n't	drive		so fast,	should	he?
You	Wo	n't	be		late,	will	you?
You			are	n't	English,	are	you?
John			was	not	there,	was	he?

Notice:

- *won't* is the contracted form of *will not*
- the tag repeats the auxiliary verb, not the main verb. Except, of course, for the verb *be* in Present Simple and Past Simple.

Answering Tag Questions

How do we answer a tag question? Often, we just say *Yes* or *No*. Sometimes we may repeat the tag and reverse it (They don't live here, *do they?* Yes, *they do*). Be very careful about answering tag questions. In some languages, an opposite system of answering is used, and non-native English speakers sometimes answer in the wrong way. This can lead to a lot of confusion!

Answer a tag question according to the **truth** of the situation. Your answer reflects the real facts, not (necessarily) the question.

For example, everyone knows that snow is white. Look at these questions, and the correct answers:

tag question	correct answer	notes
Snow is white, isn't it?	Yes (it is).	Answer is same in both cases - because snow <i>is white!</i> But notice change of stress when answerer does not agree with questioner.
Snow isn't white, is it?	Yes it is!	
Snow is black, isn't it?	No it isn't!	Answer is same in both cases - because snow <i>is not black!</i>
Snow isn't black, is it?	No (it isn't).	

In some languages, people answer a question like "Snow isn't black, is it?" with "Yes" (meaning "Yes, I agree with you"). This is the **wrong answer** in English!

Here are some more examples, with correct answers:

- The moon goes round the earth, doesn't it? Yes, it does.
- The earth is bigger than the moon, isn't it? Yes.
- The earth is bigger than the sun, isn't it? **No, it isn't!**
- Asian people don't like rice, do they? **Yes, they do!**
- Elephants live in Europe, don't they? **No, they don't!**

- Men don't have babies, do they? No.
- The English alphabet doesn't have 40 letters, does it? **No**, it **doesn't**.

Tag Question Special Cases

Negative adverbs

The adverbs *never*, *rarely*, *seldom*, *hardly*, *barely* and *scarcely* have a negative sense. Even though they may be in a positive statement, the feeling of the statement is negative. We treat statements with these words like negative statements, so the question tag is normally positive. Look at these examples:

positive statement treated as <i>negative statement</i>	statement	positive tag
He never came again,		did he?
She can rarely come these days,		can she?
You hardly ever came late,		did you?
I barely know you,		do I?
You would scarcely expect her to know that,		would you?

Intonation

We can change the *meaning* of a tag question with the musical pitch of our voice. With rising intonation, it sounds like a real question. But if our intonation falls, it sounds more like a statement that doesn't require a real answer:

	intonation	
--	-------------------	--

You don't know where my wallet is,	do you?	/ rising	real question
It's a beautiful view,	isn't it?	\ falling	not a real question

Imperatives

Sometimes we use question tags with imperatives (invitations, orders), but the sentence remains an imperative and does not require a direct answer. We use *won't* for invitations. We use *can, can't, will, would* for orders.

imperative + question tag	notes
Take a seat, won't you?	polite invitation
Help me, can you?	quite friendly
Help me, can't you?	quite friendly (some irritation?)
Close the door, would you?	quite polite
Do it now, will you.	less polite
Don't forget, will you.	with negative imperatives only <i>will</i> is possible

Same-way tag questions

Although the basic structure of tag questions is positive-negative or negative-positive, it is sometimes possible to use a positive-positive or negative-negative structure. We use same-way tag questions to express interest, surprise, anger etc, and not to make real questions.

Look at these positive-positive tag questions:

- So you're having a baby, are you? That's wonderful!
- She wants to marry him, does she? Some chance!
- So you think that's funny, do you? Think again.

Negative-negative tag questions usually sound rather hostile:

- So you don't like my looks, don't you? (British English)

Asking for information or help

Notice that we often use tag questions to ask for information or help, starting with a negative statement. This is quite a friendly/polite way of making a request. For example, instead of saying "Where is the police station?" (not very polite), or "Do you know where the police station is?" (slightly more polite), we could say: "You wouldn't know where the police station is, would you?" Here are some more examples:

- You don't know of any good jobs, do you?
- You couldn't help me with my homework, could you?
- You haven't got \$10 to lend me, have you?

Some more special cases

Example	notes
I am right, aren't I?	aren't I (<i>not amn't</i> I)
You have to go, don't you?	you (do) have to go...
I have been answering, haven't I?	use first auxiliary
Nothing came in the post, did it?	treat statements with <i>nothing, nobody etc</i> like negative statements

Let's go, shall we?	<i>let's = let us</i>
He' d better do it, hadn't he?	he had better (no auxiliary)

Mixed Examples of Tag Questions

Here is a list of examples of tag questions in different contexts. Notice that some are "normal" and others seem to break all the rules:

- But you don't really love her, do you?
- This'll work, won't it?
- Oh you think so, do you?
- Well, I couldn't help it, could I?
- But you'll tell me if she calls, won't you?
- We'd never have known, would we?
- Oh you do, do you?
- The weather's bad, isn't it?
- You won't be late, will you?
- Nobody knows, do they?
- You never come on time, do you?
- You couldn't help me, could you?
- You think you're clever, do you?
- So you don't think I can do it, don't you? (British English)
- Shut up, will you!
- She can hardly love him after all that, can she?
- Nothing will happen, will it?

UNIT - III

1. What is verbal response?

In a verbal response you tell somebody what's on your mind, it can be good or bad, the other person is going to get its meaning from your words. In a non-verbal response, you use other means except your words to show somebody how you feel and what you mean.

What Are Verbal Communication Skills?

Effective verbal communication skills include more than just talking. Verbal communication encompasses both how you deliver messages and how you receive them. Communication is a soft skill, and it's one that is important to every employer.

Workers who can convey information clearly and effectively are highly valued by employers. Employees who can interpret messages and act appropriately on the information that they receive have a better chance of excelling on the job.

Verbal Communication Skills in the Workplace

What constitutes effective verbal communication on the job depends on the relationships between communication partners and the work context. Verbal communication in a work setting takes place between many different individuals and groups such as co-workers, bosses and subordinates, employees, customers, clients, teachers and students, and speakers and their audiences.

Verbal communication occurs in many different contexts including training sessions, presentations, group meetings, performance appraisals, one-on-one discussions, interviews, disciplinary sessions, sales pitches, and consulting engagements.

Examples of Verbal Communication Skills

Here are some examples of effective workplace verbal communication skills employed in different workplace contexts.

Verbal Communications for Supervisors: The best supervisors don't merely tell their subordinates what to do and expect them to listen. Instead, they employ active listening skills to understand employee needs and perspectives, engage in verbal negotiation to address and defuse issues, and capitalize upon opportunities to praise individual and team achievement.

Advising others regarding an appropriate course of action

Assertiveness

Conveying feedback in a constructive manner emphasizing specific, changeable behaviors

Disciplining employees in a direct and respectful manner

Giving credit to others

Recognizing and countering objections

Showing an interest in others, asking about and recognizing their feelings

Speaking calmly even when you're stressed

Terminating staff

Training others to carry out a task or role

Using affirmative sounds and words like "uh-huh," "got you," "I understand," "for sure," "I see," and "yes" to demonstrate understanding

Using self-disclosure to encourage sharing

Verbal Communications for Team Members: Open and constant lines of communication are vital to team success, particularly when completing quality- and deadlinecritical projects. One of the most important team-building skills, strong verbal communications help to ensure that issues will be spotted and resolved in formative stages, averting costly escalation.

Conveying messages concisely

Encouraging reluctant group members to share input

Explaining a difficult situation without getting angry

Explaining that you need assistance

Paraphrasing to show understanding

Posing probing questions to elicit more detail about specific issues

Receiving criticism without defensiveness

Refraining from speaking too often or interrupting others

Requesting feedback

Stating your needs, wants, or feelings without criticizing or blaming

Verbal Communications with Clients: If a large part of your work involves one-on-one communications with customers, it's helpful to have a "gift of gab" – particularly if you are a sales professional. Keep in mind, though, that your conversations need to be focused

upon identifying and addressing your clients' needs; using your verbal talents to encourage consultative dialogues will ensure positive client relations.

Anticipating the concerns of others

Asking for clarification

Asking open-ended questions to stimulate dialogue

Calming an agitated customer by recognizing and responding to their complaints

Emphasizing benefits of a product, service, or proposal to persuade an individual or group

Noticing non-verbal cues and responding verbally to verify confusion, defuse anger, etc.

Verbal Communications for Presenters: Public speaking is a talent that is honed both through practice and through formal training. Speaking articulately and persuasively to a live audience involves:

Enunciating each word you speak clearly

Introducing the focus of a topic at the beginning of a presentation or interaction

Planning communications prior to delivery

Projecting your voice to fill the room

Providing concrete examples to illustrate points

Restating important points towards the end of a talk

Selecting language appropriate to the audience

Speaking at a moderate pace, not too fast or too slowly

Speaking confidently but with modesty

Summarizing key points made by other speakers

Supporting statements with facts and evidence

Tailoring messages to different audiences

Telling stories to capture an audience

Using humor to engage an audience

Tips to Improve Your Verbal Communications

Even if you are a shy introvert who prefers to work independently, there are ways to improve your verbal communication skills so that you can more easily cultivate rapport with others.

Practice makes perfect, and so take the time to actively practice these communications skills for workplace success: active listening, clarity and conciseness, confidence, empathy, friendliness, open-mindedness, giving and soliciting feedback, confidence, respectfulness, and non-verbal (body language, tone of voice, eye contact) communication.

FOUR TYPES OF VERBAL COMMUNICATION

1. Intrapersonal Communication

This form of communication is extremely private and restricted to ourselves. It includes the silent conversations we have with ourselves, wherein we juggle roles between the sender and receiver who are processing our thoughts and actions. This process of communication when analyzed can either be conveyed verbally to someone or stay confined as thoughts.

2. Interpersonal Communication

This form of communication takes place between two individuals and is thus a one-on-one conversation. Here, the two individuals involved will swap their roles of sender and receiver in order to communicate in a clearer manner.

3. Small Group Communication

This type of communication can take place only when there are more than two people involved. Here the number of people will be small enough to allow each participant to interact and converse with the rest. Press conferences, board meetings, and team meetings are examples of group communication. Unless a specific issue is being discussed, small group discussions can become chaotic and difficult to interpret by everybody. This lag in understanding information completely can result in miscommunication.

4. Public Communication

This type of communication takes place when one individual addresses a large gathering of people. Election campaigns and public speeches are example of this type of communication.

In such cases, there is usually a single sender of information and several receivers who are being addressed.

What is verbal communication?

When messages or information is exchanged or communicated through words is called verbal communication. Verbal communication may be two types: written and oral communication. Verbal communication takes place through face-to-face conversations, group discussions, counseling, interview, radio, television, calls, memos, letters, reports, notes, email, etc. some definitions of verbal communications are as follows:

*According to Bovee and others: Verbal communication is the expression of information through language which is composed of words and grammar.”

*According to Penrose and others, “Verbal communication consists of sharing thoughts thought the meaning of words.”

*So, verbal communication is the process of exchange of information or message between two or more persons through written or oral words.

What is non-verbal communication?

When messages or information is exchanged or communicated without using any spoken or written word is known as nonverbal communication. Non-verbal communication (NVC) is usually understood as the process of communication through sending and receiving wordless messages.

Non-verbal communication is a powerful arsenal in face-to-face communication encounters, expressed consciously in the presence of others and perceived either consciously or unconsciously. Much of non-verbal communication is unintentional people are not even aware that they are sending messages. Non-verbal communication takes place through gestures, facial expressions, eye contact, physical proximity, touching, etc. some important definitions of non-verbal communication are as follows:

According to L. C. Bove and others, “Non-verbal communication is communication that takes place through non-verbal cues: through such form of non-verbal communication as gesture, eye contact, facial expression, clothing and space; and through the non-verbal vocal communication known as Para-language.”

According to Lesikar and Pettit, “Nonverbal communication means all communication that occurs without words (body movements, space, time, touch, voice patterns, color, layout, design of surroundings.)”

According to Himstreet and Baty, “Non-verbal communication includes any communication occurring without the use of words.” So, non-verbal communication is the exchanged of

information or message between two or more persons through gestures, facial expressions eye contact, proximity, touching, etc. and without using any spoken or written word.

Characteristics of non-verbal communication

Non-verbal communication is any information that is communicated without using words. The important characteristics of non-verbal communication are as follows:

* No use of words: Non-verbal communication is a communication without words or language like oral or written communication. It uses gestures, facial expressions, eye contact, physical proximity, touching, etc. for communicating with others.

*Culturally determined: Non-verbal communication is learned in childhood, passed on to you by your parents and others with whom you associate. Through this process of growing up in a particular society, you adopt the taints and mannerisms of your cultural group.

*Different meaning: Non-verbal symbols can many meanings. Cross-culture aspects give various meanings to same expression in respect of non-verbal communication.

*Vague and imprecise: Non-verbal communication is quite vague and imprecise. Since in this communication, there is no use of words or language which expresses clear meaning to the receiver.

*May conflict with verbal message: Non-verbal communication is so deeply rooted, so unconscious, that you can express a verbal message and then directly contradict it with a nonverbal message.

*Largely unconscious: Non-verbal communication is unconscious in the sense that it is usually not planned nor rehearsed. It comes almost instantaneously.

*Shows feelings and attitudes: Facial expressions, gestures, body movements, the way you use your eyes – all communicate your feelings and emotions to others.

*Informality: Nonverbal communication does not follow any rules, formality or structure like other communication. Most of cases people unconsciously and habitually engaged in non-verbal communication by moving the various parts of the body.

2. Meaning of face-to-face conversation

Conversation means the informal discussion among the people. When one person discusses his views, opinion to another person and exchanges their views in the presence of both then it is called face to face conversation. It also includes the face-to-face discussion on a particular

issue. In this method, both the information receiver and sender can exchange their views freely and fairly.

So, face-to-face conversation is an informal discussion through spoken language and words on a particular issue among the people to exchange their views freely and fairly weighs each other.

Advantages of face-to-face conversation:

In modern society, with the rapid development of technology, people have more choices ways to communicate each other such as face-to-face, letters, emails or telephones. However, I believe that face-to-face communication is much better than other types of communication, such as a letter, email or telephone calls. The advantages of face-to-face communication are described as below:

1. Responses immediately: When people communicate each other in person, they can get a response immediately without misunderstanding. During the conversation, people can not only hear a response from others, also see how they are feeling; people can guess what will take place next, how the conversation is about, which is very important to have a successful talk.

2. Express of feelings: Using face-to-face communication helps people express their feelings, ideas much better. Instead of using words only when people choose letters, emails or phone for communication, people can use eye contact, verbal language in order to show their opinions. Scientists show that more than seventy percent people use body or verbal language in communicating; thus, it's very important for people use actions to express views.

3. Suitable for respect: Face-to-face communication enjoys yet another advantage, the message being communicated also gets the assistance of facial expressions and gestures.

4. Suitable for discussion: Face-to-face communication is particularly suitable for discussion, for there is immediate feedback from the listener. Face-to-face communication provides the speaker with a much better opportunity for adjustment. A twist of the lips, a frown on the forehead, a contraction of the facial muscles point out that the message is not welcomed, then changes of tone or sympathetically looking is to be needed. These adjustments are possible only in face-to-face communication.

5. Conversation to learn: We learn a great deal via conversation, including conversations with ourselves. We learn highly valuable life lessons.

6. Conversation to coordinate: Coordinating our action in ways that are mutually beneficial. Anytime we negotiate one favor for another, we use conversation to reach an agreement to transact.

7. Collaborate: Coordination of action assumes relatively clear goals, but many times social interaction involves the negotiation of goals. Conversation is a requisite for agreeing on goals, as well as for agreeing upon and coordinating our actions.

Disadvantages of face-to-face conversation

The limitations of face-to-face communication are given below:

1. Difficult to practice in a large-sized organization: Face-to-face communication is extremely difficult to practice in large-sized organizations, particularly if their various units or departments are situated at different places.

2. Not effective in large gatherings: It is very difficult to get a message across to large gatherings. Even though the speaker is addressing them face-to-face, the vital personal touch is missing. In the absence of a satisfactory feedback, his speech lapses into a monologue.

3. Ineffective if the listener is not attentive: A limitation which the face-to-face communication shares with oral communication is that its effectiveness is closely linked with the listener's attentiveness. Since human beings can listen to grasp the message faster than the speed at which they are delivered, they will easily get delivered thus making communication ineffective.

Three Situations That Require Face-To-Face Conversations

More and more communication is happening through technology. Still, there are times when conversing the old-fashioned way through the telephone or face-to-face is best. With so many forms of communication to choose from, knowing which to use can be difficult. "There are many factors to consider when determining the best approach, from the product or service you're selling to the person you're dealing with," says Gina Rubel, head of Furia Rubel Communications, a marketing and public relations firm in Doylestown, Pa. "It's not always clear what's appropriate."

Here's a look at three types of interactions and the most effective communication form for each of them:

1. Employee Communication

For some situations, a face-to-face meeting is essential. "For anything involving a critical conversation or emotional issue, do it in person," says Rubel. Also, for small businesses that don't have offices, important meetings — discussions of goals for the coming year or regular planning sessions — should be done face-to-face. Employee evaluations should always be conducted in person, according to Rubel.

Job interviews also require face-to-face discussions. "I would never hire someone to work in my office without meeting them first," says Rubel. "The risks are too high." One exception: If you're hiring someone for a lower-level job who's too far away for a feasible face-to-face interview. In that case, you might conduct the conversation via Skype.

The situation may be different for independent contractors, however, especially if there's a lot of information available about them on the web. When hiring graphic designers, for example, Rubel finds that a telephone call does the trick. That's because she generally can see samples of their work on their website or through Google searches. "Today, there's enough information online, you can get a good feel for whether someone is a good fit without seeing the person in person," she says.

As for day-to-day matters, those can be discussed via email or telephone. But, if you talk on the phone, follow up with an email. When Rubel is out of town, for example, she always asks employees to confirm conversations electronically. "People get so distracted," she says. "If they don't get it in writing, they'll forget."

2. Negotiations

If it's a high stakes negotiation, you have to meet face-to-face. That's especially true for discussions with potential manufacturers or other partners in foreign countries. For one thing, in many cultures it's expected that you'll spend time cultivating a relationship in person so you can establish a bond of trust. In addition, you need a feel for the nuances of the conversation, something that can only happen in a face-to-face conversation.

In addition, if you're hiring a company to manufacture a product, you need to be able to see the physical location. Rubel recalls a client who recently discovered (during an initial tour of a plant in China) that the factory was using child labour. The negotiations were called off.

Once you've finished that phase of the process, however, then you can rely on email. In fact, according to Rubel, that's preferable and will ensure interactions are documented. "From a legal perspective, getting into the nitty gritty should be done in writing," she says.

In other cases, telephone and email will do. That's particularly the case if you already know the person, but you don't need to have a previous relationship. For example, when working out contract terms with graphic designers, Rubel almost always uses email. The same is true for many customers. "We have a lot of clients we've never met in person," says Rubel.

3. Client Interaction

Generally, for day-to-day communication, email is fine. In most service industries where the quality of the relationship is essential, regular in-person meetings for more important matters are de rigueur. That's especially true for lawyers, accountants, human resources professionals, financial advisors, etc. In between those meetings you can communicate via email.

Despite all of the guidelines, there's no hard and fast rule. When it comes to clients, it's best to find out ahead of time how they like to communicate. A financial advisor, for example, may learn that more tech-savvy people prefer conversing electronically. "Some clients are too busy for anything but email," says Rubel.

Still, if you're interested in sealing the relationship, personal interactions are the most effective. Rubel, for example, recently switched from a major national bank to a smaller, local one. In December, a bank vice president dropped by her office for a visit and brought a Christmas basket with him. "That kind of personal interaction shows they value our business," she says. Sometimes, you can't cut corners and it pays to make time for a personal visit. For every other scenario, there's a wealth of communication technology to choose from.

How to Effectively Communicate with Clients Face-to-Face

While a large portion of my communication with clients occurs indirectly through JIRA, emails, and calls, face-to-face meetings are incredibly important for deepening relations with clients and discussing large-scale changes to applications. Face-to-face meetings can distill

hours worth of long email chains, ticket comments, and phone calls into a single discussion, but only if managed well. Here are some do's and don'ts I've discovered to help make productive and useful face-to-face meetings.

Do: Repeat requests back to the client.

It's easy to get excited and motivated during an in-person meeting and then start spouting off new ideas and ways to approach them. But often these ideas end up being misinterpreted when it's actually time to develop them. As a developer, it's important to use a key communication technique: repeating ideas back to the other party. Doing this ensures both parties are on the same page and agree on what is the desired end goal.

I personally try to do this twice for each request: once immediately after recognizing the request from the client, and again at the end of the meeting in a recap of the meeting as a whole.

Repeating the request early on can help smooth over miscommunications and can refocus issues while they are still fresh in everyone's minds. It's much better to catch problems or misunderstandings early in the process than hashing it out later remotely. Repeating the request as a part of the meeting summary at the end is very useful for making sure the scope, urgency, and necessity of a request are understood.

This kind of meeting rehash can also reveal that specific requests may not be necessary in light of hearing all the details of a project or feature said out loud all at once. A meeting summary of requests can also help highlight gaps in requests, pointing out spots where certain requests may require more work and effort to create than anticipated.

Don't: Assume their level of technical knowledge

Jargon is a part of all careers and fields of expertise and programming is obviously no exception. While necessary when discussing issues with peers, it can be a major roadblock to communicating with clients.

I was guilty of this during a recent meeting with a client, where I commented that “we should not need to render the choices with Javascript, but could just pass them in directly when the page loads.” This ended up being an issue later, where the client did want options to change based on other options selected by the user, but at the time they didn’t understand that I was saying exactly the opposite.

If I’d have said something in more layman’s terms, such as “The options on this page should not need to change based on other options selected, so it should be a bit simpler to code and faster to load on the page”, it’s much more likely the client would have caught the misunderstanding between us during the face-to-face meeting, instead of much later during QA.

I’ve found asking “Do you understand what I mean by _____?” to be very effective at defusing this kind of problem. Initially, I was nervous asking this question as I didn’t want to sound insulting. I can’t think of a time where a client seemed off-put by that question, but I can definitely remember several instances where a client answered ‘No’ and I was able to better explain the whole situation!

Do: Have the site or application visually displayed on a screen to demonstrate any potential features that are discussed.

Having a version of the application itself up on a screen during an in-person meeting is a fantastic tool for making sure all parties are talking about the same thing. It also acts as a reality check on feature scope and potential implementation techniques. Once you are familiar with a project it is easy to talk through the flow of the site without visual aids, but our memories are not perfect.

A particular mistake I am prone to make is confusing where and when certain functionality occurs. Once I understand how an application as a whole handles data, I sometimes will muddle up exactly when and where data is received, changed, and rendered. This can be a problem when meeting face-to-face with clients.

They make a request, which I would quickly respond to saying it would be possible and easy to implement, only to discover later that the feature does not fit well into the current data flow and will be much more complex than expected.

Walking through the actual site with the client can be a great reminder of how the application actually works and can help keep everyone’s expectations and estimates realistic.

Don’t: Assume your level of knowledge of their business

The flip side of our previous don’t, being honest and realistic about your knowledge of the client’s business is essential to making face-to-face meetings (and general client communication!) work well.

When speaking in person with a client, the most common way to avoid this problem is not being afraid to ask questions. It can be intimidating to ask a client a question in certain circumstances, especially because it's natural to want to impress clients! But assuming you understand certain aspects of a client's business or their jargon can lead to serious miscommunications.

One specific question I like to ask during face-to-face meetings is, 'How would you use this feature during your workday?'

Obviously not applicable to all circumstances but often their response can be extremely enlightening. It can give you insight into how a tool is actually being used, what the client's overall intention is vs what the feature request actually is, and give you a better understanding of the client's business logic.

Sometimes interrupting a client to ask a question is necessary as well. From personal experience, I know there have been times a client has started speaking at length about a topic

or feature where there is a term or idea I do not understand but was nervous to stop them and ask for clarification. Asking for clarification much later often requires the client to repeat themselves again, as you now have to try and understand the whole request from the client again with the new insight of that particular term or idea. This is a waste of everyone's time and can be often frustrating for everyone involved.

Do: Create actionable items immediately after a meeting

Face-to-face meetings can be a glut of information. Ideas, features, deadlines, priorities, and Never be afraid to admit when you are ignorant of a client's business or intentions!

more are often discussed and agreed upon. All this information is fantastic but can get muddled and become less valuable if there is not timely follow-up.

I've started getting into a habit of creating applicable tickets as soon as possible after a face-to-face meeting. This ensures that the meeting has actionable and trackable goals that are being implemented and helps you extract the most meaningful information from the meeting.

It also means the meeting is fresh in the client's mind and having the ticket available for comment can be beneficial for them as well. In instances where I haven't done this, I've often found myself rifling through notebooks and legal pads weeks later to find specific notes from a face-to-face meeting. Creating tickets, retyping notes, or some other way of making action items immediately after speaking with a client is a great way to ensure the maximum amount of information from that meeting persists and is shared with peers and the client.

These tips should help you hold more productive face-to-face meetings with your clients. When you're able to make the most of your in-person time, you'll leave with more actionable takeaways and less confusion in your communication going forward.

3. Telephonic Conversation

We can define telephonic conversation as an exchange of information between two persons over telephone. This is not a face-to-face conversation rather a person-to-person conversation where nobody sees other but hears each other and interacts instantly.

What Is an Example of a Telephone Conversation?

A telephone conversation is a verbal communication between two or more people carried on by means of either mobile or landline telephones. It can be short and casual, or it can be longer and more formal. The format typically varies based on the relationship of the people talking on the phone.

If someone is calling a friend on a mobile phone, their conversation might be extremely casual. Because mobile phones typically show the names of people calling, when those people are known to the phone's owner, often the people on the call do not even use each other's names in greeting, and sometimes do not even say hello. Instead they answer the phone casually, and treat the conversation as if it were a brief text or other form of non-verbal communication.

However, if an executive's assistant is answering a phone call from his boss's colleague, the call is likely to sound more formal. Even if the assistant has caller ID to identify who is calling, he typically answers the phone with a formal greeting announcing his boss's name and possibly his own. The rest of the communication between the callers is also likely to be formal and polite.

A conversation between 2 friends

Laurie: So, what are your plans for this weekend?

Christie: I don't know. Do you want to get together or something?

Sarah: How about going to see a movie? Cinemax 26 on Carson Boulevard is showing Enchanted.

Laurie: That sounds like a good idea. Maybe we should go out to eat beforehand.

Sarah: It is fine with me. Where do you want to meet?

Christie: Let's meet at Summer Pizza House. I have not gone there for a long time.

Laurie: Good idea again. I heard they just came up with a new pizza. It should be good because Summer Pizza House always has the best pizza in town.

Sarah: When should we meet?

Christie: Well, the movie is shown at 2:00PM, 4:00PM, 6:00PM and 8:00PM.

Laurie: Why don't we go to the 2:00PM show? We can meet at Summer Pizza House at noon. That will give us plenty of time to enjoy our pizza.

Sarah: My cousin Karen is in town. Can I bring her along? I hate to leave her home alone.

Christie: Karen is in town? Yes, bring her along. Laurie, you remember Karen? We met her at Sara's high school graduation party two years ago.

Laurie: I do not quite remember her. What does she look like?

Sarah: She has blond hair, she is kind of slender, and she is about your height.

Laurie: She wears eyeglasses, right?

Sarah: Yes, and she was playing the piano off and on during the party.

Laurie: I remember her now. Yes, do bring her along Sara. She is such a nice person, and funny too.

Sarah: She will be happy to meet both of you again.

Christie: What is she doing these days?

Sarah: She graduated last June, and she will start her teaching career next week when the new school term begins.

Laurie: What grade is she going to teach?

Sarah: She will teach kindergarten. She loves working with kids, and she always has such a good rapport with them.

Christie: Kindergarten? She must be a very patient person. I always think kindergarten is the most difficult class to teach. Most of the kids have never been to school, and they have never been away from mommy for long.

Sarah: I think Karen will do fine. She knows how to handle young children.

Laurie: I think the first few weeks will be tough. However, once the routine is set, it should not be too difficult to teach kindergarten.

Christie: You are right. The kids might even look forward to going to school since they have so many friends to play with.

Sarah: There are so many new things for them to do at school too. They do a lot of crafts in kindergarten. I am always amazed by the things kindergarten teachers do.

Laurie: Yes, I have seen my niece come home with so many neat stuff.

Christie: Maybe we can ask Karen to show us some of the things that we can do for this Halloween.

Laurie: Maybe we can stop by the craft store after the movie. What do you think, Sara?

Sarah: I will talk to her. I think she will like that. It will help her with school projects when Halloween comes.

Christie: Michael's is a good store for crafts. It always carries a variety of things, and you can find almost anything there.

Laurie: There is a Michaels store not far away from Cinemax 26. I believe it is just around the corner, on Pioneer Avenue. We can even walk over there.

Sarah: So, we plan to meet for pizza at noon, go to the movies at two, and shop at Michael's afterward. Right?

Laurie and Christie: Yes.

UNIT - IV

what is error identification?

Error identification is a type of competitive test where one needs to identify the grammatical errors in a sentence. Though termed as Sentence Correction, most often, problems in this topic need one to only classify sentence errors.

Error Identification Rules

1. Error identification is a type of competitive test where one needs to identify the grammatical errors in a sentence.
2. Though termed as Sentence Correction, most often, problems in this topic need one to only classify sentence errors.
3. It can be a punctuation error, wrong use of tense, subject-verb disagreement and more, through which a reader's skills are tested.
4. Error questions can be tough for people appearing for competitive exams.

There are some rules that can help you recognize the errors easily.

Rules For Error Identification:-

The following instructions should be kept in mind:

1. You should be well-versed with the parts of speech, such as adverb, adjectives, conjunctions, nouns, interjections, etc.

These must be correctly used as they help to make a sentence constructive.

Example:

She cooks real good. (Incorrect)

She cooks really well. (Correct)

2. Make sure the sentence is grammatically appropriate, where the subject must agree with the verb.

The subject-verb agreement should there, if not, then the sentence has an error. It also acts as a hint for finding an error.

3. There should be no parallelism within the sentence. Various words in the sentence should follow the same concept where all are written in the same tense.

Example:

Students must go through programming, computing and how to process.(Incorrect)

The student must go through programming, computing, and processing. (Correct)

4. A modifier is something which should come after subject as it modifies the subject. The sentence can be wrong if the modifiers are placed before the subject.

Example:

Swamped in mud, Jai rescued the puppy. (Incorrect)

Swamped in mud, the puppy was rescued by Jai. (Correct)

5. The sentence must not include repetitive words or redundancy.

Example:

He will return back next week. (Incorrect)

He will return next week. (Correct)

6. Several grammatical, punctuation, and spelling details or knowledge is a must have for the people appearing for error identification test.

7. Pronoun agreement should be there, such as he/she/it should go with does or 'es' and you/we/they must go with doing.

8. A verb followed by a preposition typically forms a phrasal verb.

Phrasal verb mistakes happen when a dissimilar preposition is used in place of the one that is required to be put.

It is required to have knowledge about phrases and idioms as they have some specific words.

One can easily identify errors in phrases if they have thorough knowledge about the phrases.

9. Use of correct words at correct places is important. It may also help you find a logical replacement of the word in mind through which you can identify that the sentence has errors to be replaced.

Errors in Sentence Structure

Students commonly make three kinds of sentence structure errors: fragments, run-ons, and comma splices.

1) Fragments: Fragments are incomplete sentences. Very often, they consist of a subject without the predicate.

Example: The child who has a rash.

Example: Since the drugs have many side effects.

2) Run-ons: Run-ons are two independent clauses which are not joined in a grammatically correct manner.

Example: The doctor performed the operation the patient died.

3) Comma splices: Comma splices (CS) are two independent clauses that are joined by a comma, which is not a grammatically acceptable way to join independent clauses.

Example: The doctor performed the operation, the patient died.

How to Correct Sentence Structure Errors

Each of these types of errors can be corrected so that the sentences become grammatically correct

sentences.

Fragment: The child who has a rash.

1: The child has a rash. (remove “who”)

2: The child who has a rash was just diagnosed with measles. (add a predicate)

Fragment: Since the drugs have many side effects.

1: The drugs have many side effects. (remove “since”)

2: Since the drugs have many side effects, the patient should be monitored. (add a predicate)

Run-on: The doctor performed the operation the patient died.

1: After the doctor performed the operation, the patient died. (add a conjunction)

2: The doctor performed the operation; the patient died. (join with a semi colon)

3: The doctor performed the operation. The patient died. (create two sentences).

Commas

Splice: The doctor performed the operation, the patient died.

1: Although the doctor performed the operation, the patient died.(add a conjunction)

2: The doctor performed the operation; the patient died. (join with a semi colon)

3: The doctor performed the operation. The patient died. (create two sentences).

Each sentence below contains an error. Identify and correct the errors in the following sentences.

1. Please ask your father to unthaw the meatballs while I finish cooking the pasta.

2. Bring this water to your grandfather, he is very thirsty.

3. The teacher was impressed with I and Mark.

4. Irregardless of what you think, I am going to drive this car.

5. Corporate houses do not wait to think about how their actions will effect others.

6. I bought you this chocolate because your a very good boy.

7. I did not know that this is Mr. Phillips's new car!

8. Raj had not expected to loose so much money at the horse races.

9. The principle of Thames school is very strict; all the students are scared of him.

10. Can you borrow your pencil to me just for one day?

11. I have been thinking of visiting them but there house is too far away.

12. The dog might be sick; it keeps scratching it's own coat of fur.

13. Our burger is way cheesier and meatier.

14. Kolkata has a lot of famous sweets i.e. Rosogolla.

15. Priya has a bad habit of peaking into other people's copies.

16. Yedi is a man that loves his work more than anything else in the world.

17. Before leaving I want you to know that I am going to miss you alot.

18. This is a lamp who can keep add a touch of brightness to your room.
19. Don't you think that my design is better looking then yours?
20. I can ensure you that he is a hardworking fellow and shall be an asset for your firm.
21. You should reinforce the ends the keep them from fraying.
22. The tanginess of the wine compliments the meatiness of the dish perfectly.
23. I am finding it difficult to choose among my pair of red trousers and my pair of green ones.
24. I hired a housekeeper who I met at my mother's new house.
25. I have missed them so so much! I cannot tell you how anxious I am to see my parents after so long.
26. Ravi's speech was impactful and impressed the client.
27. If I was President I would have made chocolate a part of school meals.
28. The juggler and dancer are going to arrive soon.
29. Everyone must brew their own coffee.
30. At fifteen years of age, my mother gifted me a bicycle.
31. She is married with a plumber who is five years older than her.
32. I have seen him yesterday at the grocery store.
33. I would like to talk to you so please tell me if you have a free time.
34. I have visited my sick aunt two days back.
35. Remember that I have a four months old son at home.
36. Today afternoon I am going to go out for jogging.
37. We travelled to New York ten years before.
38. She is good person, every neighbours like her.
39. Although it was sunny, but I carried an umbrella just in case.
40. I enjoyed from the theatre production which was put up at the school.

41. I want to visit United States of America one day.
42. My father has recently joined a new work.
43. I did not meet nobody in this house today.
44. My train departs in 7 am from the new station which has been constructed across the road.
45. She is a success person and an inspiration for her peers.
46. People realize only later that the life is hard and not a bed of roses.
47. She said me that she was hungry before eating all the cookies.
48. You have to admit that it is more cold now than it was ten days back.
49. They have managed to make a good life themself.
50. We cut the cake usually on her birthday.

ANSWER KEY-Error Correction

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2. Take this water to your grandfather, he is very thirsty.
3. The teacher was impressed with Mark and me.
4. Regardless of what you think, I am going to drive this car.
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10. Can I borrow your pencil to me just for one day?

OR

Can you lend me your pencil just for one day?

11. I have been thinking of visiting them but their house is too far away.
12. The dog might be sick; it keeps scratching its own coat of fur.
13. Our burger is way cheesier and meatier than the burger you will find next door. (The comparison has to be completed)
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49. They have managed to make a good life
50. We usually cut the cake on her birthday.

OR

Usually we cut the cake on her birthday.

2 .What is the word picture mean?

A design or representation made by various means (such as painting, drawing, or photography) 2a : a description so vivid or graphic as to suggest a mental image or give an accurate idea of something the book gives a detailed picture of what is happening. b : a mental image.

What is meant by picture?

A picture, also called an image, is a group of coloured points on a flat surface that looks the same as something else. For example, a picture can look the same as an object or a person. Pictures can also be drawings, paintings or photographs.

What are WORD PICTURES?

Phrases we read or write that we can SEE even WITHOUT ILLUSTRATIONS--they are so vivid! Sometimes students need to work on SMALLER PIECES OF WRITING, not always complete stories. Working on phrases helps writers to get warmed up and to boost their imagery in a way that doesn't feel overwhelming. Then later, it will be easier to create word pictures in longer pieces of writing. It's sort of like being able to walk a half-mile before trying to run a marathon.

Students should first try to FIND WORD PICTURES in published pieces of writing. See several examples in the video above, including "flooding waters, wildest waves, and harshest hurricanes blasted" (from the fable The First Feud). Students can write word pictures they find in books in the handout included below.

Next, students can try WRITING WORD PICTURES. Start by having young authors look around and write word pictures for things they see, such as: "a kicked-in-the-corner, two-inch gnawed pencil" or "a wobbly stack of cartoon lunch boxes." Find more examples in the video. After writing word pictures about things they SEE, then have students write word pictures for things they REMEMBER, such as what they had for breakfast, a vacation detail, their last family celebration, etc. See examples of Lynn's word pictures in the video. Students can also write their own word pictures on the handout included below.

For a fun gimmick to share word pictures--whether ones students read or write--have them read the word pictures to others while holding a PICTURE FRAME in front of their faces. The idea is to have the words "framed" as if the words are creating the pictures--and they are!

You might keep a running LIST on chart paper in your classroom of word pictures students find as readers and ones they write as writers. Such a list helps to "make writing visible."

UNIT V

Description: Location

It is essential, as your reader progresses through the world you create that the reader can consistently create a mental image of the scenes you are describing.

The reader will constantly be painting a mental picture of the locales you describe; it is, therefore, essential you provide enough detail for the reader to paint a clear picture.

At all times your reader will be creating an image in his or her mind. The reader will create this image independent of your input. They will be desperately scrambling for clues about the world your characters occupy and putting them together to create an image. It is up to you to control this image with your description.

You will need to constantly address the descriptions of your locations and characters, so the reader can create an accurate picture.

This concept produces a simple rule:

If the location changes, you need new description.

The problem that often arises has nothing to do with the timing of the description but the amount of description that is needed, which will vary from a simple the bare room to paragraphs of detailed prose.

OK, this is not as complex as it sounds. To help you understand, here are the two situations in which you will need to add location description:

If a character enters a new location.

If a current location physically changes (it may start raining or a train may pull up to a station platform).

In short, change needs description.

Let's look at some common examples:

If a character is in a new location, then you need to add a description of that new location. If a character moves from A to B, you must describe B. If you fail to describe a new location, the reader loses the mental picture and quickly becomes confused. For example, if your main character was sitting in a dining room, but then gets up and moves to the kitchen, you would need to add description of the kitchen.

The question is: how much description?
The answer depends on the importance of the location.

This is the key concept to location description.

The importance of the location dictates the amount of description. If the location is important, then you need to include a significant amount of description. If the location is trivial, then the description will be minimal.

This means that you will be creating, as needed, paragraphs of description as well as simple phrases, such as “the woods”. It all depends on context. What you choose to classify as important and trivial is up to you.

Let me pause a moment.

I can give you a better framework than it is up to you. Here are a few “rules of thumb”:

- If more than one scene occurs in a certain location, then that location is important.
- If only one scene occurs in a location, but that scene is either essential to the plot or the location itself is an important element (e.g. edge of a cliff for a fight scene), then the location is important.
- If one scene occurs in one location, and the location is not relevant to the scene (it could be any street), then the location is trivial.
- If the scene is a traveling scene only, that is, getting a character from one location to another (think inside of a plane), then the location is trivial.

Let’s first look at the level of description for an important location.

For example, if you are writing a story about a man stuck in a prison cell, then the cell is an important location (there will be more than one scene in this location, plus the cell is an important part of the scene) and will need a chunk of description, probably a couple of paragraphs. There will necessarily be a number of scenes set in this location, and it is, therefore, an important backdrop for your story.

How you present this description will also depend on the context of the location.

If the location is important but will only contain one scene or two, then you will get away with dumping the description into one or two paragraphs. However, if the location is important AND will be the location for multiple scenes, then you need a far more detailed description. However, you will not want to dump a massive section of description, and, therefore, you’ll be spreading it out over a number of pages.

This leaves you with two choices:

Add all the description in one go or spread it out.

This isn’t really a one-time decision. The scene within each story will help you decide. Let’s look in a little more detail.

If the location is used in just one scene, then add the description at the start of the scene in one chunk.

If the location is used in more than one scene, then you need to take a different approach. In this situation, you start with a significant description, probably a single paragraph. Then, as the scenes progress, you layer in more description, one line at a time.

Let's go back to our prison cell ...

John has been captured and placed in a cell. He will escape at the end of the scene, and that's the last the reader will see of the cell. However, even though the prison cell is only used in this one scene, it is still an important location and a significant plot point and is worthy of significant description.

In this situation, you present the description in a couple of paragraphs:

The cell was a small, perfectly square room, about six foot in height with each wall no more than four feet in length. A single window, also perfectly square, was halfway up one wall and let in a small amount of light, though blocked by a grill. The only other source of light was a single bulb that hung from the center of the ceiling.

Along the opposite wall was a squat bed. Its frame was steel, but years of use had left numerous scratches and knicks. On the bed was a yellow mattress mottled with stains. The only way in or out of the cell was a single heavy gray door.

Now let's look at the same description but this time in a different context.

This time John has been locked up in the cell and will not escape until near the end of the book. The cell will be the location for a number of scenes and is, therefore, a vital location for the story. In this case, the location will appear in a number of scenes. This requires a different approach. When the location is first introduced, we provide the reader with a significant, but not extended, description. Then, as the scenes progress, the author will layer in a number of short descriptions to add texture to the location.

Here's the initial location description:

The cell was a perfectly square room, about six foot in height with each wall no more than four feet in length. A single window was halfway up one wall, and a single bulb hung from the center of the ceiling. A bed consisting of a yellowed mattress rested on a steel frame. The only way in or out of the cell was a heavy gray door.

Here you can see we have cut the initial description to a single paragraph. It is enough for the reader to form a picture in his or her mind's eye.

In this situation, where a location will be used for a number of scenes, you have a little more freedom. What you can do is layer in more detailed descriptions. You could write in a couple sections where the main character examines the room. Perhaps he tests out the bed and then looks at the window; perhaps he bangs on the door or spots some writing on the wall. In each case, you would layer in more description.

For example:

John looked closely at the bed. The mattress was yellowed and mottled with stains ranging in color from bloodred to deep, dark brown. He lifted the mattress. The frame was gunmetal gray, though it was scratched and dented. On the left-hand leg, someone had scratched out a series

of tally marks, the lines of white paint underneath clearly visible. Paul counted to thirty before giving up.

This process produces a layering effect. Each time it is repeated, the location is further ingrained in the reader's mind.

Remember the key rules of thumb, when writing description:

- If it changes, describe it.
- If it is trivial, then a line of description will do.
- If it is important, then go to town with your description.

Previous :Type of Description

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In this situation, where a location will be used for a number of scenes, you have a little more freedom. What you can do is layer in more detailed descriptions. You could write in a couple

sections where the main character examines the room. Perhaps he tests out the bed and then looks at the window; perhaps he bangs on the door or spots some writing on the wall. In each case, you would layer in more description.

For example:

John looked closely at the bed. The mattress was yellowed and mottled with stains ranging in color from bloodred to deep, dark brown. He lifted the mattress. The frame was gunmetal gray, though it was scratched and dented. On the left-hand leg, someone had scratched out a series of tally marks, the lines of white paint underneath clearly visible. Paul counted to thirty before giving up.

This process produces a layering effect. Each time it is repeated, the location is further ingrained in the reader's mind.

Remember the key rules of thumb, when writing description:

- If it changes, describe it.
- If it is trivial, then a line of description will do.
- If it is important, then go to town with your description.

Hotel reservation food

Responds to communications from guests, travel agents, and referral networks concerning reservations arriving by mail, telephone, telex, cable, fax, or through a central reservation system. Creates and maintains reservation records-usually by date of arrival and alphabetical listing prepares letters of confirmation and promptly processes any cancellations and modifications.

Additional duties may include preparing the list of expected arrivals for the front office, assisting in preregistration activities when appropriate, and processing advance reservation deposits.

RESERVATION AGENT DUTIES AND RESPONSIBILITIES:

1. Processes reservations by mail, telephone, telex, cable, fax or central reservation systems referral.
2. Processes reservations from the sales office, other hotel departments, and travel agents.
3. Knows the type of rooms available as well as their location and layout.
4. Knows the selling status, rates, and benefits of all packages plans.
5. Knows the credit policy of the hotel and how to code each reservation.
6. Creates and maintains reservation records by date of arrival and alphabetical listing.
7. Determines room rates based on the selling tactics of the hotel.
8. Prepares letters of confirmation.
9. Communicates reservation information to the front desk.

10. Processes cancellations and modifications and promptly relays this information to the front desk.
11. Understands the hotel's policy on guaranteed reservations and no-shows.
12. Processes advance deposits on reservations.
13. Tracks future room availabilities on the basis of reservations.
14. Helps develop room revenue and occupancy forecasts.
15. Prepares expected arrival list for front office use.
16. Assists in preregistration activities when appropriate.
17. Monitors advances deposit requirements.
18. Handles daily correspondence. Responds to inquires and makes reservations as needed.
19. Makes sure that files are kept up to date.
20. Maintains a clean and neat appearance and work area at all times.
21. Promotes goodwill by beings courteous, friendly, and helpful to guests, mangers, and fellow employees.
22. Walk around with the client and ensuring that they secure whatever services they are in need of.
23. Getting information about areas of interest in order to target more clients in particular seasons.
24. Making arrangements for clients travel programs.
25. Tracks future room availability on the basis of reservations, and helps develop forecasts for room revenue and occupancy.
26. To be aware of all front office procedures and assist with reception duties when required.
27. To be fully aware of and adhere to health and safety, fire and bomb threat procedures.
28. Willing to undertake any reasonable request made by management in any other areas of the house.
29. Open and close the availability as and when required of hotel in all the GDS channels, IDS channels and on the hotel website.
30. Configuring rates on the hotels property management system.

PREREQUISITES:

Education:

High school graduate or equivalent. Must speak, read. Write, and understand the primary language used in the workplace. Must be able to speak and understand the primary language used by the guests who visits the hotel.

Experience:

Previous hotel-related experience desired. Experience in Hotel software and their functionalities.

Place of picnic and sight seeing preparing speech

Key Points

- Before you can begin writing your speech, you must first establish the main topic about which you plan to speak.
- Brainstorm early and often! You can try a variety of techniques to get your mental juices flowing, from clustering to free writing. Even just talking through your ideas with another person as a sounding board is a great way to get ideas.
- Once you start to get an idea of your topic, do a little preliminary research. See what others may have written or said about your general topic; reading their ideas may help give you some new ideas or directions of your own.

Key Terms

- **distill:** To extract the essence of; concentrate; purify.
- **brainstorming:** A method of problem solving in which individuals or members of a group contribute ideas spontaneously.

topic: Subject; theme; a category or general area of interest.

Brainstorming

One of the best ways to help solidify your speech topic is to brainstorm. You can brainstorm by yourself, or you might want to bring in a few friends, colleagues or classmates to help you come up with ideas in a group setting. You can brainstorm using a number of different exercises.

Word Association

Start with a broad topic idea. What words, topics, or other subjects do you associate with that first topic? Now what words, topics, or other subjects do you associate with the following word? Continue this chain of word association to give you a broad spectrum of ideas.

Clustering

Also known as mind-mapping, clustering gives your word association a visual form. Start with your main idea and draw a circle around it, thinking of it like the hub of a wheel. Now, begin to write other associated ideas, topics, or subcategories related to that main topic around the hub, and connect them as separate spokes. From each spoke, begin to jot down other associated ideas and thoughts. As your cluster begins to grow, you might want to connect smaller spokes to one another and create new links between subjects.

Freewriting

This is probably the simplest brainstorm method of all. Set a timer and begin writing whatever thoughts or ideas come to mind about your particular subject. You might find it easier to type your freewriting instead of writing it by hand, so you can keep up with your thoughts faster. Whatever you do, don't stop writing.

Another way of freewriting is to record yourself talking for a set period of time and then transcribing your key points to go back to and clarify later. Once your time is up, go back and highlight or circle relevant points or topics that stick out for you. You'll refine these later.

Distill Your Ideas into One Topic

Once you've brainstormed your many ideas, it's time to refine your ideas and distill them into one topic. Look for themes, patterns, and commonalities when going through your brainstorming notes. Use these themes to help guide you toward a singular topic.

Do a Little Homework

While you will definitely research your topic, you might want to do some "presearch" – that is, a little research before the real research. Do a quick scan to see what others have said or written about your topic. This might give you even more ideas of how to refine and distill your topic, or more appropriately adapt it to your audience or venue.

Analyzing the Who, Why, and Where

Knowing and understanding your audience is one of the most important parts of developing an effective speech.

Indicate the factors speakers should keep in mind when assessing their audience

Key Points

- Take into account the demographics of your audience: gender, age, industry, the event at which you're speaking, common interests, culture and ethnicity, and how much they already may or may not know about your speech topic.
- Never stereotype your audience based on any of their demographics.
- Be mindful of gestures, colloquialisms, idioms, or other ethnocentric expressions (slang, mannerisms, etc.) you might make during your speech. It's important to recognize what is accepted in one culture may be offensive in another.

Key Terms

- **demographic:** A demographic criterion: a characteristic used to classify people for statistical purposes, such as age, race, or gender.

- **ethnocentrism:** The tendency to look at the world primarily from the perspective of one's own culture.
- **stereotype:** A conventional, formulaic, and oversimplified conception, opinion, or image.

owing the Audience: A speaker should consider the audience in order to craft an effective and successful speech.

Once you've established your topic, it's time to focus on whom you're speaking to. Next to identifying your topic, understanding your audience is one of the most important things you can do in preparing for your speech.

Understanding Your Demographics

Think about your audience: what do they look like? What might they have in common? What might *you* have in common with them? These are important things to consider as you begin to get a sense of just who will be sitting in front of you when you deliver your speech.

Consider the gender of your audience: male, female, or a mix? Are they older, younger? Would you consider them your peers? Have you met any of them before? Think about all the possible demographics of your audience including gender, age, national origin, ethnicity, culture, and occupation. But remember: just because you might be speaking to one group of people, that doesn't mean you should stereotype that group. In fact, if you do end up stereotyping your audience, you're more likely to lose them than engage them.

Also think about the knowledge that your audience brings to your presentation. They might be extremely well-versed in or they might not have the faintest idea about your topic. The more you can tailor your speech to your audience, the more effective and persuasive your speech will be.

Tempering Ethnocentrism

You should know that in any situation, you bring with you your own unique world-view and set of biases. You should especially be aware of your unique world-view and biases in your speech because they may negatively impact people of different cultures, ages, genders, etc.

The same goes for the use of gestures or mannerisms. Some everyday gestures may actually be offensive to other cultures. For example, at any Disney theme park, all the workers, when giving directions to tourists and visitors, always point with two fingers instead of one. Pointing a single finger in some cultures is considered extremely rude.

Some idioms and expressions that may seem natural and make sense to you may actually be quite confusing to people of different cultures or languages. Try to take a step back and consider the ethnocentric view you may be bringing to your audience and consider ways to minimize or temper those unique perspectives so as not to alienate your audience.

MODEL QUESTION PAPER

SUBJECT: COMMUNICATIVE ENGLISH II

Answer the following Questions

1. What is Phonetics?
2. What is word stress ?
3. Frame any two questions with 'which' and 'when'
4. Complete the sentence with the suitable tag . He is a doctor,-----?
5. What is called verbal response?
6. Write about effective listening.
7. Why do we ask questions?
8. Identify the error and correct the following sentence A) I will came to college. B) He do not like her
9. Describe your favourite place.
10. Describe your favourite food?

SECTION B

Answer The following Questions (five)

11. a) Write a brief note on Phonetics.(Or) b) Elaborate the front vowels in English.
12. a) How do you frame 'Wh' questions? (or) b) Write a dialogue between a principal and student
13. a) Write any 5 advantages of face to face communication (or) b) What are social etiquettes?
14. a) What is called verbal communication ?(or) How do you book a room in a hotel?
15. a) Describe India (or) b) How do identify your errors in writing?

SECTION C

Answer The following Questions (three)

16. Write an essay on consonants sounds in English.
17. Discuss non-verbal communication.
18. Explain various rules of question tags.
19. Write a telephonic conversation between a stranger and a local resident.
20. Describe your first day in college.