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**KARNATAKA STATE OPEN UNIVERSITY**  
**Manasagangotri, Mysore - 570 006**

**Final Year MA in**  
**MASS COMMUNICATION AND JOURNALISM**

**SELF INSTRUCTIONAL MATERIAL**



**COURSE V : COMMUNICATION SKILLS**  
**BLOCK I : SPOKEN COMMUNICATION**

## KSOU: A Pioneer in Open and Distance Education

The history of Karnataka State Open University dates back to 1969 in which the erstwhile Institute of Correspondence Course and Continuing Education (IC&E) was established under the patronage of the University of Mysore. KSOU in the present form of Open and Distance Learning system took its birth in 1996 as eight such open university in the country. Today the KSOU is one of the well established and highly reputed open university, generating human resources through innovative academic programmes.

Located amidst pristine surroundings of the Manasagangothri campus in Mysore, the cultural capital of Karnataka, KSOU is committed to provide access to higher education in general and knowledge information in particular to the masses, with innovative methods of teaching. The university has successfully completed ten years of existence and has served the educational needs of half a million students from all over the Indian subcontinent. KSOU as a prime university is committed to remove the disparities and bring about much needed corrections in the higher education system. The Karnataka State Open University thrives and is in the forefront to fulfill the constitutional obligations in terms of access, quality, equity and equality with the motto of **Higher Education to Everyone, Everywhere.**

Karnataka State Open University's innovative steps in certain areas have been recognized as the long strides in open and Distance education thus finding a coveted place for itself in the area of ODL. Since switching over to ODL in 1996, the university has served more than three lakh students in various academic disciplines. The university offers 56 academic programmes leading to Certificate, Diploma, Degree and Post Graduate Degrees.









The number of students enrolling to various programmes of the university is expected to grow considerably in the coming years and the institution is gearing up to meet the new challenges. The Degrees, Diplomas and Certificates offered by KSOU are widely recognized and are on par with those awarded by any other University in the country and abroad. The university truly believes and tirelessly strides towards the concept of **Student First but Quality Foremost.**

### A Flexible Mode of Learning

Programmes offered by KSOU in the distance education mode are custom-designed by a team of experts and specialists drawn from reputed universities, industry and in-house faculty. The curriculum is sanctioned by experts and is adapted after an academic audit. The inbuilt flexibility enables to bring in changes quickly thus ensuring the system to be more dynamic and updated at all times.

Along with the students coming from formal stream who have passed the qualifying examinations, learners with no formal education who intend to pursue higher education are also encouraged to seek admissions for various academic programmes. The programme delivery is essentially through multimedia package comprising printed self instructional material, personal contact programme, radio counseling and online support. KSOU offers a wide range of disciplines to choose from PG programmes and a varied combination of optional subjects to select from UG programmes. Students are allowed to pursue their studies in other universities and institutions, subject to certain regulations.

### KSOU Objectives

-  To provide access and equity through open - flexible learning, which is relevant to learners, at their doorsteps.
-  To create individualized virtual learning spaces to the needs of the new age learners and to enable universal knowledge resource sharing through innovative pedagogy.
-  Better quality assurance and excellence through institutional collaboration and accessibility.
-  To ensure institutional determination towards emancipatory learning.
-  To create environment and knowledge media of first choice for learners and professionals worldwide.
-  To keep pace with the new age requirement and encourage proactive convergence of media and technology for teaching and learning.
-  To innovate, explore and practice new avenues in knowledge management and sharing for positive social intervention.
-  To ensure sustained efforts to interpret and operationalise learner's needs to develop new skills through collaborative learning.



Karnataka State Open University  
Manasagangotri,  
Mysore-570006

**Final MA-MCJ Paper-5**  
**Code: MCJ 25**

**COURSE V      COMMUNICATION SKILLS**

**BLOCK    I      SPOKEN COMMUNICATION**

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  - Unit      3      UNESCO and new communication order**
  - Unit      4      Issues in international communication**
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**COURSE III COMMUNICATION DIMENSIONS**

**PAPER CODE: 23**

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Unit	4	Video editing techniques
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Unit	4	Environment and agriculture
Unit	5	Terrorism and clash of ideas

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Unit	2	International disputes
Unit	3	Interstate and local disputes
Unit	4	Democracy and electoral systems
Unit	5	Communism and authoritarian regimes

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**BLOCK IV SOCIAL ISSUES**

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Unit	2	Gender discrimination and lost opportunities
Unit	3	Crime, judiciary and human rights
Unit	4	Public administration and bureaucracy
Unit	5	Religion and society



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**COURSE V COMMUNICATION SKILLS**

**PAPER CODE: 25**

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- Unit 4 Social behaviour and interaction
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- Unit 3 Preparation of press kit
- Unit 4 Special publications
- Unit 5 Translation

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**BLOCK III GRAPHIC COMMUNICATION**

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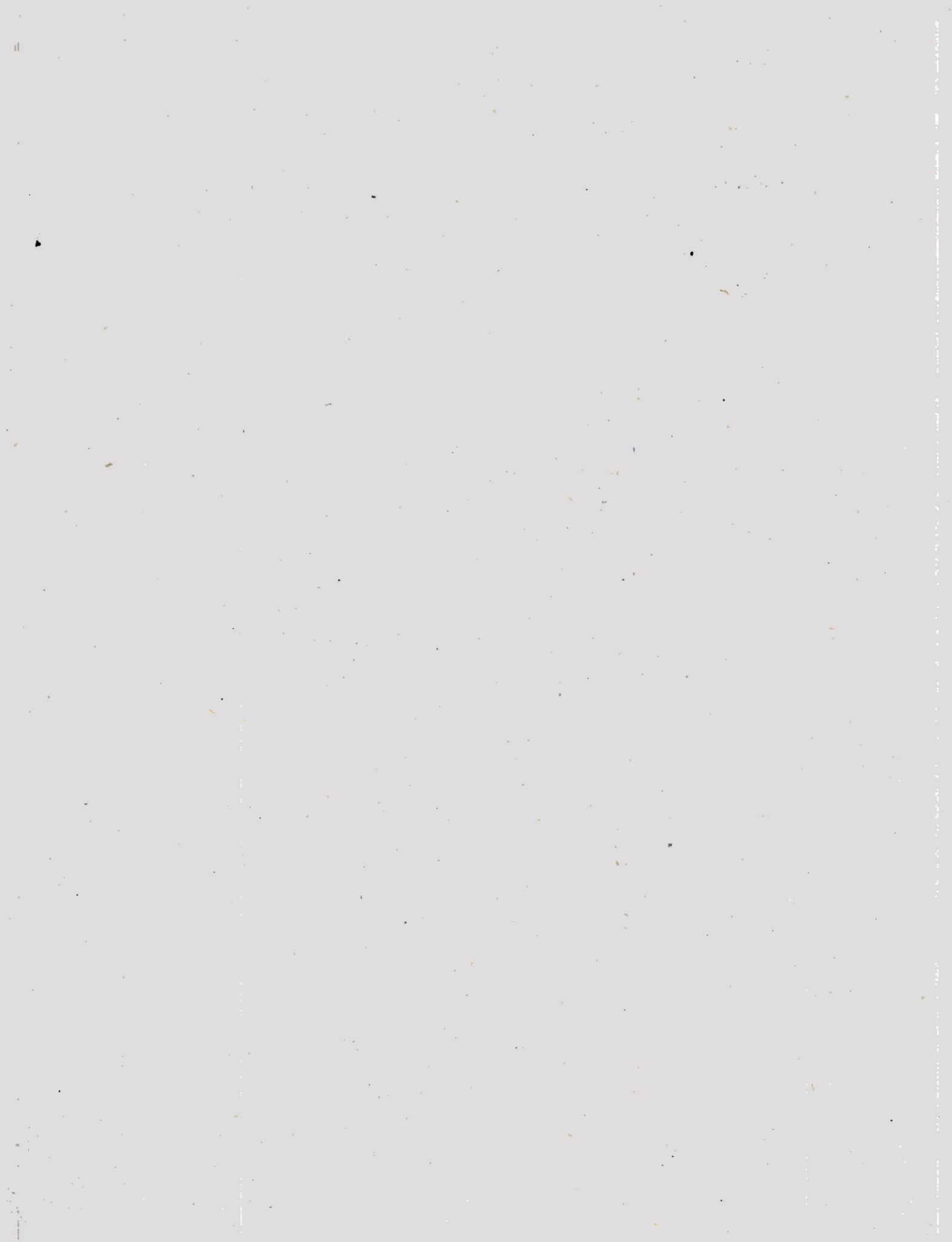
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**BLOCK IV NON-VERBAL COMMUNICATION**

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- Unit 1 Basics of Semiotics
- Unit 2 Nature of body language
- Unit 3 Importance of eye contact
- Unit 4 Gestures and emotions
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## **UNIT 1: ELEMENTS OF SPEECH COMMUNICATION**

### **Structure**

- 1.0 Objectives**
- 1.1 Introduction**
- 1.2 Some definitions of communication**
- 1.3 Communication Process**
- 1.4 Elements of communication:**
- 1.5 Levels of Communication**
- 1.6 Types of Human Communication**
- 1.7 Verbal Communication**
- 1.8 The Scientific View of Language**
- 1.9 Understanding How Words Work**
- 1.10 Using words in speech communication**
- 1.11 Types of verbal communication**
- 1.12 How to Improve Verbal Communication?**
- 1.13 How to improve verbal communication to help yourself and others?**
- 1.14 Let Us Sum Up**
- 1.15 Check Your Progress**
- 1.16 For Further Reading**

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## **1.0 Objectives**

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The study of speech communication is the study of human symbolic behavior in many forms. Speech is the oldest academic discipline, (tracing its roots to Aristotle), and one of the most modern in its concern with interpersonal relationships. First taught in the schools of ancient Greece from about 450 B.C., speech communication retains value because of its practical nature. After studying this unit you will be able to understand

- Elements and curls of communication
- how words word and
- how to improve verbal communication

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## **1.1 Introduction**

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Communication helps us form relationships, allows cultures to evolve and encourages understanding among people. In short, communication is one of the factors that makes us human. The study of speech is based on the assumption that one's ability to communicate in an effective manner is vital to successful human interaction. Keeping this in view, the present unit is designed to explain the communication process, definitions, elements, levels and types of human communication.

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## **1.2 Some definitions of communication**

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Newman and Summer – “Communication is an exchange of facts, ideas, opinions, or emotions by two or more persons. Communication is also defined as intercourse by words, letters, symbols, or messages and as a way that one organisation member shares meaning and understanding with another.”

Brown – “Communication is the transmission and interchange of facts, ideas, feelings, or courses of action.”

Allen Lousis – “Communication is the sum of all the things one person does when he wants to create understanding in the mind of another. It involves a systematic and continuous of telling, listening and understanding.”

Ordway Tead – “Communicating is a composite of information given and received, of a learning experience in which certain attitudes, knowledge, and skills change, carrying with them alterations of behavior, of listening effort by all involved, of a sympathetic fresh examination of issues by the communicator himself, of a sensitive interaction of points of view leading to higher level of shared understanding and common intentions.”

Charles E Redfield – “Communication is the broad field of human interchange of facts and opinions and not the technologies of telephone, telegraph, radio and the like.”

Theo Haimann – “Communication is the process of passing information and understanding from one person to another. It is the process of imparting ideas and making oneself understood by others.”

M T Myers and G E Myers – “Communication refers to a special kind of patterning which is expressed in symbolic form. For communication to take place between or among people certain requirements must be met.

1. A symbolic system must be shared must be shared by the people involved.
2. The association between the symbols and their referents must be shared.”

Chester Barnard – “In any exhaustive theory of organisation, communication would occupy a central place between the structure, extensiveness, and scope of organisations is almost entirely determined by communication techniques.”

Edwin B Flippo and Gary M Munsingers – “Communication is the art of imparting a common idea or understanding to another person. It conveys any type of behavior that affects an exchange of meaning.”

Wallace C Fotheringham – “A process involving the selection, production, and transmission of signs in such a way as to help a receiver perceive a meaning similar to that in the mind of the communicator.”

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### **1.3 Communication Process**

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Communication is a process of exchange of ideas, facts, opinions and manner by which the receiver of the message shares meaning and understanding with another. It is the whole se-

quence of transmission and interchange of facts, ideas, feeling, etc. Process is a course of action. Communication as an organisational process affects all. It enables us to transfer information from one person to another, from one department to another, from outside to the organisation, no matter whether the organisation is an individual, firm, society or a body corporate. The ultimate aim is that information transferred must be understandable to the receiver.

The transmitter or the communicator or the sender must select when and what to communicate and determines the medium for transmission. The receiver or recipient takes the message, interprets, perceives and responds to it. The whole process ensures a complete cycle of communication process.

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#### **1.4 Elements of communication:**

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According to David K Berlo, the whole sequence of communicating with someone involves the following elements:

**Message:** A piece of information, spoken or written, to be passed from one person to another. It is the subject matter of communication. It may involve any fact, idea, opinion, figure, attitude or course of action, including information; it exists in the mind of the communicator.

**Encoding:** The process of conversion of the subject matter into symbols is called encoding. Transmission of the message requires the use of symbols. The communicator plans and organizes his ideas, facts, feeling, opinions into symbols, signs, words, actions, pictures, audio-visuals, etc.

**Communication Channel:** It is the medium or media through which the messages. The words, symbols or signs selected should be transmitted to the receiver or listener through certain channel or medium. The communicator must decide how best he can pass the message, what he has to convey. Medium may be either oral or written. Forms of oral medium include face-to-face conversation, Dictaphone, telephone, recording, radio and so on. Visual aids may include slides, neon hoardings, posters and so on. Television and documentary films represent audio-visual channels.

**Receiver:** A person who receives the message is called the receiver. Effective communication is not complete without the existence of a receiver of the message. It is the receiver who receives

and tries to interpret, perceive, understand and act upon the message.

**Decoding:** Decoding is the process of transaction of an encoded message into ordinary understandable language. Receiver converts the symbols, words or signs received from the sender to get the meaning of the message.

**Feedback:** Feedback is though the last element and important one in the communication process. Communication is an exchange process. The exchange to be complete, the information must go back to the communicator, so that he can know the reaction of the receiver. The sending back of the knowledge about the message to the transmitter is known as feedback. It ensures that the receiver has received the message and understood in the same sense as the sender meant. Feedback also enables the communicator to carry out corrections or amendments or change the message to be effective.

**Noise:** It is an interruption or disturbance that can creep in at any point of the communication process and make it ineffective. Environment is one major cause that interferes with message reception such as disturbance from the roadside, constant chattering amongst individuals outside the communication process, blaring loudspeaker, faulty transmission and so on. Noise can occur in other forms as well; poor handwriting, heavy accent or soft speech, communication in a poorly lit room and so on.

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## 1.5 Levels of Communication

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Within the domain of human interaction, there are several types of communication. Each occurs in a different context. Despite the feature that all share, each has its own characteristics.

**Intrapersonal Communication:** It means communicating within oneself, or talking to oneself. In such a communication, a person either dreams or does reflection, introspection, contemplation or even meditation. Such a behaviour is internal, or psychological in nature and not intended for public viewing. Though it is private, it nonetheless communication behaviour.

The intrapersonal communication, according to William E Francois, “involves internal transmission by means of signs or symbols and such internalizing may be more common than most of us imagine.” According to Sigmund Freud, our mental processes which take place “below the

threshold of consciousness” invariably influence to a great extent our external behaviour. Such a hidden behaviour is also classified as “intrapersonal communication.”

Intrapersonal communication is mostly nonverbal in nature as it consists of internal transmission of messages by means of signs, signals, symbols and pictures and is not intended for public viewing. However, it may assume the form of oral communication when a person talks to himself a little loudly during the time of his prayer.

**Dyadic/Interpersonal Communication:** It means communication between two persons. Interpersonal communication means a communication between two persons. Communication may be broadly classified into two categories:

- a. Face to face person to person communication.
- b. Machine assisted interpersonal communication.

**Face to face or person to person communication:** Here, the communication is personal, direct and intimate conversation in which maximum interaction and exchange in word and gesture is possible. In face to face or person to person communication, both the communicator (sender) and the receiver are generally within one another’s physical presence and the communication is made not only by words of mouth but also in the form of facial expression, gestures and even sound, smell and touch.

The most common examples of interpersonal communication are i) talking to one’s parents at home; ii) discussing problems with one’s friends iii) discussing official matters with one’s boss in the office iv) talking to a salesman during a business transaction, etc.

**Machine assisted interpersonal communication:** In such a communication, two or more persons communicate with the aid of mechanical or electronic devices such as telephone, computer, telex, typewriter, the fax machine and so on.

**Group Communication:** It is an extension of interpersonal communication where more than two individuals are involved in exchange of ideas, skills and interests. Groups provide an opportunity for people to come together to discuss and exchange views of common interest. There could be



many different groups for as many different reasons. For instance, casually formed groups with friends over a drink, coffee break, games, dances or religious gatherings have a different purpose than that of groups attending a meeting or seminar to help fight AIDS or interacting with committee members to draft a proposal. Groups possess several characteristics that distinguish them from other communication contexts. They involve interaction and interdependence over time among a small number of participants with the purpose of achieving one or more goals.

**Public Communication:** It occurs when a group becomes too large for all members to contribute. One characteristic of public speaking is an unequal amount of speaking. One or more people are likely to deliver their remarks to the remaining members, who act as audience. This leads to a second characteristic of public speaking: limited verbal feedback. The age-old aphorism applicable for public speakers is: “Tell what you’re going to say, say it, and then tell what you said.”

**Mass Communication:** It consists of messages that are transmitted to large, widespread audiences via electronic and print media: newspapers, magazines, television, radio and so on. Mass messages are aimed at a large audience without any personal contact between sender and receivers. Second, most of the message sent via mass communication channels are developed, or at least financed, by large organizations. In this sense, mass communication is far less personal and more of a product than the other types of communication.

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## 1.6 Types of Human Communication

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Human communication is broadly classified into two types: Nonverbal communication and verbal communication.

### Nonverbal Communication

Nonverbal communication is one major type of communication. It can be described as the other side of the communication coin while verbal communication is on one side.

When one person is communicating with another, he or she is not just talking. There are some expressions which are not verbal. Psychologist Albert Mehrabian concluded that as little as 7 percent of the emotional meaning of a message is communicated through explicit verbal channels. The most significant source of emotional communication is our face – according to

Mehrabian's study, it channels as much as 55 percent of our emotional meaning. In all, we communicate approximately 93 percent of the emotional meaning of our message nonverbally.

### **Characteristics of nonverbal communication**

**1. Nonverbal messages communicate our feeling and attitudes:** When we interact with another person, we base our feelings and emotional responses not on what our partner says, but rather on what he or she does. We also alter our nonverbal communication to suit different relationships. With good friends, you let your guard; you may slouch, scratch, and take off your shoes – all of which show you trust them. But if you were interviewing for a job or meeting your fiancé's parents for the first time, your posture would probably be stiffer and your smiles more carefully controlled as you tried to convey the impression that you are mature, competent and respectable.

**2. Nonverbal messages are more believable:** Nonverbal messages are difficult to fake. Research shows that North Americans use the following cues, listed in order from most to least important, to help them discern when a person is lying:

- Greater time lag in response to a question.
- Reduced eye contact.
- Increased skills in posture.
- Unfilled pauses.
- Less smiling.
- Slower speech.
- Higher pitch in voice.
- More deliberate pronunciation and articulation of words.

**3. Nonverbal messages work with verbal messages to create meaning:** Although we rely heavily on nonverbal messages, they do not operate independently of spoken messages in our relationships. Instead, verbal and nonverbal cues work together in two primary ways to help us to make sense of others' messages.

- Nonverbal cues substitute for, repeat, contradict or regulate verbal messages. An extended thumb signals that a hitchhiker would like a ride. When someone asks, "Which way did he go?" you can silently point to the back door. In these case instances, you are substituting

nonverbal cues for a verbal message.

- Nonverbal cues accent and complement verbal messages. A mother scolding her child with her index finger raised and a supervisor raising his voice in anger are nonverbal cues that accent verbal messages. The length of a hug while you tell friend that you are proud of her provides additional information about the intensity of your pride. The firmness of your handshake when you greet a job interviewer can confirm your verbal claim that you are eager for employment.

4. People respond and adapt to others through nonverbal messages. If a friend leans forward to tell a story, you may lean forward to listen. As if we are part of an intricate dance, when we communicate, we relate to others by responding to their eye movements, eye contact, gestures and other nonverbal cues.

5. Nonverbal messages play a major role in initiating, maintaining and developing interpersonal relationships. Providing empathic, supportive facial expressions and vocal cues, hugs and positive touch reduce stress and enhance a person's overall well-being.

At times, interpreting nonverbal communication becomes a challenge as the nonverbal messages are often ambiguous, continuous, multichanneled and the interpretation is culture-based.

It is quite a challenge to understand a person through mere nonverbal information unless you understand the various types of nonverbal communication. It is said that it is impossible not to communicate nonverbally. The various types of nonverbal communication include: body movement, posture and gestures, facial expression, vocal cues, personal space (proxemics), territory, touch (haptics), appearance and so on.

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## **1.7 Verbal Communication**

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A message exchanged is considered as verbal if it involves use of the language, regardless of channel used. Therefore, spoken, written and signed words are all considered forms of verbal communication.

Verbal communication is the use of language, an arbitrary system of symbols, to facilitate message exchange.

Words are powerful. Those who use them skillfully can exert great influence with just a few of them. For example, two billion people adhere to a comprehensive moral code expressed in a mere 297 words called the Ten Commandments.

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## **1.8 The Scientific View of Language**

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The scientific view of knowledge rests upon a number of basic assumptions. In taking a scientific view of language, we argue that the structure of language is based, to a great extent, on the fundamental concepts of abstraction and inference. Central to any understanding of the inhibiting factors in the communication process, therefore, is a thorough awareness of the symbolic nature of communication and language. You need to distinguish language from speech. Language is the most important aspect of speech, and in a sense, it is the cause of speech. However, it is not identical to speech. Our language is not simply the sum total of all the speech sounds made by speakers of English, although most of these speech sounds are determined by language in some way. There is an abstract structure that conforms to the system of the language, but a particular speaker deviates from that actual structure when speaking. Deviations occur in the way words are employed or in the type of words employed. Each of us uses language in ways that are unique. Effective communicators maintain grammatical correctness, yet are able to manipulate words in such a way as to create their own idiosyncratic meaning.

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## **1.9 Understanding How Words Work**

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Although several theories attempt to explain how people learn language and ascribe meaning to both printed and uttered words, there is no single universally held view that neatly defines the mystery. *Meanings are in people, not in words.* One of the myths about communication is that words contain meaning. They don't. Meaning is created because words, which are arbitrary symbols, are used within a specific context and interpreted within a cultural framework to yield both denotative and connotative meaning. The denotation of a word is its restrictive or literal meaning. The connotative meaning of a word creates feelings.

### **Words are symbols**

A printed or spoken word represents an image, sound, concept or experience. Take the word *cat*, for instance. The word may conjure up in your mind's eye a hissing creature with bared claws and fangs. Or perhaps you envision a cherished pet curled up by a fireplace.

### **Words are arbitrary**

American linguist Charles Hockett suggested that words are, for the most part, arbitrary. There is not an obvious reason many words represent what they refer to. The word *dog*, for example, does not look like a dog or sound like a dog. Yet there is a clear connection in your mind between your pet pooch and the symbol dog. The words we use have agree-upon general meaning but there is not typically a logical connection between a word and what it represents.

### **Words are context bound**

Symbols derive their meaning from the situation in which they are used. The phrase *old man* could refer to a male over the age of seventy, your father, your teacher, your principal or your boss. You need to know the context of the phrase in order to decipher its specific meaning.

### **Words are culturally bound**

Culture consists of the rules, norms, values and morals of a group of people, which have been learned and shaped by successive generations. The meaning of a symbol such as a word can change from culture to culture.

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## **1.10 Using words in speech communication**

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The words you hear and use are central to your establishing a quality or positive relationship with others. Author and researcher Daniel Yankelovich suggests that the goal of conversation with others should be to establish a genuine dialogue rather than to verbally arm-wrestle a partner in order to win the argument. A true dialogue involves establishing a climate of equality, listening with empathy and trying to bring assumptions into the open. Expressing equality, empathy and openness is more likely to occur if you approach conversations as dialogue rather than debate.

Words and actions are tools we use to let someone know whether we support them or not. Following are some of the techniques you may want to employ for effective speech communication in interpersonal relationships:

- **Describe your own feelings rather than evaluate the behavior of others**

Most people do not like to be judged or evaluated. Criticizing and name-calling obviously

can create relational problems, but so can attempts to diagnose others' problems or win their affection with insincere praise. In fact, any form of evaluation creates a climate of defensiveness.

One way to avoid evaluating others is to eliminate the accusatory *you* from your language. Statements such as "You always come in late for dinner" or "You need to pick up the dirty clothes in your room" attack a person's sense of self-worth and usually result in a defensive reaction.

Instead, use the word *I* to describe your own feelings and thoughts about a situation or event: "I find it hard to keep your dinner warm when you are late," or "I don't enjoy the extra work of picking up your dirty clothes." When you describe your own feelings instead of berating the receiver of the message, you are in essence taking ownership of the problem. This approach leads to greater openness and trust because your listener is less likely to feel rejected or as if you are trying to control him or her.

- **Solve Problems rather than try to control others**

People have little or no control over someone else's behaviour. Most of us do not like others' attempts to control us. Someone who presumes to tell us what is good for us, instead of helping us puzzle through issues and problems, is likely to engender defensiveness.

- **Empathize rather than remain detached from others**

Empathy is one of the hallmarks of supportive relationships. Empathy is the ability to understand the feelings of others and to predict the emotional responses they will have to different situations.

- **Be flexible rather than rigid towards others**

Most people do not like someone who always seems certain that he or she is right. A "you are wrong, I am right" attitude creates a defensive climate. This does not mean that you should have no opinions and go through life blithely agreeing to everything. And it does not mean that there is never one answer that is right and others that are wrong. Instead of making rigid pronouncements, you can use phrases such as "I may be wrong, but it seems to me ..." or "Here's one way to look at this problem." This manner of speaking gives your opinions a softer edge that allows room for others to express a point of view.

- **Present yourself as equal rather than superior**

You can antagonize others by letting them know that you view yourself as better than they are. You may be gifted and intelligent, but it's not necessary to announce it. And although some people have the responsibility and authority to manage others, "pulling rank" does not usually produce a cooperative climate. With phrases such as "Let's work together" or "We can have a valid perspective," you can avoid erecting walls of resentment and suspicion.

- **Use words to be appropriately assertive**

To be assertive is to make requests, ask for information, stand up for your rights and generally pursue your own best interests without denying your partner's rights. You can develop skill in asserting yourself by practising five key suggestions.

- Describe how you view the situation. To assert your position, you first need to describe how you view the situation. For example, Mary is growing increasingly frustrated with Joe's tardiness for weekly staff meetings. He approaches the problem by first describing his observation: "I have noticed that you are usually fifteen minute late to our weekly staff meetings." A key to communicating your assertive message is to monitor your nonverbal message, especially your voice. Avoid sarcasm or excessive vocal intensity. Calmly yet confidently describe the problem.
- Disclose your feelings. After describing the situation from your perspective, let the other person know how you feel. Disclosing your feelings will help to build empathy and avoid lengthy harangues about the other person's unjust treatment. "I feel you don't take our weekly meeting seriously," continues Mary as she asserts her desire for Joe to be on time to the meeting. Note that Mary does not talk about how others are feeling; he describes how he feels.
- Identify effects. Next, you can identify the effects of the other person's behaviour on you or others. "When you are late, it disrupts our meeting," says Mary.
- Be silent. Wait. After taking the first three steps, simply wait for a response. Again, be sure to monitor your nonverbal cues.
- Paraphrase content and feelings. After the other person responds, paraphrase both the content

and the feelings of the message. Suppose Joe says, "Oh, I'm sorry. I didn't realize I was creating a problem. I have another meeting that usually goes overtime. It's difficult for me to arrive at the start of our meeting on time." Mary could respond, "So the key problem is a time conflict with another meeting. It must make you feel frustrated to try to do two things at once."

- **Other factors that need to be considered**

Avoid using abstract language to impress others. Keep your messages short and clear, and use informal language. When you communicate with someone from another culture, you may need to use an elaborated code to get your message across. This means that your messages will have to be more explicit, but they should not be condescending.

Underlying the goal of creating a supportive rather than a defensive communication climate is the importance of providing emotional support when communicating with others. A basic principle of all healthy interpersonal relationships is the importance of communicating positive, supportive messages that communicate liking or affection. As a relationship develops over time and the communication partners gain more credibility and influence, messages of comfort play an even more important role in maintaining the quality of the interpersonal relationship.

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## **1.11 Types of verbal communication**

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Understanding these different modes of group discussion and their protocols provides a powerful verbal communication coaching tool.

1. Debate is what we see most of in conventional conversation: 'I put up my point of view, you put up yours - and we try to knock each other out'. This is an inappropriate style if what you want is meaningful interaction. Constructive communication is productive dialogue and skillful discussions where new insights can emerge through healthy give and take.
2. Discussion focuses on decisions and actions. I may still want to see my view prevail, but there's some concession to listen to other's viewpoints, exchange facts and opinions and perhaps even alter my position as a result. In terms of our conversational continuum, polite discussion is different to skillful discussion. Polite discussion is really a veiled version of debate. It's 'polite' only insofar as conflict, controversy and 'hard-to-handle' issues are



kept concealed under the surface. Polite discussion is actually anything but. It's riddled with hidden agendas, 'corridor talk', secret lobbying, dissembling, manipulation, factionalism and thinly veiled competition.

3. Dialogue is designed to promote a free-flowing interchange of ideas and create an open, equal and collaborative conversational climate. In dialogue:
  - y The 'point' of the conversation is to share perspectives and understandings;
  - y People talk together to find meanings and develop new ideas and concepts - feeding off each other's contributions;
  - y The purpose is to go past the understanding of individual team members - to explore issues creatively from many points of view.

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## **1. 12 How to Improve Verbal Communication?**

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- Verbal communication requires the use of words, vocabulary, numbers and symbols and is organized in sentences using language. Mastering linguistic skill is not reserved for the selected few but is a skill that each and every one should develop to improve relationships and interactions.
- Everyone's brain is forever having thoughts and they are primarily with words. Words spoken, listened to or written affect your life as well as others. They have the power to create emotions and move people to take action. When verbal communication is delivered accurately and clearly, you activate the mind and encourage creativity.
- You create your reality with your senses, the eyes, ears and feelings and words and symbols are used to create the meanings. This is why you are encouraged to read and watch informative materials, listen to motivational audio programs and attend classes or seminars that relate to your line of work or objectives. Positive and uplifting spoken or written messages motivate and inspire.
- You can do the same to inspire others. Motivation comes from within each individual but you can become the source and when you are able to affect their thinking, you can help them improve their lives.

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### **1.13 How to improve verbal communication to help yourself and others?**

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- Using positive words to challenge limiting beliefs. Verbal communication includes phrasing your words clearly and positively. Your words and the explanations you give affect thoughts and determine emotions.
- Verbal communication that includes questions helps you challenge beliefs. According to Michael Hall, a belief is a thought to which you have said “yes”, and you have affirmed by saying, “I believe this.” It takes questions worded specifically before you can fully agree.
- One of the ways to let others understand your message is by telling a story, reading a quote or telling a joke. Verbal communication through stories carries power to induce the person to relate to what you are saying or suggesting. A joke usually helps people relax more and is opened to listen to you.
- The way you deliver the story can affect the thinking, emotions and behavior of the listeners. He is able to imagine the experience and will reproduce a response. A story narrated with eloquent can give hope to people who are in dire need for encouragement.
- Asking the right questions. Questioning yourself or others with precise words allow for answers. It makes a difference if you were to ask a “why” or a “how” question. The former gives you a lot of reasons, understandings and explanations while the latter sets your brain thinking for a solution, useful information and a strategy. By asking questions and wording them specifically, you will invite a positive debate and interaction that will benefit all involved. You become a better listener and entice others to do the same. Un-necessary arguments are reduced when you are able to express yourself with great command of your language skills. Think and prepare before you speak.
- Whether you are going to speak in public, talk to your boss, spouse or children, you have to think before you utter those words. Verbal abuse happens when you express yourself without thinking and instead allow your emotions to take over.
- You have to project your thoughts first in your mind or in writing before speaking them out. This will enable you to prepare yourself with any objections that may arise. Thinking,

preparing and imagining the most desirable outcome in your mind allow you to practice your presentation and getting them right.

- Reduce your usage of verbal pauses or filler expressions. Have you ever listened to how you speak and render your conversations? If you have not and are unaware, request for someone to do so. How many times did you stop your sentences and added an “ah”, “um” or “well”? You can also record your verbal communication and listen back to your style of speaking.
- Too many of these will irritate your listeners or is perceived as uneasiness or uncertainty in what you are saying. In order to reduce the unnecessary verbal cues, listen to yourself and become aware of it. Then when you realize it coming, condition yourself to just a silent pause.
- Avoid careless language. Use your phrases with care. Talk and write in ways that allow for accurate description of your experience, thoughts or ideas. Don’t expect people to assume and guess what you are trying to say.
- Speak with specificity by avoiding words like always, never, every, or all. When you say to your spouse that he is always late when in fact he was late only twice, you are attracting an argument.
- Parents like to compare their children by making statements like, “You are worse than your sister.” What happens then? That will create resentment and a rebellious attitude. “Whenever we use language, namely with the words that we use, we always do or accomplish something. Our words, sentences, syntax and so on always accomplish and achieve specific things.”

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### **1.14 Let Us Sum Up**

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The study of speech communication is the study of human symbolic behavior in many forms. Speech is the oldest academic discipline, (tracing its roots to Aristotle), and one of the most modern in its concern with interpersonal relationships.

Communication helps us form relationships, allows cultures to evolve and encourages understanding among people. In short, communication is one of the factors that makes us human.

Communication is a process of exchange of ideas, facts, opinions and manner by which the receiver of the message shares meaning and understanding with another.

The scientific view of knowledge rests upon a number of basic assumptions. In taking a scientific view of language, we argue that the structure of language is based, to a great extent, on the fundamental concepts of abstraction and inference.

Although several theories attempt to explain how people learn language and ascribe meaning to both printed and uttered words, there is no single universally held view that neatly defines the mystery. *Meanings are in people, not in words.* One of the myths about communication is that words contain meaning.

The words you hear and use are central to your establishing a quality or positive relationship with others.

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## 1.15 CHECK YOUR PROGRESS

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Note: Compare your answers with those given in this unit.

1. What is communication? Explain the nature of communication.
2. Explain the elements of communication.
3. Explain nonverbal communication.
4. How do you use words in speech communication?
5. How do you improve your verbal skills? |

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## 1.16 FOR FURTHER READING

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1. Ronald B Adler, George Rooman (2006), *Understanding Human Communication*, Oxford University Press, Inc.
2. Steven A Beebe, Susan J Beebe, Mark V Redmond (2005), *Interpersonal Communication Relating to Others*, Pearson Education, Inc.
3. Michael Burgoon, Frank G Hunsaker, Edwin J Dawson (1994), *Human Communication*, Sage Publications.
4. Andal N, *Communication Theories and Models* (1998), Himalaya Publishing House.

## **UNIT 2 - EFFECTIVE PUBLIC SPEAKING**

### **Structure**

**2.0 Objectives**

**2.1 Introduction**

**2.2 Characteristics of public speaking**

**2.3 Components**

**2.4 Getting started**

**2.5 Delivery methods**

**2.6 Developing speech confidence**

**2.7 Language in public speaking**

**2.8 Informative speaking**

**2.9 Persuasive speaking**

**2.10 Coping with nervousness**

**2.11 The ethical responsibilities of a public speaking**

**2.12 Let Us Sum Up**

**2.13 Check Your Progress**

**2.14 For Further Reading**

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## 2.0 Objectives

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Opinion leaders have always had a lot of impact on the masses in decision making process. Their contribution whether in building this nation fighting some wrong notion has been of paramount importance. They have been able to reach people because of their effective public speaking skills. Not all are adept in addressing huge gatherings or stimulating people to what they want them to do. It is an art which has to be chiseled to attain perfection to make an impact. The present unit enables you to understand

- Characteristics of public speaking
- Components of public speaking
- Developing speech confidence
- Ethical responsibilities of a public speaker

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## 2.1. Introduction

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You might have been an audience for many public speakers. How many of them do you think had an impact on you, temporarily or permanently? Only a few have the capability to hold the audience attention and persuade them to believe what they believe.

Public speaking is the act of communication that occurs between one person and an audience. Public speaking or communication is a one-to-many form of communication wherein a single speaker addresses a large audience.

### **Why Engage in Public Speaking?**

Democracy depends on the free expression of ideas. In a form of government wherein voters make the ultimate decision, public communication/speaking determines public policy. Part of the responsibility of citizens in a free society is a willingness to take a stand on public issues. Public speaking enables us to take that stand.

Another reason to master public speaking skills is that we can clarify our views and sharpen our reasoning skills. Taking part in public debate allows us to grapple with controversial ideas; it encourages us to learn more about issues and to examine the validity of our logic. Like other forms of communication, public speaking enables us to think more rigorously and to imagine more abundantly.

Finally, public speaking is a necessary skill in most professional and managerial positions. Modern business houses are held together by information. The ability to convey that information clearly and effectively is essential for professional advancement.

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## **2.2 Characteristics of Public Speaking**

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Public speaking differs from other forms of communication including intrapersonal, interpersonal and group. Public speaking occurs within the public sphere. The following are the characteristics of public speaking:

1. The occasion for public speaking is usually special and, in many cases, is prompted by an important event or issue.
2. Public speaking may address tens, hundreds, or even thousands of people. The speaker thus faces the challenge of constructing a message that will make sense to a large, sometimes quite heterogeneous body of people.
3. Time is particularly an important variable. Public speaking does not allow the speaker the luxury of slowly developing poorly expressed ideas. Most public speeches are one-time-only occasions.
4. Public speeches are relatively lengthy. A single speaker may retain the floor for an hour or even longer.
5. The public speaker is physically distanced from the audience.
6. Audiences assume a passive position; their task is to listen attentively for an extended period of time.

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## **2.3 Components**

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The process of public communication is highly complex and involves the interrelationship of a number of basic components. These components include: the source, the code, perceptions and attitudes, the message, the channel, the receiver, feedback, noise and the environment.

### **The Source and the Code**

The process of public communication originates with a source, the speaker, who consciously or unconsciously is stimulated to communicate by some event, object, or idea. The speaker's need to send a message results in the search for a code – the appropriate verbal and/or

nonverbal language with which to symbolize the message. The speaker encodes the message; the listener decodes it.

### **Perceptions and Attitudes**

As the source of communication, a speaker is influenced by a number of factors. Perceptions (the way a person views the world) affect a speaker's choice of topic and style of composing the message. Likewise, speakers are influenced by their own as well as the listener's attitudes (predispositions to respond) that usually affect the choices we make as communicators. A speaker's mental and physical states also have a bearing on decisions about communicating. For a speaker who does not feel well or is preoccupied, it will be difficult to focus on communicating the message.

### **The Message**

The encoded message, the speech itself, is composed of verbal and/or nonverbal symbols and supplementary aids, such as visual aids, selected by the speaker to convey his or her ideas. The language is symbolic in that the words represent ideas, objects and events that the communicator is expressing.

### **The Channel**

The encoded message is carried through a channel such as speaking, hearing, seeing, smelling, tasting, and touching. As speakers and listeners, we rely primarily on the channels of sight and sound, but sometimes a speaker may have members of the audience also smell, touch, or taste the objects in order to convey meaning.

An encoded message may be conveyed to listeners through a mechanical or electronic means of carrying a message such as radio, television, overhead projector, tape recorder, video-cassette playback unit or laser disk. Selecting and using the appropriate channel is a matter for careful decision-making for speakers.

### **The Receiver**

Regardless of the channel used, the message must be decoded before communication is accomplished. The receiver, or listener, receives the verbal and nonverbal signals and translates them. The decoded message will not be identical to the one encoded by the speaker, for each



listener's symbol system is based on a unique set of perceptions. Just as speakers are influenced by their own perceptions, attitudes, and physical and psychological states, so, too, are listeners affected by these factors at any given moment in the communication process.

### **Feedback**

Once the listener assigns meanings to the message received, he or she is in a position to respond. This response, called feedback, can be verbal or a nonverbal reaction (or both) to the message, the speaker, the channel or even the rest of the audience itself. The speaker should carefully observe feedback because it can indicate whether the listener understands (e.g., nodding), misunderstands (e.g., "I don't understand"), encourages the speaker to continue (e.g., attentive expression, leaning forward) or disagrees (e.g., "No way"). The act of responding, by which the listener sends feedback to the speaker, actually shifts to the receiver's role to that of the source.

### **Noise**

Noise is any internal or external interference in the communication process. Noise limits the audience's ability to interpret, understand or respond to messages. It can be caused by external, internal or semantic factors.

External noises are the sights, sounds and other stimuli that draw people's attention away from the intended meaning. For example, during your speech on income tax laws, your audience's attention may be drawn to the sound of a bell ringing or the air-conditioning system revving up. The bell and air-conditioner sounds are external noise.

Internal noises are the thoughts and feelings that interfere with the meaning during a speech. For example, listener daydreaming during a speech.

Semantic noises are alternate meanings aroused by a speaker's symbols. For example, suppose you said in your speech that many companies are liberal – meaning generous – to immigrants. If your audience associates the word liberal with a political philosophy, they will probably miss your meaning.

## **The Setting**

Communication does not occur in vacuum; it always exists in some context, some setting. Where we are and who is with us affect the message we receive. Such factors as the size of the room, the colour of the walls, the arrangement of the chairs, the lighting, the ventilation, and the size of the audience can all affect communication. Setting control of the lighting, the sound, the room temperature can especially determine whether a speech is effectively presented and received.

The occasion, or the context itself, is also significant. Both the speaker and the listener must understand the nature of the occasion – what is that brings them together. To a great extent, this shapes the outcome or effect of the speech.

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## **2.4 Getting Started**

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Whether you are an account agent selling an advertising campaign to Procter & Gamble, a coach trying to motivate your team in its game with your archival, or a student trying to convince your professor to change the due date for a term paper, to have the greatest chance to success, you need to have a speech plan—a strategy for achieving your goal.

An effective speech plan is a product of the following seven action steps:

1. Determine a goal
2. Gather information
3. Develop a strategy
4. Organise information
5. Create visual aids
6. Practise wording
7. Practise delivery

### **Determine a goal**

Determining a speech goal that is adapted to your audience and occasion involves selecting a topic, analyzing the audience, analyzing the occasion, and clearly stating the goal.

- a. Select a topic from a subject area you know something about, that is important to you, and that you can relate to your audience's needs and interests.

- b. Analyse your audience – the key to audience analysis is to gather demographic information that will help you develop an audience profile and predict audience interests, knowledge, and attitudes.
- c. Analyse your occasion – this includes the relevant issues like the size of the audience, when the speech will be given, where the speech will be given, the facilities necessary to give the speech, the time limit for the speech, and the specific assignment.
- d. Articulate your goal by determining the response that you want from your audience – every effective speech has a general and a specific goal that the speaker intends to achieve. Generally, your goal is likely to be that your audience enjoy the material, understand information, believe something, or behave in a specific way.

### **Gather Information**

Ensure you collect adequate information for your speech by surveying sources that are most likely to yield quality information. Record information that is relevant to your specific speech goal on note cards.

### **Develop a strategy for adaptation**

Use your assessment of the audience as a basis for developing strategies that will help you speak directly to the audience, get and maintain audience interest, relate to audience level of understanding, and reinforce or change audience attitude towards speaker and the topic.

### **Organise the material**

Any well-organised speech has a beginning, a middle, and an end. Because it is difficult to work on an introduction until the content of a speech is determined, it often works best to start organizing the body of the speech before considering the introduction or the conclusion. Then, after you have mapped out the elements of the speech, you can refine the organization by constructing a clear speech outline.

- a. Word main points carefully, following an organisational pattern that clearly communicates the material.
- b. Develop an introduction that both gets attention and leads into the body of the speech.
- c. Develop a conclusion that both summarizes the material and leaves the speech on a high note.
- d. Write the speech outline.

### **Create visual aids**

After the structure and development of the speech have been established, the effective speaker analyses the material to determine where visual aids might clarify, emphasise, or dramatise the verbal information. Audiences are likely to understand and retain information better when they received that information through more than one sense. By using objects, models, charts, pictorial representations, projections, and computer graphics in creative ways, effective speakers are able to maximize the effect of their high-quality information.

### **Practise the wording**

Choose the wording of main points and supporting materials carefully. If you have not given thought to how best to phrase your key ideas, you run a great risk of missing a major opportunity for communicating your ideas effectively. In practice sessions, work on clarity, vividness, emphasis and appropriateness of language.

### **Practise the delivery**

A speech isn't a speech until it is delivered. Remember that ideas are communicated to the audience through both verbal and nonverbal means. Although effective delivery cannot save a poorly prepared speech, the effectiveness of delivery may well determine whether the speech is excellent or merely satisfactory.

- a. Use your voice and bodily action to develop a conversational quality. Because delivery is likely to be the most important variable on determining how the audience reacts to your speech, you will want to present the speech with enthusiasm, use good eye contact, and leave the impression that your ideas are fresh.
- b. Practise the speech until you can deliver it extemporaneously within the time limit. The number of times you have to practise a speech will vary from situation to situation. When a speech contains ideas that you are not familiar with, you may have to practice it many times before your delivery is effective or before you can present it comfortably within the time limit. On the other hand, when the ideas are familiar to you, you will probably achieve your delivery goals with very few practices.

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## **2.5 Delivery Methods**

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Your audience will be most favourably impressed if your presentation is forceful but natural. Four delivery methods are available:

1. **Memorized Delivery.** Inexperienced speakers often feel that they must memorize an entire speech to be effective. Actually, unless you are a trained actor, a memorized delivery sounds wooden and unnatural. Memorizing an entire oral presentation is not recommended. However, memorizing important parts – the introduction, the conclusion, or a significant quotation – can be dramatic and impressive.

2. **Manuscript/Reading Delivery.** Reading out your speech to an audience creates a negative impression. It suggests that you don't know your topic very well, so that the audience loses confidence in your expertise. Reading also prevents you from maintaining eye contact with the audience. If you cannot see their reactions, you cannot benefit from feedback. Worst of all, reading is simply boring. If you must read your speech, practise it enough so that you can look up occasionally as you present familiar sections.

3. **Extemporaneous Delivery.** The most effective method for presenting your speech is the extemporaneous delivery. In this method, you plan the speech carefully and talk from notes containing key sentences. By practising with your notes, you can talk to your audience in a conversational style. Your notes should not consist of entire paragraphs, nor should they be single words. Instead, use complete sentences based on the major ideas in your outline. These key ideas will keep you on track and will jog your memory, but only if you have thoroughly practiced the presentation.

4. **Impromptu Delivery.** An impromptu or off-the-cuff delivery is necessary if you are asked to give a spur-of-the-moment speech. Usually, you are familiar with your topic, but you have little time to prepare your speech thoughts. Presenting accurate, coherent, persuasive, and well-organised information without adequate preparation is pretty difficult for even the most professional speaker. If you are asked to give an impromptu speech, take a few moments to compose your thoughts and to jot down your main points.

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## 2.6 Developing Speech Confidence

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Nearly everyone experiences some degree of stage fright when speaking before a group. Such fears are quite natural. You can learn to control and reduce stage fright, as well as to incorporate techniques of effective speaking in your presentations, by being methodical. The following section illustrates several methods to build confidence before, during and after your speech.

## BEFORE YOU SPEAK

- **Prepare thoroughly.** One of the most effective devices to reduce stage fright is the confidence that you know your topic well. Research your topic diligently and prepare a careful sentence outline.
- **Rehearse repeatedly.** Practise your entire presentation, not just the first half. Place your outline sentences on separate cards. Use these cards as you practise, and include your visual aids in your rehearsal. Record your rehearsal on tape so that you can hear how you sound.
- **Time yourself.** Try to deliver your presentation in no more than twenty minutes. Most audiences tend to get restless during longer talks. Set a timer during your rehearsal to measure your speaking time.
- **Request a lectern.** Every beginning speaker needs the security of a high desk or lectern from which to deliver a presentation. It serves as note holder and a convenient place to rest awkward positions of the hands and arms.
- **Check the room.** Ensure that a lectern has been provided. If you are using a computer, sound equipment, or a projector, make sure they are operational. Check electrical outlets and the position of the viewing screen. Ensure that the seating arrangement is appropriate to your needs.
- **Practise stress reduction.** If you feel tension and fear while you are waiting your turn to speak, use stress reduction techniques. Take very deep breaths. Inhale to a count of ten; hold this breath to a count of ten, exhale to a count of ten. Concentrate on your breathing, not on the audience awaiting you.

## DURING YOUR PRESENTATION

- **Begin with a pause.** When you first approach the audience, take a moment to adjust your notes and make yourself comfortable. Establish your control of the situation.
- **Maintain eye contact.** Look at your audience. If the size of the audience frightens you, pick out two individuals on the right and two on the left. Talk directly to these people.

- **Control your voice and vocabulary.** Speak in moderated tones but loudly enough to be heard. Eliminate verbal static, such as “ah,” “er,” and “uh.” Silence is preferable to meaningless fillers when you are thinking of your next idea.
- **Put the breaks on.** Many novice speakers talk too rapidly, displaying their nervousness and making it very difficult for audience to understand their ideas. Slow down and listen to what you are saying.
- **Move naturally.** Use the lectern to hold your notes so that you are free to move about casually and naturally. Avoid fidgeting with your notes, your clothing or items in your pockets. Learn to use your body to express a point.
- **Use visual aids effectively.** Discuss and interpret each visual aid for the audience. Move aside as you describe it so that it can be seen fully. Use a pointer if necessary.
- **Avoid digressions.** Stick to your outline and notes. Don’t suddenly include clever little anecdotes or digressions that occur to you as you speak. If it’s not part of your rehearsed material, leave it out so that you can finish on time. Remember, too, that your audience may not be as enthralled with your topic as you are.
- **Summarize your main points.** Conclude your presentation by repeating your main points or by emphasizing what you want the audience to think or do. Once you have announced your conclusion, proceed to it directly. Don’t irritate the audience by talking for five or ten more minutes.

#### **AFTER YOUR PRESENTATION**

- **Distribute handouts.** If you prepared handouts with data the audience will need to have after the presentation, pass them out when you finish.
- **Encourage questions.** If the situation permits a question-and-answer period, announce it at the beginning of your presentation. Then, when you finish, ask for questions. Set a time limit for questions and answers.

- **Repeat questions.** Although the speaker may hear the question, some people in the audience often do not. Begin each answer with a repetition of the question. This also gives you thinking time.
- **Answer questions directly.** Avoid becoming defensive or debating the questioner.
- **Keep control.** Don't allow one individual to take over. Keep the entire audience involved.
- **End gracefully.** To signal the end of the session before you take the last question, say something like: "We have time for just one more question." After you answer the last question, express appreciation to the audience for the opportunity to talk with them.

### **How to Organise a Public Speech**

1. A well-organized speech opens with an introduction.
  - a. One purpose of the introduction is to get attention.
  - b. A second purpose of the introduction is to establish goodwill.
  - c. A third purpose of the introduction is to orient listeners to the subject.
2. Every speech should have a thesis, or central purpose statement.
  - a. The thesis explains the central idea of the speech.
  - b. Ideas unrelated to the thesis should be eliminated.
  - c. The audience must be able to identify the thesis.
3. Main ideas are included in the body of the speech.
  - a. Organizing main ideas in outline form allows the speaker to check the organization.
  - b. In outline, subpoints are subordinated to main points.
  - c. If an idea is subdivided, it should include at least two subpoints.
4. Stock organisational patterns help the speaker arrange points in a sensible order.
  - a. Chronological order arranges ideas according to time.
  - b. Spatial order arranges ideas according to location.
  - c. Topical order arranges ideas according to subject.
  - d. Causal order arranges ideas into causes and effects.
  - e. Problem-solution order arranges ideas into problems and solutions.



5. Motivated sequence arranges ideas psychologically.
6. Speeches end with a conclusion
  - a. A conclusion should provide a sense of closure.
  - b. A conclusion should sum up the argument or present a proposal for actions.
  - c. The conclusion is the last thing an audience hears.

Source: *Thinking Through Communication* (Allyn and Bacon) © 1995.

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## 2.7 Language in Public Speaking

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The following are some suggestions for language in public speaking:

1. *Choose language at a level appropriate for the specific audience:*

The public speaker must choose to speak with relatively formal or relatively casual words.

The language of public speaking is elevated above that which you would use on the street or in conversation with close friends. But the language choices need to be at the correct level of formality for the audience.

2. *Choose language that the audience will understand:*

Using words the audience cannot comprehend might impress the audience with your vocabulary, but language that is not understood by the audience neither informs nor persuades them. If you do use words that the audience is unlikely to understand, you are expected to define, explain or provide examples.

3. *Choose language consistent with your self, the topic, and the situation:*

If you do not normally use legal or medical terms, you will feel and look uncomfortable using them in a public speech. Your language needs to be consistent with your level of knowledge and experience. The language needs to fit the topic: using overly dramatic words unwarranted by the topic constitutes exaggeration, and understating complex problems indicates a lack of analysis. The situation or occasion may dictate a certain kind of language.

4. *Choose language that meets high ethical standards:*

Your language needs to avoid exaggeration and oversimplification. Your language needs to recognise that words reflect a perspective. Avoid language that offends listeners because of their

race, sex, or physical or mental disability. Your task is to inform, persuade, or entertain, not to offend.

### **Becoming a Better Speaker**

If you're not accustomed to public speaking or you need to help someone improve his or her speaking efforts, these observations and suggestions might help:

- Most people should speak a bit louder than normal and use larger gestures than they originally feel comfortable with.
- Invest quite a bit of time in analyzing the audience. Be sure to tell that audience something it doesn't know.
- Avoid reading a speech with your eyes glued to the lectern, If you want to read to people, just remember your parents read to you to put you to sleep. Work from an outline and trust yourself.
- Move away from the lectern. Establishing rapport with the audience is vital.
- Spend 5 or 6 seconds looking at each person in the audience. Shorter times can make you look like a "scared rabbit."
- Pause instead of inflicting "ums" and "ahs" on the audience.

Source: *Handbook of Public Communication* (Jaico) © 2005.

#### 1. *Choose language that meets high ethical standards:*

Your language needs to avoid exaggeration and oversimplification. Your language needs to recognise that words reflect a perspective. Avoid language that offends listeners because of their race, sex, or physical or mental disability. Your task is to inform, persuade, or entertain, not to offend

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## **2.8 Informative Speaking**

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An informative speech can be defined as a speech that increases an audience's knowledge about a subject, one that helps the audience learn more about an issue or idea.

The following are purposes of informative speaking:

1. To create information hunger.
2. To help audience understand the information.

3. To help the audience remember the information.
4. To help the audience apply that information.

### **Create Information Hunger**

The first purpose of informative speaking is to generate a desire for information – to create information hunger. Audiences are not always receptive to new information. The challenge is to arouse the audience's interest in your language.

The strategies for creating information hunger include: arouse audience curiosity, pose a puzzling question for which your speech is an answer and provide an explanation for an issue that has confused people.

### **Help the Audience Understand the Information**

The second purpose of informative speaking is to increase the audience's understanding of the topic. Effective informative speakers analyse an audience to find out how much the individuals already know about a subject, so they do not bore the informed or overwhelm the ignorant. Effective speakers narrow the topic so that they can discuss an appropriate amount of material in the allotted time. Finally, effective speakers apply their own knowledge to the task to simplify and clarify the topic.

### **Help the Audience Remember the Information**

The third purpose of informative speaking is to help the audience remember important points in your speech. One method to do this is to reveal to the audience members specifically what you want them to learn from your speech. A second method is to indicate clearly in the informative speech which ideas are main ideas, generalisations to be remembered, and which ideas are subordinate ideas, details to support the generalisations. A third method that encourages an audience to retain important information includes repeating an idea two or three times during the speech.

### **Help the Audience to Apply that Information**

The fourth purpose of informative speaking is to encourage the audience to use or apply the information during the speech or soon after. This is because: a) information applied immediately is remembered longer and b) an action tried once under supervision is more likely to be tried again. An important purpose of informative speaking is to evoke behavioural change/response in

the audience – an overt indication of understanding through action.

### **A Checklist for the Informative Speech**

1. Have you created a desire for information?
2. Have you related the topic to your audience, its mode of learning and learning styles?
3. Have you revealed your relationship to the topic?
4. Have you used wit and humor when appropriate?
5. Have you helped your audience understand your information?
6. Have you helped your audience to remember the information?
7. Can the audience apply the information?
8. Have you built new information on old information?
9. Have you used presentational aids or demonstrations when needed?
10. Have you organized your message effectively and ethically?

Source: *Confidence in Public Speaking* (Jaico) © 2004.

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## **2.9 Persuasive Speaking**

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Persuasive speaking is a message to influence audience members' choices by shaping, reinforcing, or changing their responses towards an idea, issue, concept, or product. There are three purposes of persuasion – to shape, reinforce and change responses in an audience.

### **Shaping Audience Responses**

Shaping responses means that the persuasive speaker tries to move the audience towards a predetermined goal. Shaping is moving an audience closer and closer to the speaker's solution by presenting ideas in small, appealing doses.

### **Reinforcing Audience Responses**

Reinforcing means rewarding the audience for sustaining present beliefs, attitudes and values. For example, educators try to persuade students that knowing how to read, write and speak, as well as having a wide knowledge about many subjects, is the mark of an educated man.

### **Changing Audience Responses**

A third purpose of persuasive speaking is changing responses, altering an audience's

response towards a product, concept or an idea.

### **A Checklist for the Persuasive Speech**

1. Have you determined of your time is to shape, reinforce, or change your audience's responses?
2. Have you shown how the change you are suggesting for the audience is consistent with their past behavior?
3. Have you kept your requested changes gradual so that the audience does not perceive your interest as too much to ask?
4. Have you demonstrated for the audience the benefits received if they do as you request?
5. Have you shown the audience ways that your request will fulfill all their needs?
6. Have you approached your suggested change gradually so the audience does not perceive that you are asking for change without sufficient preparation?
7. Did you determine if your purpose is to inspire, convince, or actuate?
8. Do you believe your audience will know what you want them to feel, think, or do after you have finished talking?

From *Confidence in Public Speaking* (Jaico) © 2004.

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## **2.10 Coping with Nervousness**

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People are likely to feel nervous about giving speeches. Whether you label your feeling as nervousness or as stage fright, speech fright, shyness, reticence, speech apprehension, or some other term, the meaning is the same: a fear or anxiety about public speaking or speechophobia, a psychological term.

Public-speaking nervousness may be cognitive (in the mind) or behavioural (physically displayed). Cognitively, speaker nervousness comes at the thought of speaking in public. Behaviourally, speaker nervousness is represented by such physical nervousness as stomach cramps, sweaty palms, dry mouth, and the use of such filler expressions as “um,” “like,” and “you know.” At times, the behaviour is an avoidance of speaking in public or speaking for the shortest time possible when required to speak.

The fear of speaking in public is normal. Gerald Philips, a speech scholar who has been studying public-speaking nervousness for decades, has noted that “learning proceeds best when the organism is in a state of tension.” In fact, it helps to be a little nervous to do your best: If you are lackadaisical about giving a speech, you probably will not do a good job. Because at least some tension is constructive, your goal is not to get rid of nervousness but how to cope with nervousness.

Though no definitive research demonstrates that there are guaranteed ways to completely overcome public speaking anxiety, there are some concepts that can be considered. **Preparation** is a huge factor. In addition, many seasoned speakers employ techniques that help manage their nervousness. These include: relaxation techniques, expectancy restructuring, visualisation, rehearsing, videotaping and stance.

### **Relaxation Techniques**

Speakers find it helpful before beginning to take several deep breathes and expel all the air from their lungs. Others like to shake their hands at the wrist to get rid of nervousness. Some people favour grabbing the seat of their chair with both hands, pushing down and holding the position for about five seconds, repeating this action about five times. This tightens and then loosens the muscles, which causes a decrease in physical tension.

Though traditionally many speakers try to shake off their anxiety, Gestalt psychology suggests a different approach: that speakers get in touch with their feelings. Rather than pushing your anxiety away, advocates recommend, you should let it go as far as it can. What will typically happen is that your anxiety will reach a peak and then subside.

### **Expectancy Restructuring**

- Expectancy restructuring is based on the idea that if you expect to do well, then you will do well. If you have negative expectations, you must change them to positive expectations. To overcome fear, first prepare a well-structured and well-supported speech so that you have confidence that the material will be well received. Then use the technique of *visualisation* to picture yourself successfully delivering the speech. The more you visualise the positive experience of delivery a speech well, the more you will expect to do well.

## **Rehearsing**

One of the best ways to give a speech effectively is to know the skill of presenting. This means starting to prepare far enough in advance so that you have enough material, the speech is well-structured and well-organised, and you have a chance to practise or rehearse.

### **Rehearsing the Speech**

Common sense can also dictate the forms your rehearsal might take. The following are some of the possibilities:

1. Read the speech over several times, silently.
2. Read the speech several times aloud.
3. Practise your delivery, including the entire address, standing in front of the mirror. This gives you the opportunity to observe not only your general attitude but also gestures, posture, and facial expression.
4. Read the speech into a tape recorder and listen to the results. Then listen to them again. At this stage you will make an astounding discovery. Things begin to become apparent to you at a second listening (or, for that matter, a tenth) that had escaped your attention earlier.
5. If you have access to videotaping equipment, make a record of your performance in that way.
6. If you have cooperative family members, deliver the speech to them and ask for their honest comments. Don't make the mistake of welcoming only compliments and turning out messages that are analytical or critical. If your spouse says something like "I think it's quite good but you were talking too fast," don't argue the point, whether or not your ego will permit you to agree at that moment. Just absorb the message and let it bounce around in your internal computer.

Source: *Handbook of Public Communication* (Jaico) © 2005.

### **Videotaping**

An effective strategy for improving your presentation abilities and thus building your confidence is videotaping your speeches. You can use the video tape during your rehearsal period or have your presentation taped for later viewing and personal critique.

### **Stance**

The way you stand can affect your presentation. Place yourself in a balanced and com-

comfortable stance during the speech. Do not lock your knees, as this makes the whole body rigid, causes difficulties in breathing, and often results in shaking, a dry mouth and vocal quivering. Try not to lean on the podium because this will cut off your ability to make gestures and discourage natural movement.

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## **2.11 The Ethical Responsibilities of a Public Speaker**

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Ethical public speakers are generally defined as those who conform to the moral standards the society establishes for its communicators.

Over the decades, speech communication instructors have stressed that competent public speakers should, by necessity, be ethical speakers – that a speaker should give the listener assistance in making wise decisions, and should consider moral principles when planning what to say.

Two important taboos regarding ethical speaking are plagiarism and fabrication.

### **Plagiarism**

Plagiarism consists of a speaker using the ideas and words of others, while offering them as her or his own without giving credit to the originator of the material.

### **Fabrication**

Fabrication is making up information or guessing at information and presenting it as fact.

### **Traits of an Ethical Speaker**

Research in the field of speech has isolated traits identified with an ethical speaker. According to this research, an ethical public communicator:

- Speaks with sincerity.
- Does not knowingly expose an audience to falsehoods or half-truths that cause significant harm.
- Does not premeditatedly alter the truth.
- Presents the truth as he or she understands it.
- Raises the listeners' level of expertise by supplying the necessary facts, definitions, descriptions, and substantiating information.



- Employs a message that is free from mental as well as physical coercion, by not compelling someone to take an action against his or her will.
- Does not invent or fabricate statistics or other information intended to serve as a basis for proof of a contention or belief.
- Gives credit to the source of information and does not pretend that the information is original when it is not.

The basic concept of ethical speaking might be stated as: “You must understand that you are a moral agent and when you communicate with others and make decisions that affect you and others, you have a moral responsibility because there are human consequences based on your actions.

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## **2.12 Let Us Sum UP**

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Opinion leaders have always had a lot of impact on the masses in decision making process. Their contribution whether in building this nation fighting some wrong notion has been of paramount importance.

Democracy depends on the free expression of ideas. In a form of government wherein voters make the ultimate decision, public communication/speaking determines public policy.

The process of public communication is highly complex and involves the interrelationship of a number of basic components. These components include: the source, the code, perceptions and attitudes, the message, the channel, the receiver, feedback, noise and the environment

People are likely to feel nervous about giving speeches. Whether you label your feeling as nervousness or as stage fright, speech fright, shyness, reticence, speech apprehension, or some other term, the meaning is the same: a fear or anxiety about public speaking or speechophobia, a psychological term.

The fear of speaking in public is normal. Gerald Philips, a speech scholar who has been studying public-speaking nervousness for decades, has noted that “learning proceeds best when the organism is in a state of tension.” In fact, it helps to be a little nervous to do your best: If you are lackadaisical about giving a speech, you probably will not do a good job. Because at least some tension is constructive, your goal is not to get rid of nervousness but how to cope with nervousness.

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### 2.13 Check Your Progress

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1. What are the characteristics of public speaking?
2. How do you develop speech confidence?
3. What is the significance of language in public speaking?
4. What are the ethical responsibilities of a public speaker?

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### 2.14 For Further Reading:

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- 1 Paul E Nelson and Judy C Pearson (2004), *Confidence in Public Speaking*, Jaico Publishing House.
- 2 Andrew D Wolvin, Roy M Berko, Darlyn R Wolvin (2005), *Handbook of Public Communication*, Jaico Publishing House.
- 3 Mary Ellen Guffey, *Essentials of Business Communication* (4<sup>th</sup> ed.), South Western College Publishing.
4. Rudolph F Verderber, *The challenge of Effective Speaking* (10<sup>th</sup> ed.), Wadsworth Publishing Company.
5. Dennis S Gouran, William E Wiethoff, Joel A Doelger, *Mastering Communication* (2<sup>nd</sup> ed.), Allyn and Bacon.
6. Sarah Trenholm, *Thinking Through Communication*, Allyn and Bacon.

## **UNIT III :VOICE, PRONUNCIATION AND DICTION**

### **Structure**

### **3.0 OBJECTIVES**

### **3.1 INTRODUCTION**

### **3.2 VOICE**

#### **3.2.1 APPROPRIATENESS**

#### **3.2.2 FACTORS OF SOUND**

#### **3.2.3 COMMON VOICE PROBLEMS**

#### **3.2.4 VOCAL EXPRESSIVENESS**

### **3.3 PRONUNCIATION**

#### **3.3.1 SPEECH SYNTHESIS**

#### **3.3.2 WHY YOU SHOULD STUDY ENGLISH PRONUNCIATION?**

#### **3.3.3 PRONUNCIATION PROBLEMS**

#### **3.3.4 WHY IS PRONUNCIATION IMPORTANT?**

#### **3.3.5 WHAT IS GOOD ENGLISH PRONUNCIATION?**

### **3.4 DICTION**

#### **3.4.1 TYPES**

### **3.5 LET US SUM UP**

### **3.6 CHECK YOUR PROGRESS**

### **3.7 FOR FURTHER READING**

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### **3.0 OBJECTIVES**

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Voice is the vehicle that communicates the words of your speech to the audience. How you sound may emphasise the meaning, supplement the meaning and at times even contradict the meaning of the words you speak. As a result, how you use your voice can make the difference between the success or failure of a speech. Pronunciation and diction too play an important role in effective communication. Keeping this in view, the present unit is designed to explain:

- Voice, factors of sound, common voice problems and so forth.
- Pronunciation, speech synthesis, common pronunciation problems and so forth.
- Diction and types of diction.

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### **3.1 INTRODUCTION**

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The purpose of speech is to communicate verbally, effectively. Voice and articulation constitute an important part of that effectiveness. Voice is defined as the shades of tones that are produced by the vibration of the vocal folds within the larynx. These are then modified and amplified in the throat, mouth and nose. Articulation is the procedure that allows the outgoing breath to be widened, narrowed or closed off and categorized into various recognizable speech sounds.

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### **3.2 VOICE**

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Voice is produced in the larynx. As you exhale, you bring your vocal folds (muscles that protect the trachea opening) together closely enough to vibrate the air as it passes through them. This vibration (called phonation) produces a weak sound that is then built up or resonated as it travels through the pharynx (throat), mouth and in some cases, nasal cavity. The resonated sound is then shaped by the articulators (tongue, lips, palate and teeth) to form the separate sounds of our language system. These individual sounds are then put together into words or distinguishable oral symbols.

Voice and speech should reflect you at your best; and when they are effective, people will not only listen but remember. A career in which verbal communication plays an integral part demands a different standard of speech and language than does a career that is not people-oriented. Some of the careers that encourage preferred speech are teaching, theater, the media, business, law and the clergy.

### **3.2.1 APPROPRIATENESS**

Speech that is clear and readily understood is not necessarily appropriate. Speech should not be developed in a vacuum; it must have a purpose, and you must be convinced that the purpose is justified. No one wants you to sound like a clone or a speech malcontent.

The term appropriate is applicable to any aspect of voice and speech you want to develop. Your pitch, quality and volume ought to be appropriate. The sound of the voice ought to reflect an appropriateness of sex, age and physical structure.

The appropriateness of speech is called the “working tone,” defined as the quality that is appropriate for a particular speech occasion. When a person communicates with another, regardless of the occasion (a public speech, a telephone call, a conversation or a theatrical performance), the occasion will determine the choice of vocal and verbal content. This is also called the speech environment.

The basis for all voice and articulation work should be a strong desire to develop vocal flexibility. A beautiful, resonating voice is worth little without flexibility; and there are voices that have excellent qualities in isolation but lack any excitement or interest.

### **BREATHING**

The proper development and use of breath are basic to good voice and speech. For humans, there are two functions of breathing/respiration. Major function of breath involves vegetative breathing; that is, breathing keeps the organism alive so that it can fulfill the second function of breathing: speech.

In vegetative breathing, exhalation and inhalation usually take about the same time for all breaths. However, in breathing for speech, inhalation is usually of relatively short duration, whereas the duration of exhalation depends on the thought being expressed. In addition, breathing for speech is usually much deeper than respiration to sustain life.

### **TYPES OF BREATHING**

There are three major types of breathing: 1) diaphragmatic (abdominal) 2) clavicular 3) upper thoracic.

1. **Diaphragmatic breathing (abdominal breathing)** is recommended for career speech by most trained voice and speech specialists. In this type of breathing, a downward movement of the diaphragm is accompanied by an expansion of the lower ribs. This technique provides greater control over exhalation.
2. In **clavicular breathing**, the speaker raises the shoulders and collarbones (clavicles) while inhaling. This can be a very exhausting habit. As it adds tension to the laryngeal area, the resulting voice is often harsh and high-pitched.
3. In **upper thoracic breathing**, the sternum (breastbone) is elevated during inhalation and often pulls in the lower rib cage.

### 3.1.2 FACTORS OF SOUND

In addition to the fundamental tone produced at the vocal folds, four characteristics, or factors of sound, need to be considered: 1) Pitch 2) Volume 3) Rate 4) Quality.

**Pitch** refers to the highness or lowness of your voice. As noted previously, your voice is produced in the larynx by the vibration of your vocal folds. It is determined by the number of vibrations per unit of time. In voice, this is determined by the thickness of the vocal folds (the pitch is lowered as the thickness increases), the length of the vocal folds (the pitch is lowered as density increases) and the amount of tension in the vocal folds (the pitch is raised as the tension increases). Just as the pitch of a violin string is changed by making it tighter or looser, so the pitch of your voice is changed by tightening or loosening the vocal folds. Most people have a working pitch range of more than an octave – eight full notes on a musical scale.

Most people speak at a pitch level that is about right for them. A few, however, have pitch difficulties – that is, they talk using tones that are too high or too low for their best voice.

**Volume** is the loudness of the tone you make. When you exhale normally, the diaphragm relaxes, and air is expelled through this trachea. When you speak, you supplement the force of the expelled air on the vibrating vocal folds by contracting your abdominal muscles. This greater force behind the air you expel increases the volume of your tone.

To feel how these muscles work, place your hands on your sides with your fingers extended over the stomach. Say “ah” in a normal voice. Now say “ah” as loud as you can. If you are

making proper use of your muscles, you should feel an increase in stomach contractions as you increase volume. If you feel little or no stomach muscle contraction, you are probably trying to gain volume from the wrong source; such a practice can result in tiredness, harshness and lack of sufficient volume to be heard in a large room.

Every person, regardless of size, can make his or her voice louder. If you have trouble talking loudly enough to be heard in a large classroom, work on increasing pressure from the abdominal area while exhaling.

**Rate** is the speed at which you talk. Although most people utter between 130 and 180 words per minute in normal conversation, the rate that is best for anyone is a highly individual matter. An acceptable rate of speech is determined by whether listeners can understand what you are saying. Usually, even very fast talking is acceptable when words are well articulated and when there is sufficient vocal variety and emphasis.

If you want to change your speaking rate, start by working with written passages – it makes it easier to compute your speaking rate. First, read aloud for exactly three minutes. When you have finished, count the number of words you have read and divide by three to compute the number of words you read per minute. If you perceive your reading as too fast or too slow, reread the same passage for another three-minute period, consciously decreasing or increasing the number of words you read. Again, count the words and divide by three.

At first, it may be difficult to change speed significantly. With practise, however, you will see that you can read much faster or much slower when you want to.

**Quality** is the tone, timbre or sound of your voice. The best vocal quality is a clear and pleasant tone, is determined by the amplitude and complexity of the vibration. The vocal folds, for example, vibrate as a whole, producing the fundamental tone. The vocal folds also vibrate in parts called partials, overtones, segmentals, or harmonics. These parts are tuned to, or are in harmony with, different chambers in the resonance cavities. These chambers will select those partials with which they are sympathetic. It is the partials or segmentals that give each voice its unique vibration and make each voice recognizable.

### 3.2.3 COMMON VOICE PROBLEMS

This section deals with common vocal problems among untrained (and sometimes trained) speakers. The first group of errors is due to poor control of the velum; the second group is due to excessive tension in the laryngeal area.

A variety of problems can result when the velum does not make appropriate contact with pharyngeal wall.

#### ASSIMILATION

Assimilation in speech is the influence of one sound upon another. Think of articulating the word *bow*. Feel the lips coming together for the closure on the sound /b/. Because the tongue is not involved in the production of /b/, it is in all probability resting at the bottom of the mouth. Now form the word *brown* but do not pronounce it. The tongue position has changed; instead of being in a relaxed position at the bottom of the mouth, the tongue has anticipated the production of the /r/ coming after the /b/. Now you should be aware that the tip of the tongue is slightly curled towards the roof of the mouth. The tongue is forming the /r/ in "brown" before the /b/ is exploded. Now form the word *blow* without vocalizing it. The tongue tip changes from being slightly curled to touching the ridge behind the upper teeth, anticipating the production of the sound /l/.

#### NASALITY

Nasality (sometimes called hypernasality or positive nasality) is a vocal quality that occurs when too much sound resonance takes place in the nose. An extreme form is cleft palate speech, in which the palatal structure allows air to escape through the nose. Because the palate is used to block off the nasal cavity, individuals with a damaged palate often exhibit excessive nasality. People with a normal palate can also have nasal speech, but their degree of nasality is usually less than what occurs in cleft palate speech.

#### DENASALITY

Denasality (sometimes called negative nasality) occurs when there is insufficient nasal resonance. When you have denasality, you are often told that you have a cold. There are a number of possible causes of denasality. Sometimes players of contact sports, such as boxing or wrestling, develop denasality if their septum (dividing wall of the nose) becomes deviated or turned. Basically, the nose is out of line. The nasal speech sounds cannot escape through the nose,



and the resulting quality is denasal. Others become denasal because of other factors (colds, sinus infections, or allergies) that cause the nasal membranes to swell. Other possible causes are congestion, nasal spurs (growths), allergies, enlarged tonsils, or enlarged turbinates.

### 3.2.4 VOCAL EXPRESSIVENESS

The greatest sign of enthusiasm is vocal expressiveness – a combination of vocal variety and emphasis. Variety refers to contrasts in pitch, volume, rate and quality. Even if each characteristic is satisfactory individually, the net effect on the audience can be positive or negative depending on the presence or absence of variety. Emphasis refers to the means of making important words stand out.

The point is that speakers can give many different meanings to their sentences depending on *how* they deliver them. To illustrate, silently read the following sentence:

*I am not going to the office to finish the report.*

What did the writer intend that sentence to mean? Without a context, who knows? Now read the sentence aloud three times. The first time emphasise *I*, the second time emphasise *office* and the third time emphasise *report*.

When you emphasise *I*, it answers the question “Who went?” When you emphasise *office*, it answers the question “Where are you going?” When you emphasise *report*, it answers the question “Why are you going?” Thus, variety and emphasis are as important as the words in communicating meaning. To a large extent, whether your audience really understands you depends on how well you use vocal variety and emphasis.

Here are some steps you can take to ensure a measure of vocal expressiveness:

1. *Select short passages that you are familiar with and prepare to read them aloud. As you prepare to read, concentrate on the meaning; then determine which words you will try to emphasise.*
2. *Have someone listen to you as you read the passages. Ask the person to be prepared to tell you which words were higher in pitch, or louder, or slower, and which words were given special emphasis.*

3. *Compare the results with your plan.* If you read the passage in such a way that the person selected the words you were trying to emphasise, you are using vocal expressiveness to clarify meaning.

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### **3.3 PRONUNCIATION**

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In dynamic or conventional speech, three processes are necessary. First, sound must be produced at the larynx. Second, the sound must be resonated into various speech sounds. Third, the speech sounds must be combined into syllables that are transformed into words, which eventually are used to form vital or fluid speech.

To pronounce means to form speech sounds by moving the articulators of speech – chiefly the jaw, tongue and lips. Speech in general and pronunciation in particular are appropriate if they are consistent with the objectives of the speaker in his/her role of communicator of ideas. The listeners, the occasion, and the speaker as a personality are some of the factors that determine appropriateness. Speech becomes substantial if the pronunciations are such that they do not violate the judgments and tastes of the listeners.

The combination of vowels creates pronunciation. It has been said that a word is a picture to the ear, with vowel as the painting and the consonant as the frame; one is of little use without the other. This section deals with pronunciation – combining consonants and vowels into words that are uttered correctly and that work together to create dynamic speech.

In simple terms, pronunciation refers to:

- the way a word or language is usually spoken
- the manner in which someone utters a word

#### **3.3.1 SPEECH SYNTHESIS**

Speech synthesis systems use two basic approaches to determine the pronunciation of a word based on its spelling, a process which is often called text-to-phoneme or grapheme-to-phoneme conversion (phoneme is the term used by linguists to describe distinctive sounds in a language). The simplest approach to text-to-phoneme conversion is the dictionary-based approach, where a large dictionary containing all the words of a language and their correct pronun-

ciations is stored by the program. Determining the correct pronunciation of each word is a matter of looking up each word in the dictionary and replacing the spelling with the pronunciation specified in the dictionary. The other approach is rule-based, in which pronunciation rules are applied to words to determine their pronunciations based on their spellings. This is similar to the “sounding out”, or synthetic phonics, approach to learning reading.

Each approach has advantages and drawbacks. The dictionary-based approach is quick and accurate, but completely fails if it is given a word which is not in its dictionary. As dictionary size grows, so too does the memory space requirements of the synthesis system. On the other hand, the rule-based approach works on any input, but the complexity of the rules grows substantially as the system takes into account irregular spellings or pronunciations. (Consider that the word “of” is very common in English, yet is the only word in which the letter “f” is pronounced [v].) As a result, nearly all speech synthesis systems use a combination of these approaches.

Some languages, like Spanish, have a very regular writing system, and the prediction of the pronunciation of words based on their spellings is quite successful. Speech synthesis systems for such languages often use the rule-based method extensively, resorting to dictionaries only for those few words, like foreign names and borrowings, whose pronunciations are not obvious from their spellings. On the other hand, speech synthesis systems for languages like English, which have extremely irregular spelling systems, are more likely to rely on dictionaries, and to use rule-based methods only for unusual words, or words that aren’t in their dictionaries.

The simplest approach to text-to-phoneme conversion is the dictionary-based approach, where a large dictionary containing all the words of a language and their correct pronunciations is stored by the program. Determining the correct pronunciation of each word is a matter of looking up each word in the dictionary and replacing the spelling with the pronunciation specified in the dictionary. The other approach is rule-based, in which pronunciation rules are applied to words to determine their pronunciations based on their spellings. This is similar to the “sounding out”, or synthetic phonics, approach to learning reading.

### 3.3.2 WHY YOU SHOULD STUDY ENGLISH PRONUNCIATION?

#### FIRST IMPRESSIONS

Pronunciation is definitely the *biggest thing that people notice when you are speaking English*. Let us tell you a personal anecdote about this:

When you meet a person, and you just say a sentence or two, do you think they will notice your poor vocabulary or bad grammar? Probably not. But they *will* notice if your pronunciation is good or bad. If your pronunciation is poor, they will immediately think about you as “the guy/girl who speaks bad English”. Your pronunciation creates the first impression you make.

Some listeners are offended when a speaker mispronounces words because incorrect pronunciation suggests inadequate preparation. Correct delivery avoids the mispronunciation of names and uncommon words, which could evoke negative feelings about the speaker

#### COMMUNICATION

Good pronunciation should be one of the first things that you learn in English. You can live without advanced vocabulary — you can use simple words to say what you want to say. You can live without advanced grammar — you can use simple grammar structures instead. But there is no such thing as “simple pronunciation”.

And the results of bad pronunciation are tragic. Even if you use great vocabulary and grammar, *people may simply not understand what you want to say*.

For example, if you mispronounce *sleep* or *ghost*, native speakers will have serious problems understanding you! In our opinion, you should know how to say English sounds like the *ee* in *sleep* or the *o* in *ghost*, before you even learn words like *sleep* and *ghost*.

### 3.3.3 PRONUNCIATION PROBLEMS

Because your audience will evaluate you not only on the basis of what you say but also on how you say it, you should be aware of some common pronunciation problems and their causes. There are several common types and causes of pronunciation problems:

1. *Sloppy or incorrect articulation.* If you say “air” for “error” or “dint” for “didn’t,” you are being lazy in your use of articulators. As you practise a speech you have prepared, be aware of words you mispronounce, Be conscious of dropping the “g” sound at the end of words ending in “ing,” such as “going,” “doing,” and “watching.”
2. *Affectation.* In New England and southern speech, saying “eyethuh” for “either” is generally acceptable, but in the western or Midwestern states, this pronunciation may sound out of place. As you prepare to speak to an audience, avoid putting on an affected tone or overdoing the pronunciation of words.
3. *Ignorance of correct pronunciation.* Most of us have reading vocabularies that are far larger than our speaking vocabularies. Sometimes, when reading aloud, you might come across a word you understand the meaning of but that is not part of your speaking vocabulary. Or, you might encounter a technical term or a name with which you are totally unfamiliar. In preparing a public speech, it is always good to use a dictionary to look up the pronunciation of words you are not in the habit of saying aloud.
4. *Vowel distortion.* Sometimes words are mispronounced because of vowel substitutions. Some examples of vowel distortion are “melk” for “milk,” “sekatory” for “secretary,” “minny” for “many,” “jist” for “just,” “punkin” for “pumpkin,” and “git” for “get.”
5. *Pronunciation outside the norm.* If it is assumed that general American speech is the norm, certain pronunciations are generally not considered acceptable in the communication marketplace of business, education and the professions. “Asked” is not “axt,” “something” is not “sumptin,” and “picture” is not “pitcher.”

Incorrect pronunciation suggests inadequate preparation. Correct delivery avoids the mispronunciation of names and uncommon words, which could evoke negative feelings about the speaker. The simple diction that is characteristic of oral style reduces the chances of incorrect pronunciation.

Sometimes correct pronunciation may simple be a matter of accent – the stress placed on a particular syllable within a name or word. When in doubt, consult a pronouncing dictionary of the English language, a foreign-language dictionary, an encyclopedia, or related words in the reference section of your library.

### 3.3.4 WHY IS PRONUNCIATION IMPORTANT?

We have already said that your pronunciation is important because it makes your first impression. This is certainly true — nobody will say that you speak good English if you have a strong foreign accent. But there is more. *If you have a pleasant accent, people will simply enjoy talking to you.* They will want to spend time with you. On the other hand, if your accent is bad, people may be even avoiding you (consciously or unconsciously).

The good news is that you can work on your pronunciation until you speak “understandable and pleasant English” (we simply call it *good pronunciation*). For example, you can learn the sounds of English, listen to recordings, watch English-language television, etc. But first you have to realize there is a problem! Most English learners don’t.

### 3.3.5 WHAT IS GOOD ENGLISH PRONUNCIATION?

There are three levels of English pronunciation:

- Level 1: People often don’t understand what you want to say. You use the wrong sounds in English words.
- Level 2: People understand what you want to say, but it is unpleasant to listen to you.
- Level 3: People understand you, and your English is pleasant to listen to.

Level 3 will be called *good pronunciation*. Notice that *good pronunciation is not “perfect American or British accent”*.

But *your accent must be close to the standards* (American and British English). What does it mean? Turn on your TV and watch news channels. You will hear many different people (news anchors, reporters, etc.) from various countries. They all have good accents — easy to understand and pleasant.

The rule is: If you are close to the standard, you can always communicate, and your English will be pleasant. If you are far from the standard, sometimes you won’t communicate successfully.

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## 3.4 DICTION

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Diction is a word choice, especially with regard to correctness, clarity or effectiveness. In writing, the choice of words is limited only by the subject matter. Depending on the subject, written language may contain words of many syllables that have complex or unfamiliar meanings.

Unlike readers, listeners have only one chance to catch the meaning of words. Effective speakers favour words that can be pronounced easily and are familiar to the audience. In most instances, you may assume that your audience is unfamiliar with the meaning of any word that you find hard to pronounce.

**Diction**, in its original, primary meaning, refers to the writer's or the speaker's distinctive **vocabulary** choices and style of expression. A secondary, common meaning of "diction" is better, and more precisely, expressed with the word enunciation — the art of speaking clearly so that each word is clearly heard and understood to its fullest complexity and extremity. This secondary sense concerns pronunciation and tone, rather than word choice and style.

### 3.4.1 TYPES

Diction is divided into two types: Denotation and Connotation. Denotation is the literal meaning of a word. Connotation is the attitudes and feelings associated with a word.

Diction has multiple concerns; register — words being either formal or informal in social context — is foremost. Literary diction analysis reveals how a passage establishes tone and characterization, e.g. a preponderance of verbs relating physical movement suggests an active character, while a preponderance of verbs relating states of mind portrays an introspective character. Diction also has an impact upon word choice and syntax.

Diction is comprised of eight elements: Phoneme, Syllable, Conjunction, Connective, Noun, Verb, Inflection, and Utterance.

**Phoneme:** A phoneme is the smallest contrastive unit in the sound system of a language.

**Syllable:** A syllable is a unit of organization for a sequence of speech sounds.

**Conjunction:** A **conjunction** is a part of speech that connects two words, phrases or clauses together.

**Connective:** A connective is any linguistic unit that links two other constituents together. A constituent is one of two or more grammatical units that enter syntactically or morphologically into a construction at any level.

**Inflection:** **Inflection** or **inflexion** is the modification or marking of a word (or more precisely lexeme) to reflect grammatical (that is, relational) information, such as gender, tense, number or person.

A **vocabulary** is a set of words known to a person or other entity, or that are part of a specific language.

The vocabulary of a person is defined either as the set of all words that are understood by that person or the set of all words likely to be used by that person when constructing new sentences. So “curse” is a regular part of the vocabulary of native English speakers but “imprecate” is not, even though the two words are synonyms. The richness of a person’s vocabulary is popularly thought to be a reflection of intelligence or level of education. Accordingly, many standardised tests, such as the SAT, have questions that test vocabulary.

Increasing the size of one’s vocabulary, also called *vocabulary building*, is generally considered to be an important part of both learning a language and improving one’s skills in a language in which one is already proficient. Hence schoolchildren are often taught new words as a part of a particular unit or lesson. Similarly, many adults find vocabulary building to be a fun and educational activity, as evidenced in the popularity of “word-a-day” services such as mailing lists and desktop calendars.

The word “vocabulary” is also used figuratively for qualities or techniques distinctive to a particular style, especially an architectural style.

Many teachers help students expand their vocabulary by assigning packets to be done weekly.

Verbal enunciation is the act of speaking. Good enunciation is the act of speaking clearly and concisely. The opposite of good enunciation is mumbling, slurring, or bad enunciation.

Enunciation is to specifically communicate. An enunciator panel on a piece of equipment or aircraft console communicates to the pilot or operator the status of the equipment. There are visual enunciators and auditory enunciators such as fire alarm enunciators that flash lights and ring bells.



Your **diction** is simply your choice of words. There is *no* single, correct diction in the English language; instead, you choose different words or phrases for different contexts:

**To a friend**

“a screw-up”

**To a child**

“a mistake”

**To the police**

“an accident”

**To an employer**

“an oversight”

All of these expressions mean the same thing — that is, they have the same denotation — but you would not likely switch one for the other in any of these three situations: a police officer or employer would take “screw-up” as an insult, while your friends at the bar after a hockey game would take “oversight” as an affectation.

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### 3.5 LET US SUM UP

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The purpose of speech is to communicate verbally, effectively. Voice and articulation constitute an important part of that effectiveness.

Voice is produced in the larynx. As you exhale, you bring your vocal folds (muscles that protect the trachea opening) together closely enough to vibrate the air as it passes through them. This vibration (called phonation) produces a weak sound that is then built up or resonated as it travels through the pharynx (throat), mouth and in some cases, nasal cavity.

In dynamic or conventional speech, three processes are necessary. First, sound must be produced at the larynx. Second, the sound must be resonated into various speech sounds. Third, the speech sounds must be combined into syllables that are transformed into words, which eventually are used to form vital or fluid speech.

Diction is a word choice, especially with regard to correctness, clarity or effectiveness.

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### **3.6 CHECK YOUR PROGRESS**

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Note: Compare your answers with those given in this unit.

1. What is speech occasion and speech environment?
2. What are the various pronunciation problems?
3. Explain diction.

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### **3.7 FOR FURTHER READING**

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1. Paul E Nelson and Judy C Pearson (2004), *Confidence in Public Speaking*, Jaico Publishing House.
2. Andrew D Wolvin, Roy M Berko, Darlyn R Wolvin (2005), *Handbook of Public Communication*, Jaico Publishing House.
3. Rudolph F Verderber, *The challenge of Effective Speaking* (10<sup>th</sup> ed.), Wadsworth Publishing Company.
4. Dennis S Gouran, William E Wiethoff, Joel A Doelger, *Mastering Communication* (2<sup>nd</sup> ed.), Allyn and Bacon.

## **UNIT IV : SOCIAL BEHAVIOUR AND INTERACTION**

### **Structure**

**4.0 Objectives**

**4.1 Introduction**

**4.2 Understanding Social Behaviour**

**4.3 Social acts, actions and practices**

**4.4 Understanding Social Interaction**

**4.5 Other Aspects of Social Behaviour and Interaction**

**4.6 Social Behaviour and Interaction in Interpersonal Communication**

**4.7 Manifest and Latent Social Behaviour**

**4.8 Components of Social Interaction**

**4.9 Let Us Sum Up**

**4.10 Check Your Progress**

**4.11 For Further Reading**

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## 4.0 Objectives

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Our perception of ourselves in relation to the rest of the world plays an important role in our choices, behaviours and beliefs. Conversely, the opinions of others also impact our behaviour and interaction, and the way we view ourselves. There are some basic aspects of social behaviour and interaction that play a large role in our actions and how we see ourselves.

Having studied this unit you should be able to understand

- Interpersonal communication
- Social behaviour and
- Social interaction

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## 4.1 Introduction

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Every human being is considered to be a social animal and is expected to behave within certain social acceptable norms. Good social behaviour and interaction between and amongst individuals play an important role in sustaining relationships. Keeping this in view, the present unit is designed to provide an insight into certain aspects of social behaviour and interaction. This unit contains information about understanding social behaviour, social acts, action and practices; understanding social interaction; importance of social behaviour and interaction in interpersonal communication and so on.

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## 4.2 Understanding Social Behaviour

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Behaviour comes in many forms - blinking, eating, reading, dancing, shooting, drawing and so on. Behaviour that is peculiarly social and is oriented towards other selves or other-oriented is social behaviour. Such behaviour comprehends another person as one who perceives, thinks, analyzes and so on, as the case may be; considers the intentional or rational meaning of the other's field of expression; involves expectations about the other's acts and actions; and manifests an intention to invoke in another self certain experiences and intentions. Social behaviour differs from nonsocial behaviour; social behaviour determines whether another self is taken into account in one's acts, actions or practices.

For example, dodging and waving through a crowd is not social behaviour, usually. Others are considered as mere physical objects, as human barriers with certain reflexes. Neither is keeping in step in a parade social behaviour. Other marchers are physical objects with which to coordinate one's movements. Neither is a surgical operation social behaviour. The patient is only a

biophysical object with certain associated potentialities and dispositions. However, let the actor become involved with another's self, as a person pushing through a crowd recognizing a friend, a marcher believing another is trying to get him out of step, or a surgeon operating on his son, and the whole meaning of the situation changes.

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### 4.3 Social acts, actions and practices

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A **social act** is any intention, aim, plan, purpose and so on which encompasses another self. These may affect another's emotions, intentions or beliefs; or may anticipate another's acts, actions or practices. Examples include teaching, buying a gift, or trying to embarrass an enemy.

**Social actions** are directed towards accomplishing a social act. As long as their purpose is a social act, actions are social whether involving other selves or not, whether anticipating another's acts, actions or practices. The actions of an adolescent running away from home and living in a commune for a year to prove his independence to his parents is a social act.

Finally, there are **social practices**. These are rules, norms, custom, habits, and the like that encompass or anticipate another person's emotions, thoughts, or intentions. Shaking hands, refusing to lie to others, or passing another on the right are examples of social practices. Not all practice, however, is social. Drinking and smoking habits can be manifest while alone, and many norms can be practised without giving a thought to others, such as using the proper utensils when dining alone.

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### 4.4 Understanding Social Interaction

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Social interactions are the acts, actions, or practices of two or more people mutually oriented towards each other's selves. In other words, any behaviour that tries to affect or take account of each other's subjective experiences or intentions. This means, the parties to the social interaction must be aware of each other - have each other's self in mind. This does not mean being in sight of or directly behaving towards each other. Friends writing letters are socially interacting, as are enemy generals preparing opposing war plans. Social interaction is not defined by type of physical relation or behaviour, or by physical distance. It is a matter of a mutual subjective orientation towards each other. Thus even when no physical behaviour is involved, as with two rivals deliberately ignoring each other's professional work, there is social interaction.

Moreover, social interaction requires a mutual orientation. The spying of one on another is not social interaction if the other is unaware. Nor do the behaviour between the guard and prisoner, torturer and tortured, machine gunner and enemy soldier constitute a social interaction. Indeed, wherever people treat each other as object, things, or animals, or consider each other as reflex machines or only cause-effect phenomena, there is no social interaction. Such interaction may comprise a system; it may be organized, controlled or regimented.

Social interactions are complex in their manifestations and interrelationships. These interactions can involve smiling, talking or winking; threatening, fighting or debating; and negotiating, discussing or litigating. The interactions can be overt or covert, active or passive, brief or long-lived. They can be organized, unorganized or disorganized, direct or indirect, shallow or intense, narrow or universal and so on. There is clearly a diversity of characterizations, processes, forms, types and the like.

The direction of interaction concerns the degree to which such behaviour involves common goals and compatible actions and values. More specificity can be given the direction of interaction in terms of our categories of meaning. Direction depends on whether people orient their acts towards each other's selves, and whether the acts involve common intentions and the desire or aim of helping each other achieve that intention.

Social interaction does not necessarily comprise acts, or actions for that matter. It may be entirely at the level of practice. For example, two people may shake hands at a party, mumble some customary words, and then each search out his different group. Or the interaction may comprise mutual actions for which the associated acts are not oriented towards the parties involved, such as that between sales clerk and shopper. Their actions are mutually oriented at the moment a sale is being made, but the buyer's aim may be to buy a present for his son, while the clerk's actions may be directed towards a sales volume that will win him a promotion.

### **Solidary and Antagonistic Interaction**

Two opposing directions of interaction can be defined: solidary and antagonistic. The first involves acts of similar intentions and a mutual orientation of the parties towards helping each other achieve these intentions. Examples of this are friends helping each other pass an

examination, parents mutually cooperating to bring up their children, high school volunteers cleaning a park together, a team of scientists trying to discover a cure for cancer, a doctor and overweight patient both working towards the patient losing weight, a lawyer and client both trying to right an injustice done and so on.

On the other hand, while acts may be mutually oriented, the parties may intend to hinder each other from achieving their purpose. For example, two people competing for promotion to the same position, generals fighting for the same territory, or labour and management struggling for the distribution of the same profits. The interaction between a prisoner and his guard, a mugger and victim, and master and slave are also examples.

The *acts* may be antagonistic while the *actions* are solidary. For example, two nations may fight a limited war while mutually preserving sanctuaries or fire-free zones. Another is parents arguing while keeping their voices down so as to not wake up their children;

### **Social Interactions can be intensive, extensive or narrow**

Besides meanings and direction, social interactions are also characterized by *intensity*. Deeply felt, strongly motivated intentions can be involved, as in a world chess match, a war, a labour strike, an election campaign, a marriage or birth of a child. On the other hand, the interactions may involve little emotion or peripheral intentions, as with those planning a picnic together, riding in a car pool, playing tennis to relax, or disagreeing over what movie to see.

In addition, the interactions may be *extensive* or *narrow*. They may invoke a range of activities, such as mutually trying to make a marriage successful, beating all competitors for the presidency of a country, fighting a war, conducting or defeating a guerrilla campaign, or building a good academic department. Or the interactions may be narrow, restricted to particular activities, such as people bowling together in a league, cooperation among friends cleaning up after a party, a legislative disagreement over the tax on imported watches, or the competition for a particular parking slot.

Another characteristic of interaction concerns their *duration*. Interactions may be of momentary or relatively short duration, such as a dispute at a supper table as to who will get

the last piece of pie, the cooperation of parents washing a baby, or the interaction between sales clerk and shopper. Some interactions are of extended duration, however, as in the rivalry of nations at the annual meeting of the UN General Assembly, the mutual love directed interaction of a marriage, or the prolonged preparations of a politician's supporters for an eventual campaign for governor.

Finally, interaction can be characterized as to whether it is *organized*—that is, governed by law-norms defining a group. Law-norms and group will be more precisely defined later in relation to antfields. For my immediate purposes, it should suffice to discriminate between interaction regulated by a group and that which is not. Thus, interactions between individuals robbing a store, preparing for a joint vacation, or having a conversation may not be organized, while trade between nations, the competitive lobbying of interest groups, or divorce proceedings are organized interaction.

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#### **4.5 Other Aspects of Social Behaviour and Interaction**

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One method of forming self-concept is through a reflected appraisal process in which we imagine how other people see us. Another method is through a social comparison process whereby we consider how we compare to other people in our peer group. Other aspects include:

- Social behaviour is goal-oriented. Our interactions function to serve a goal or fulfill a need. Some common goals or needs include the need for social ties, the desire to understand ourselves and others, the wish to gain or maintain status or protection, and to attract companions.
- The interaction between the individual and the situation determines the outcome. In many instances, people behave very differently in various situations. The situation plays an important role and has a strong influence on our behaviour.
- People spend a great deal of time considering social situations. Our social interactions help form our self-concept and perception.
- We also analyze and explain the behaviour of those around us. One common phenomenon is expectation confirmation, where we tend to ignore unexpected attributes and look for evidence that confirms our preexisting beliefs about others. This helps simplify our worldview, but it also skews our perception and can contribute to stereotyping.
- Another influence on our perceptions of other people can be explained by the *theory of correspondent inferences*. This occurs when we infer that the actions and behaviours of others correspond to their intentions and personalities. While behaviour can be informative in some instances, especially when the person's actions are intentional, it can also be misleading. If we



have limited interaction with someone, the behaviour we see may be atypical or caused by the specific situation rather than by the persons overriding dispositional characteristics.

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#### **4.6 Social Behaviour and Interaction in Interpersonal Communication**

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Verbal and nonverbal cues often work together to create meaning. Interpersonal communication, especially the expression of nonverbal messages, is a transactional process. Meaning is created simultaneously between those communicating. *Interaction adaptation theory* describes the transactive process of how people adapt to the communication behaviour of others.

Nonverbal cues play a key role in how people adapt to others. For example, if your friend leans forward to tell you a story, you may lean forward to listen. Or, if during a meeting, you sit with folded arms, unconvinced of what you are hearing, you may look around the conference table and find others with similarly folded arms. As if we are part of an intricate dance, when we communicate, we relate to others by responding to their movements, eye contact, gestures, and other nonverbal cues.

Sometimes we relate by mirroring the posture or behaviour of others. Or we may find ourselves gesturing in sync with someone's vocal pattern. At times you are conscious of such mirroring of behaviour, which is called *interactional synchrony*. At other times, you may not be aware that when your friend folds her arms while talking with you, you also fold your arms across your chest in a similar way. One researcher found that people evaluate such synchrony as positive; somewhat synchronized behaviour (but not so synchronized that it feels as though someone is purposefully imitating you) communication partners' mutual interest and positive regard.

Interaction adaptation theory suggests that we adapt to the behaviour of people around us. Researchers in one study wanted to find out how different levels of intimacy affect how one partner will adapt to or respond to the other. There were four levels of intimacy in this study: very low intimacy, low intimacy, high intimacy and very high intimacy. There was also a control group in which there was no expression of intimacy between the two groups.

### **Appropriately adopt your communication to others**

The logical extension of being flexible and becoming other-oriented is to adapt your communication to enhance the quality and effectiveness of your interpersonal communication. To adapt means to adjust your behaviour to other to accommodate differences and expectations. Appropriate adaptation occurs in the context of the relationship you have with the other person and what is happening in the communication environment. Communication accommodation theory suggests that all people adapt their behaviour to others to some extent. Those who adapt to others appropriately and sensitively are more likely to experience more positive communication. Adapting to others does not mean you only tell others what they want to hear and do what others want you to do. Such spineless, placating behaviour is not wise, effective, or ethical.

Sometimes people adapt their behaviour based on what they think someone will like. At other times, they adapt their communication after realizing they have done something wrong. When you modify your behaviour in anticipation of an even, you adapt positively. For example, you might decide to buy flowers to soften the news about a death because you know hoe much your friend likes flowers. When you modify your behaviour after an event, you adapt reactively. For example, you might buy your friend flowers to apologize for a fight.

### **Communication Adaptation Behaviours**

There are a number of reasons people adapt their communication with another person. People often adapt messages in an attempt to make them more understandable. For instance, in talking to someone with limited understanding of English, you would probably choose simple words and phrases. People also adapt messages in order to accomplish goals more effectively. In intercultural behaviour, people frequently adopt communication behaviour in response to the feedback or reactions they are receiving.

The following table gives an overview of the types of communication adaptation behaviours with examples:

Type	Examples
<p><i>Topical:</i> Choosing a topic or issue to discuss because you know it will interest the other person.</p>	<p>Talking about a mutual friend or a party you both went to, asking if he or she saw a particular play that was in town.</p>
<p><i>Explanatory/Elaboration:</i> Providing additional information or detail because you recognize that the other person does not know it.</p>	<p>Explaining your mother's eating habits to a new friend, explaining to a neighbour how to keep squirrels away from bean plants.</p>
<p><i>Withholding Explanation or Information:</i> Not providing an explanation because your partner already knows the information, because it might hurt or anger your partner, because you fear the other person might misuse it, or because you wish to avoid violating confidentiality.</p>	<p>Not elaborating on the parts of an auto engine when you describe a car problem because you know the listener is knowledgeable about cars, not telling a friend you see saw his or her lover with another person because you are afraid that person would tell the mutual friend.</p>
<p><i>Examples/Comparisons/Analogies:</i> Choosing examples that you know your partner will find relevant.</p>	<p>Explaining in-line skating by comparing it to ice skating, something your partner knows how to do.</p>
<p><i>Personal Referencing:</i> Referring to your partner's specific attitudes, interests, personality, traits, or ethnic background.</p>	<p>"I've got something to tell you I think you'll find funny." "Could you help me balance my checkbook? You're so good at math." "That's a behaviour I'd expect from you, given the way your parents raised you."</p>
<p><i>Vernacular/Language:</i> Choosing or avoiding certain words because of their potential effect on the listener. Using words that have a unique meaning for you and your partner. Using words that you think are appropriate to the other person's level of understanding.</p>	<p>A wife asking her husband whether he was "catching flies" during a movie, meaning he was asleep with his mouth wide open. A father telling his child that a criminal is someone who does bad things. Two computer jocks talking about "bytes," "RAM," and "chips."</p>
<p><i>Disclosure:</i> Consciously deciding to share information about yourself that the other person does not know.</p>	<p>Telling your instructor about family problems.</p>
<p><i>Immediate Follow-Up Questioning:</i> Seeking additional information from the other person about information he or she shares during the interaction.</p>	<p>"So, what was it like growing up in small-town Iowa?" "Tell me more about vacation in Florida."</p>

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#### **4.7 Manifest and Latent Social Behaviour**

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Manifest social interactions are the specific behaviours we perceive. A person throws a ball; another catches it; a third yells "Throw it to me." We see these interactions as specific behaviours: a person's arm moving, a ball flying through the air, another with his hands outstretched and so on. Yet, these discrete behaviours are unified by an underlying and interrelated complex of potentialities, dispositions, determinables, and powers, by an underlying-causal-functional-meaningful system of relationships. Manifest to our perception are the specifics of a ball being tossed back and forth, but also making sense of this interaction we perceive the latent, the game-of-volleyball. That is, volleyball is the meaning latent in the specific behaviours we perceive; is the latent giving causal and functional unity to these manifestations; and is a complex of dispositions and determinables which we have perceptually transformed into these manifestations.

In the context of the social meaning of behaviour, latent in another's manifest behaviour are his intentions, which unify diverse and specific actions; his reasons, which explain and provide understanding; and the causes which have produced certain manifestations. Intentions, reasons, and causes are latents. Moreover, that which defines manifest behaviours or interactions as social is a latent, an underlying orientation towards another self.

Social interaction presents us with varied manifestations and latents. We conceptualize these as aid, promise, and adjust; transact, contract, and reward, bargain, negotiate, and contest; disagree, struggle, fight, sanction, brawl, clash, combat, battle, and war; threaten, compel, deter, defend, dispute, and protest; exchange, communicate, demonstrate, test, and reciprocate; and so on. We could transform the fist directly into specific manifestations, such as kill, touch, and kiss, or into more general latents, such as conflict, cooperate, and federate. Regardless of how we expand this fist, we would find that all social interaction may be characterized by their meaning, direction, intensity, extension, duration, and organization.

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#### **4.8 Components of Social Interaction**

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Consider now a social behaviour space encompassing interaction in all its variety of characteristics and combinations of acts, actions, practices, intensities, extensions, durations, organization, solidarities, and antagonisms. There may be questions such as to what are the major consistently recurring combinations and what are the latent functions underlying all these interactions.

Although approached through different conceptual frameworks, it is this kind of question that sociologists have answered by classifying interaction into such forms as community versus association, cooperation versus conflict, associative versus disassociative, and familistic versus compulsory. The latent functions of social interaction, the components of social behaviour space, are then familistic, compulsory or contractual.

A **familistic** component comprises mutual acts, actions, and practices that are consistent and complementary in a solidary direction. Moreover, familistic interaction is extensive and intensive, of long duration, and if organized involves open, democratic, or paternalistic leadership. A warm, loving, family atmosphere exemplifies this, where all behave in a cooperative atmosphere of mutual give and take and the family's concern encompasses the total acts, actions, and practices of its members. The mutual affection, thoughtfulness, and interaction of close friends is also intensive and extensive, of long duration, and solidary, and thus familistic.

The lives of those involved form an organically interdependent unity. What concerns one concerns them all; it is not a question of what each personally can achieve from the interaction, but what can be done together. The social interactions between a father and son, master and devoted protege, or between members of religions, sects, athletic teams, and military units, are often of this familistic nature.

A second component is the **contractual** component. This is partly solidary, partly antagonistic. It is usually confined to a narrow range of interaction, is limited in duration, involves only actions, and is legalistic. Thus, contractual interaction tends to be utilitarian, a specific association of the actions of individuals for independent purposes. Treaties, alliances, contracts, agreements, and understandings mainly constitute this component of interaction. It is manifested in benevolent neutrality, passive resistance or reluctant cooperation, competitive cooperation, and simultaneous love and hate; it enters primarily into interaction between buyer and seller, employer and employee, and citizen and bureaucrat.

Separate from the familistic and contractual is the **compulsory** component. This is mainly characterized by a consistent antagonism of acts, actions, and practices, as between lifelong enemies, competing religious groups, conflicting nations, a military dictator and his subjects, and slave and master. It may or may not be intensive, extensive, of long duration, or

organized. It comprises the attempt of one or more parties or groups to coerce others. The use of coercion or manipulation is the hallmark of this component of social interaction, whereas love, cooperation, mutual respect, and tolerance identify the familistic component.

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#### **4.9 Let Us Sum Up**

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Every human being is considered to be a social animal and is expected to behave within certain social acceptable norms. Good social behaviour and interaction between and amongst individuals play an important role in sustaining relationships.

Behaviour comes in many forms - blinking, eating, reading, dancing, shooting, drawing and so on.

A **social act** is any intention, aim, plan, purpose and so on which encompasses another self.

Social interactions are the acts, actions, or practices of two or more people mutually oriented towards each other's selves. In other words, any behaviour that tries to affect or take account of each other's subjective experiences or intentions

Consider now a social behaviour space encompassing interaction in all its variety of characteristics and combinations of acts, actions, practices, intensities, extensions, durations, organization, solidarities, and antagonisms.

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#### **4.9 CHECK YOUR PROGRESS**

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Note: Compare your answers with those given in this unit.

1. Explain social behaviour?
2. Describe briefly about the components of social interaction.
3. What are communication adaptation behaviours?
4. What is manifest and social behaviour?
5. What do you understand by solidary and antagonistic interaction?

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#### **4.10 FOR FURTHER READING**

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1. Ronald B Adler, George Rooman (2006), *Understanding Human Communication*, Oxford University Press, Inc.
2. Steven A Beebe, Susan J Beebe, Mark V Redmond (2005), *Interpersonal Communication Relating to Others*, Pearson Education, Inc.
3. Michael Burgoon, Frank G Hunsaker, Edwin J Dawson (1994), *Human Communication*, Sage Publications.
4. Andrew Michener, H., and DeLamater, John D. (1999) *Social Psychology*, Fort Worth, Harcourt Brace College Publishers.

## **UNIT V :MEDIA GRAMMAR**

### **Structure**

- 5.0 Objective**
- 5.1 Introduction**
- 5.2 Differences between creative writing and report writing**
- 5.3 Principles of report writing in media**
  - 5.3.1 Objectivity**
  - 5.3.2 Truth**
  - 5.3.3 Accuracy**
  - 5.3.4 Clarity**
  - 5.3.5 Simplicity**
  - 5.3.6 Brevity**
  - 5.3.7 Authenticity**
  - 5.3.8 Accountability**
  - 5.3.9 Morality**
  - 5.3.10 Legality**
  - 5.3.11 value neutrality**
- 5.4 How to write leads**
- 5.5 How to write the text**
- 5.6 How to write headlines**
- 5.7 Some important points to remember in report writing**
- 5.8 Let Us Sum Up**
- 5.9 Check Your Progress**
- 5.10 For Further Reading**

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## **5.0 Objective**

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This unit intends to help students with the requirements of media writing. It also describes how media writing is different from other forms of literature. It looks into the basic tenets of media writing with apt examples wherever necessary. However, the reader should remember that along with these basic dos and don'ts of media writing they should also follow the style sheet of their organization while writing for media. One should remember that though there are specific rules to be followed while writing for media, there is still a lot of scope of creativity.

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## **5.1 Introduction**

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Writing is an art which manifests into different forms for different requirements. Stories, novels, essays, news reports – all are a kind of writings but differ in their styles of presentation and of course, the content too. They differ in their approach to their subjects, form and length. They are also dependent on the need for which they are referred. Marshall McLuhan probably had a clear understanding of this content differential that relates to forms when he said, Medium is the message (later edited as message). Here he meant that the means through which a message is communicated determines the content. This also applies to means and forms of literature.

Nevertheless, writing is an art and writing according to the forms chosen is also an art. We can get a better understanding of forms of writing and content and the relation between the two if we are able to make out the differences between creative writing and journalistic writing. Before listing out the differences, we should also understand that even within creative writing there are various forms like, poetry, prose, plays, novels, short stories, each of which needs a specialization in writing. They are grouped under one banner of creative writing because they all are based on a major premise of uninhibited creativity.



## 5.2 Differences Between Creative Writing And report Writing

Creative writing	Media writing
<ol style="list-style-type: none"> <li>1. There is complete freedom to the writer to express himself</li> <li>2. It is based on an individual's imagery</li> <li>3. It is based on the personal experience of the writer</li> <li>4. It is subjective in nature</li> <li>5. The writer does not have set rules.</li> <li>6. The expression is not limited by number of words or columns</li> <li>7. It follows the pyramid structures</li> <li>8. The important elements or the highlights of the story are interwoven at particular points in the story – climax usually comes at the end or in between the story and seldom in the beginning</li> <li>9. There is no set rule to be followed in creative writing</li> <li>10. It is meant majorly for entertainment</li> <li>11. It is not guided by any policies set by others</li> <li>12. The language and expressions can be complicated and rosy</li> <li>13. The writer works individually according to his convenience</li> <li>14. The emphasis is on dramatization</li> <li>15. Originality is the hallmark of creative writing</li> <li>16. Different characters are created which act under the control of the writer's imagery</li> </ol>	<ol style="list-style-type: none"> <li>1. A media writer has to write only what is required by him</li> <li>2. There is no scope for imagination</li> <li>3. It has to be based on facts and figures</li> <li>4. It is objective in nature</li> <li>5. The writer has to follow certain rules, credit line, date line etc.</li> <li>6. The writing is limited by the news value of the particular story and also the requirement of the publication</li> <li>7. It follows the inverted pyramid structure where all the important aspects of the story are featured in the first and second paragraph and then the rest of the information flows in the order of diminishing significance</li> <li>8. There are certain rules to be followed in writing the intro or lead and also the text of the body</li> <li>9. It is meant majorly to inform and educate and rarely to entertain</li> <li>10. It is guided by the policies set by the publication</li> <li>11. The language has to be official and objective</li> <li>12. Media persons work as team and under continuous deadlines</li> <li>13. No room for dramatization</li> <li>14. Deal with real life situations and people</li> </ol>

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## **5.3 Principles of report Writing in Media**

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Though there is a lot of difference in the coverage of various issues in different media and also comparative importance given to stories, there is some kind of commonness in case of presentation. This means that despite differences publications have some things in common, i.e. the style of presentation of information. The tenets of media writing rule the presentation of almost all publications and television channels or any media for that matter.

### **5.3.1 Objectivity**

This is considered as the most important principle of media writing. Objectivity is presenting facts as they are. This needs the presentation of bare facts without any meddling. The infringement of the writer is expected to be minimal in media writing. The opinionated writings do not belong to the core media writing. Even when some opinion pieces are published, they are expected to be substantiated with needed facts and figures.

### **5.3.2 Truth**

Upholding the truth at any cost is expected to be the motive of media writing. It is this approach and commitment to truth that makes it stand apart as a fourth estate and a pillar of the democratic set up.

### **5.3.3 Accuracy**

Sometimes we see that there are differences in the facts presented by different media. It is due to lack of accuracy. However, media do strive towards accuracy of the information that they provide, for they are answerable to their readers and audiences in specific, and to the society in general.

### **5.3.4 Clarity**

There is no room for ambiguity in case of media writing. They have to be clear in conveying the message. This is needed as any ambiguity in the presentation may create problems or social disturbances as we have seen in some cases. Lack of clarity also reflects very badly on the media's performance in this competitive era.

### **5.3.5 Simplicity**

Simplicity in expression is a hallmark of media writing. There is no room for jargon and rhetoric that may confuse the reader and create ambiguity. The sentences should be simple and straight. The ideas should be conveyed in the simplest possible way to the reader.

### **5.3.6 Brevity**

Whether it is the news hole in case of print media or air time in case electronic media like radio and television, brevity is a must. Both space and time are expensive in the respective media. Every word in print counts just as every second in electronic media. Therefore message should be conveyed as briefly as possible covering all the important details of the happening.

### **5.3.7 Authenticity**

The credibility of media depends on the authenticity of the stories that they offer. Only stories that come from the horses' mouth are trusted by the people and there is a need for emphasis on authenticity of the information sources. Lack of authenticity directly affects the credibility of media.

### **5.3.8 Accountability**

If we look back at the origin of journalism, we understand that it has grown as an institution accountable to the society. It also ensures that other social, economic and political entities remain accountable to the people, society and human kind at large. Media are accountable not only to their audience but also to the society.

### **5.3.9 Morality**

Morality or ethicality is the widely discussed issue in media today. It means adhering to norms and codes of journalism irrespective of business demands and competitor pressures. It is about maintaining the integrity of the profession of providing unbiased information that is in all respects fair and balanced.

### **5.3.10 Legality**

There is a subtle difference in being moral and being legal. People can be legally right though being wrong morally. Legality is a yard stick that decided a person's integrity on the bases of evidence. Morality is judged on the basis of conscience. But being legally safer at times becomes very important for a media writer.

### 5.3.11 Value-neutrality

A media writer is expected to come out of value judgments and be objective in providing information to the people. This means that the media writer should keep his value infringement to the minimum level. He/she is supposed to present an objective picture without judging the incident as right or wrong based on their understanding or value system.

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## 5.4 How to Write Leads

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An understanding of media grammar lies hidden in the way people write for various media. Therefore it is necessary to understand different skills needed to write different parts of any media write up. It is always a challenge to write the lead of a story. A lead is the intro or the first paragraph that introduces the story. As we have already discussed, media writing requires inverted pyramid structure i.e. the story flow wherein the most significant part gets highlighted in the first paragraph followed by the less significant. However, many variants of lead writing are available. These types of leads help us understand the media writing requirements better.

**5.4.1 Simple lead** – Here a single idea or a single incident is presented in a simple language. It is very common in newspapers and should normally be favoured as it is easy to write clearly and also helps the reader understand better and faster.

Example: Police action in Golden Temple

Chandigarh: The Punjab Police and para-military forces entered the Golden Temple complex at Amritsar this afternoon to clear it of terrorists, separatists and anti-national elements.

**5.4.2 Complex lead** – This involves more than one incident. It is normally used when similar or related incidents are clubbed together in one story. We should be very careful with this kind of lead as it is normally very long and at times confusing.

Example: Incidents of violence in Punjab

Chandigarh: Three persons were killed and two others injured by suspected terrorists during the last 24 hours while a petrol pump and two liquor vends were looted in Faridkot district. Among the killed is a brother of a Deputy Superintendent of Punjab Police.

**5.4.3 Who lead** – This emphasizes on the persons involved in the event or a happening

Example: Hoshiarpur: The Punjab Police Chief, Mr. J H Singh on Saturday said maintenance of law and order in the state was not an easy task.

**5.4.4 What lead** – Here the event or happening is explained with emphasis.

Example: Bomay: M V Jhansi Ki Rani, a bulk carrier owned by the Shipping Corporation of India (SCI) ran aground at Fredric Reef, some 500 Km off the Australian east coast around 2 pm yesterday. No casualties were reported.

**5.4.5 Where lead** – It is where the place of happening gets more emphasis.

Example: Bangalore: The unexpected rains that lashed Bangalore yesterday disturbed the life of Bangaloreans who were caught unaware.

**5.4.6 Time lead** – Some times time gets more prominence than other aspects of a story as in the following example.

Example: Hubli: Unsheduled Powercuts in the city especially during the SSLC exams this March has created problems for students as well as parents.

**5.4.7 Why lead** – Here the cause of the event or happening gets more emphasis

Example: New Delhi: Delhi Police have put their men and machines on “highest alert” following reports of intelligence agencies that the recent developments in Pakistan might force the terrorists seek asylum in Delhi.

**5.4.8 How lead** – An explanation of the process involved makes for how lead

Example: Pune: Janata Party’s national council meeting plunged into turmoil this afternoon when Swami Agnivesh staked his claim for party presidentship after Mr Chandrashekhar was unanimously re-elected.

**5.4.9 Summary lead** - It is a simple lead which gives in short the summary of the whole story in the first paragraph.

Example: Bangalore: Two persons died and three injured when a car traveling from Bangalore to Hoskote collided with a truck near here yesterday night.

**5.4.10 Blind lead** - If details are clubbed in two different paragraphs we call it a blind lead.

Example: Shrinagar: In a barbaric act of violence terrorists have shot down 20 people here. A terrorist group which arrived to the market place at around 11 am in a white Maruti van started firing indiscriminately killing innocent people.

**5.4.11 Delayed identification lead** – This is a kind of summary lead in which name of the person involved is given in the first paragraph but detailed identification is given in the following paragraphs. Example: New Delhi: Pt. Bhimsen Joshi was selected for the award of Sangeet Shiromani for the year 2005-06.

The 85 year old artist has been selected for the award in recognition of his contribution to the field of Hindustani Classical music.

**5.4.12 Astonisher lead** – It is of moderate length, around 25-30 words and tries to arrest the readers' attention by presenting the unexpected happenings generally high on news value.

Example: Kumbhakonam: As many as 100 children were burnt to death and several others injured in a school fire incident resulted out of negligence in Kumbhakonam in Tamil Nadu yesterday.

**5.4.13 Cartridge or capsule lead** – This is a brief, to the point and high on news value lead.

Example: Mumbai: Six cases of Anthrax have been detected in Maharashtra.

**5.4.14 Punch lead** – This is milder than astonisher or cartridge lead. Its length is somewhere between cartridge lead and astonisher lead. It is useful in the presentation of news that is not inherently exciting or sensational.

Example: Chicago: Drinking coffee reduces chances of diabetes among people who have family history, study in Chicago has shown.

**5.4.15 Historical or literary allusion lead** – This draws some characters or events in history or literature in relation to an event or person in the news.

Example: The cynicism of the Mohammad Bin Tughlaq seems to prevail upon our politicians who are fighting for the unreasonable demands.

**5.4.16 Question lead** – It fits with unusual stories or routine stories that need informal tone as well as with those that deal with matters of universal interest.

Example: New Delhi: What accounts for the phenomenal rise of the Maliyalis in the Gulf?

The political and social set up have been responsible says a recent study.

**5.4.17 Direct Quotation lead** – It uses a direct quotation which is short and catchy

Example: "I have no other friends except those that are strictly political" said Mr. Pranab Mukherjee in an interview with Pritish Nandy.

**5.4.18 Indirect quotation lead** – Here instead of using the speaker’s words, the reporter can say what the speaker said in his own words. Credit must be given to the speaker in the lead. Compared to direct quotation more information can be given in this variety of lead.

Example: New Delhi: Today the Finance Minister P Chidambaram showed concerns about the current fiscal and said he would be happy with a growth rate of 6.5 to 7.5 per cent GDP.

**5.4.19 Contrast lead** – This type of lead attracts readers by comparing extremes.

Example: Ujjain: The city of Ujjain was once known for its *navaratnas* or nine jewels. But today, a senior artiste struggles to get two square meals a day.

**5.4.20 Direct address lead** – This type of lead speaks directly to the reader on an interesting subject or one with a universal appeal

Example: Dallas: Living in Dallas may be hazardous to your marriage. A new book of statistics reveals that Dallas is the divorce capital of the world with 84 divorces per 1000 people.

**5.4.21 Descriptive lead** – This is also known as situation lead or a picture lead as it paints a word picture of an interesting person or thing to help create mood for the story.

Example: Lucknow: One could hardly see any crossing or eye catching spot, an electric or telegraph pole in “Kumbhamela” at Hardwar where something or other was written in the form of a banner or a hoarding or a poster concerning prospects of child survival and development, as part of a campaign launched by UNICEF.

**5.4.22 Parody lead** – This is an attempt to play with words, using widely known proverbs, quotations, song titles, currently popular sayings, book titles and other expressions to help establish immediate identity with the reader and bring a bit of sparkle to what otherwise might have been a routine story.

Example: New Delhi: Suffering from “Kal ho na ho” syndrome, Insurance sector has decided to launch a nationwide protest against the increased FDI in Insurance sector.

**5.4.23 One-two-three lead** – This is a rarely used type of lead but useful in giving the salient points of an important programme or putting important budget provisions. In this lead, various important points follow a general statement.

**5.4.24 Miscellaneous freak lead** – This has a novel approach in sentence structure and presentation, in order to catch the readers' attention.

Example: It is Sourav Gnaguly, of course. All the speculations on choice of captain for the next season were set at rest by the selectors, here this afternoon.

**5.4.25 Interpretative lead** – This do not quote any body but sound like a a reporters opinion on the issue.

Example: Bangalore: The fate of engineering and medicine aspirants continues to be in confusion with the COMED and government failing to resolve the deadlock.

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## **5.5 How to Write the Text or The Body of The Story/Report**

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5.5.1 Mention the source - Attribution is indispensable in media writing. It adds to the authenticity of the story. As discussed earlier people believe what comes from the horses' mouth. If it is a crime news, it should come from Police and if it is a government policy it should come from the concerned minister.

5.5.2 Choice of apt words to ensure precision and better readability – Readability is the most important aspect of media writing. A writer has to ensure precision by choosing the apt words, that is the right word in the right place.

5.5.3 Familiar language – It is myth to believe you become a good writer if you use words that are not commonly used. You cannot use unfamiliar words and expect the reader to go to dictionary to find out the meanings while reading a newspaper. This may put off the reader and hence it is wise to use familiar words.

5.5.4 Short, simple and direct sentences – A reader may loose out on information trying to make meaning of complicated sentences. Therefore it is always advisable to keep the sentences short, simple and direct.

5.5.5 Avoid unfamiliar words and jargon – Jargons are words that are specifically used by one particular group of people. For example journalists call the wider than usual column in newspapers as 'bastard size' or 'bastard measure' This used else where among people who do not know this



might offend people. Like this every profession, trade or for that matter linguistic groups might have their jargons. These jargons are best avoided.

5.5.6 Avoid Latin and Greek expressions – Some people are fancied by Greek and Latin expressions. They assume using them in their write up keeps them a little above the readers in terms of their knowledge or exposure to the world. But in reality it puts off the reader and hence they are better kept at a distance.

5.5.7 Colloquialism is also best avoided except in quoted texts – Though emphasis should be on simple language there is a need for structured writing with a hold on language. Using colloquialism in journalistic writing disturbs the flow and also affects the image of the publication.

5.5.8 Preference should be given to active voice. As we have discussed earlier, you should remember that news hole is always a constraint when it comes of print media and air time in case of electronic media. If you look at the following sentences you will realize how passive voice consumes more time and space. This also makes understanding difficult.

The Directors will meet next week (✓)

A meeting will be held by the Directors next week (X)

5.5.9 Use passive voice when the deed is more important than the doer – Though active voice should be preferred over passive voice at some instances it is better to opt for passive voice when the what is done or being done is more important than who is doing it.

Example: Bank strike

A strike has been called by all bankers tomorrow.

5.5.10 All names in the copy should be properly identified as far as possible. If he or she can be identified in more than one way, the most important should get the first mention.

5.5.11 Adjectives should be used sparingly and in proper context - As we have discussed earlier that media writing has to be objective it is wise to avoid adjectives which are more often the opinions of the writer or are assumed to be so.

5.5.12 Language should be used to avoid value judgment – If you go through the following example you will realize that it is not only a requirement but mandatory to avoid value judgment.

Example: The police had to open fire (X)

The police opened fire (✓)

5.5.13 Quotations should not be overused and must be restricted to more telling portions. A couple of words can be more effective than the whole sentence. But we should also remember that quotes convince.

5.5.14 Though 'said' is the safest verb in reporting speeches, the repetitive use should be avoided. The alternative verbs or substitutes should be used cautiously. They are, observed, maintained, re-marked, stated, declared, affirmed, pointed out, informed, opined, admitted, accepted, alleged, denied, rejected, repudiated, refuted, argued, contended, described, revealed, lamented etc.

5.5.15 No sentence should contain unnecessary words and no paragraph should have superfluous sentences.

5.5.16 Avoid repetitions – This is important not only to save space and time also to avoid clutter. Widow of late Mr Nagappa – Here widow means a wife of one who is no more and hence the word 'late' can be avoided  
Meeting at 9 am in the morning – Morning is not needed when am can make complete meaning.

5.5.17 Adhere to organizational style sheet (credit line, date line, language, fonts, headline style etc.)

5.5.18 The form of the verb used determines the usage of time element. If the perfect form of the verb is used in present tense like has been awarded or has been sentenced, time element need not follow.

Example: It is raining incessantly in Mysore.

If past tense of the verb is used it needs to be followed by time element.

Example: It rained heavily in Mysore yesterday.

5.5.19 Verification of facts – Though unprecedented competition is creating a new wave journalism of breaking news where "who's the first" matters more than "who's the best" verification of facts has

taken a beating. Reverting on facts once published affects the reputation of the news organization and hence more emphasis should be on verification of facts.

5.5.20 All this should be done racing the clock or meeting the deadlines. Journalists work under continuous deadlines and it is better they get used to this racing with the clock. Though emphasis on verification of facts cannot be diluted, speed also matters in disseminating news and information in today's world.

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## **5.6 How to Write Headlines**

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In this age of short attention spans, if a story has to exert a pull on the reader it has to have a catchy headline. Headline is like a signpost that directs the reader to the story. It also determines the number of the people who go through the story. The role of headlines in making a story striking has always been a very important subject matter among the editorial staff. Giving attractive headlines to a story is an art. By writing headlines, a story can be made or dented. An improper headline, which lacks clarity, may deprive the story the importance and readership that it deserves. In a headline the main objective is to convey the maximum meaning using minimum words.

Headlines should not only be indicative of what story is all about but also convey the significance of the story. A headline is defined as a line or collection of lines of display type that precedes a story and summarizes it or introduces it. A good headline should be able to attract the attention of a casual reader as well. A headline should speak out and stimulate the reader. The main problem is that telegraphic words are used to put the maximum meaning in a very short space, because the area that a headline can occupy is very limited and the short headline must also convey a complete sense.

The main function of the headline is to index the news and attract the reader. It should also convey the relative significance and seriousness of the story to the hurried reader. It should supplement the display package of the newspaper with its attractive presentation. Another function of the headlines is to lend the character and stability to newspaper. The consistent use of familiar types and style of headlining gives a newspapers' unswerving look that its readers identify. Headline is one of the significance cues used in the newspapers. Sometimes, the number of columns the headline is spread across and the font type and size used, determine the significance of a story.

A headline in order to meet the expectations of functions as described above should follow certain dos and don'ts as below.

- 5.6.1 Accuracy –the hallmark of journalism is a must in communicating the intended meaning using specific and straightforward words.
- 5.6.2 Use active voice and active verbs and preferably present tense
- 5.6.3 Stamp of immediacy – freshness – immediacy should be visible in headlines
- 5.6.4 Do not repeat the words, avoid clutter and save space
- 5.6.5 Avoid article (a, an and the)
- 5.6.6 Expand abbreviations
- 5.6.7 Use only the commonly known abbreviations
- 5.6.8 Make the headlines typographically and mechanically fit
- 5.6.9 Use decent and diplomatic word. Avoid defamatory language
- 5.6.10 Avoid clichés
- 5.6.11 Avoid provocation
- 5.6.12 Sustain readers' involvement
- 5.6.13 Make exact summarization
- 5.6.14 Bring key facts on top
- 5.6.15 Have a keen eye for ambiguity and avoid it at any cost
- 5.6.16 Make headline crisp and brief (Maximum meaning achieved with minimum words)
- 5.6.17 Avoid unnecessary glorification and exaggeration
- 5.6.18 Avoid quotations
- 5.6.19 Avoid creaming of too many ideas or points
- 5.6.20 Avoid adjectives

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### **5.7 Some Important Points to Remember in Report Writing**

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Use simple, specific and concrete words to avoid ambiguity at any time. There is no point in saying government plans to increase defense expenditure considerably. It is preferable to say specifically how much is the increase either in terms of figures or percentages. It also depends on the media you write for. If you are writing for print media you can give numbers like Rs 4973.34 crore which has to be avoided in case of electronic media. As in electronic media the exposure of the audience to the information is for seconds it makes no sense to read out such figures to them. If the information needs to be recalled by the audience, it is possible only if it is simplified as around 5000 crore rupees, as in the above example. It can also be presented in the form of percentage by saying – government increases defense expenditure by 1.23 per cent.

While using figures one should remember that all the numbers from zero to nine should be spelt out. For two digit numbers numerals can be used. When writing whole numbers like 1,00,000 it is better to write one lac or one lakh depending on the style sheet of the publication that writing numeral one followed by five zeros.

Different media require different methods of writing. These differences have to be understood before choosing to write for any of them.

Using active verbs makes writing more crisp as expected in media. Instead of saying *Indian cricket team in Canberra*, it is better to say *Indian cricket team reaches Canberra*.

While writing headlines, it is customary in media to avoid auxiliary verbs like *is/are* or their past tense forms. This is usually done to give a better tone to the headline and also reduce the space occupied by the headline. There is no need to say *Congress is loosing ground in Gujarat*, it is sufficient to say *Congress loses ground in Gujarat*.

Media writing is grammatically relaxed in the sense even the articles like *a, an* and *the* are dropped mercilessly while writing headlines. However, it should be remembered that it is not a must to drop articles in headlines. If a headline sounds awkward without an article it should be used. *I am only a chosen leader: Advni*. In this case if you write *I am only chosen leader*, it sounds bad and hence unacceptable.

Abbreviations should be used sparingly in any media writing. Some abbreviations like SC for Supreme Court or UN for United Nations and the like can be used. However, some abbreviations which are used only in some age groups or some parts of the society cannot be used expecting the reader to know it.

Arbitrary shortening of the words like *devp* for development, *fin* for finance or *edn* for education are also best avoided. In case you are using interchangeable abbreviations like SC which means Supreme Court as well Scheduled Castes, they should either be avoided or written in context where their meaning becomes clear.

Some of the celebrities are known by their initials like SRK, NTR, etc. and some are known by different names like Ash for Aishwarya or Sunny for Sunil Gavaskar. These can be used by the writers only if they are sure that the audience would understand and get the intended meaning. Shortening of names of cities like M'bai for Mumbai or B'lore for Bangalore or H'bad for Hyderabad are not well appreciated as they reflect the laziness of the writer.

Attribution or identifying the source of information is indispensable in media writing. But how to attribute is an art. Attribution can be made either by using the name of the individual if he is well known or by using the designation which ever is more important or apt at that point.

Example: Modi responsible for victory, asserts Advani  
Shrilankan defense chief plans to wipe out LTTE.

Here it should be observed that L K Advani is know to the audience and hence can be used as in the headline without describing his position. However, Shrilankan defense chief is not known to the Indian audience and hence it is wise to use his position.

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## 5.8 Let Us Sum Up

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Writing is an art which manifests into different forms for different requirements. Stories, novels, essays, news reports – all are a kind of writings but differ in their styles of presentation and of course, the content too.

Though there is a lot of difference in the coverage of various issues in different media and also comparative importance given to stories, there is some kind of commonness in case of presentation.

An understanding of media grammar lies hidden in the way people write for various media.

In this age of short attention spans, if a story has to exert a pull on the reader it has to have a catchy headline. Headline is like a signpost that directs the reader to the story. It also determines the number of the people who go through the story.

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## 5.9 Check Your Progress

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1. Explain the difference between creative writing and report writing
2. what are the principles of report writing in Media?
3. List the types of leads?

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## **5.10 For Further Reading**

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1. Reporting and Editing by -K.Srivatsava
2. Professional Journalist- M.V.Kamath





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ಢುದ್ರಿಸಿದ ದಿನಾಂಕ : 2008

## Student Support Services of KSOU:

For the benefit of over 45,000 students who enroll to various academic programmes every year, the university has established eight regional centers and seventy eight study centers across the state. These study centers act as extension centers of the university and provide a platform for the learners to interact with the counselors and experts. They provide academic counseling and liaison in the matters related to academics, examination and administration. Regional centers oversee the functioning of the study centers and act as a link between the university headquarter and the study centers.

Counseling and personal contact programme are an integral part of teaching and learning process. Counseling at KSOU is distinctly different from the conventional classroom teaching and is much an interactive session. These sessions are conducted at the convenience of the students. In certain specialised subjects, experts from the profession are invited for interaction. Gyanvani, the dedicated FM radio channel airs educational programmes on various subjects regularly to augment information needs. Radio counseling provides an opportunity for the students to interact live with the experts.

## Role of ODL in a Knowledge Society

Open and Distance Learning (ODL), an innovation started off four decades ago has now grown into a powerful force creating opportunities to thousands who are in search of skills, knowledge and challenging openings. ODL today is such an effective tool and it has challenged many long held beliefs and traditions of conventional educational processes. At present, open and distance education has a crucial role to play in the process of human development. Greater emphasis on ODL has made many poorly resourced and managed institutions to give way to quality and sophistication of educational facilities, that are offered by professionally managed open universities like KSOU. In this context, KSOU aspires to be on par with the global best practice and benchmarks. It has taken serious note of the roles and responsibilities it shoulders.

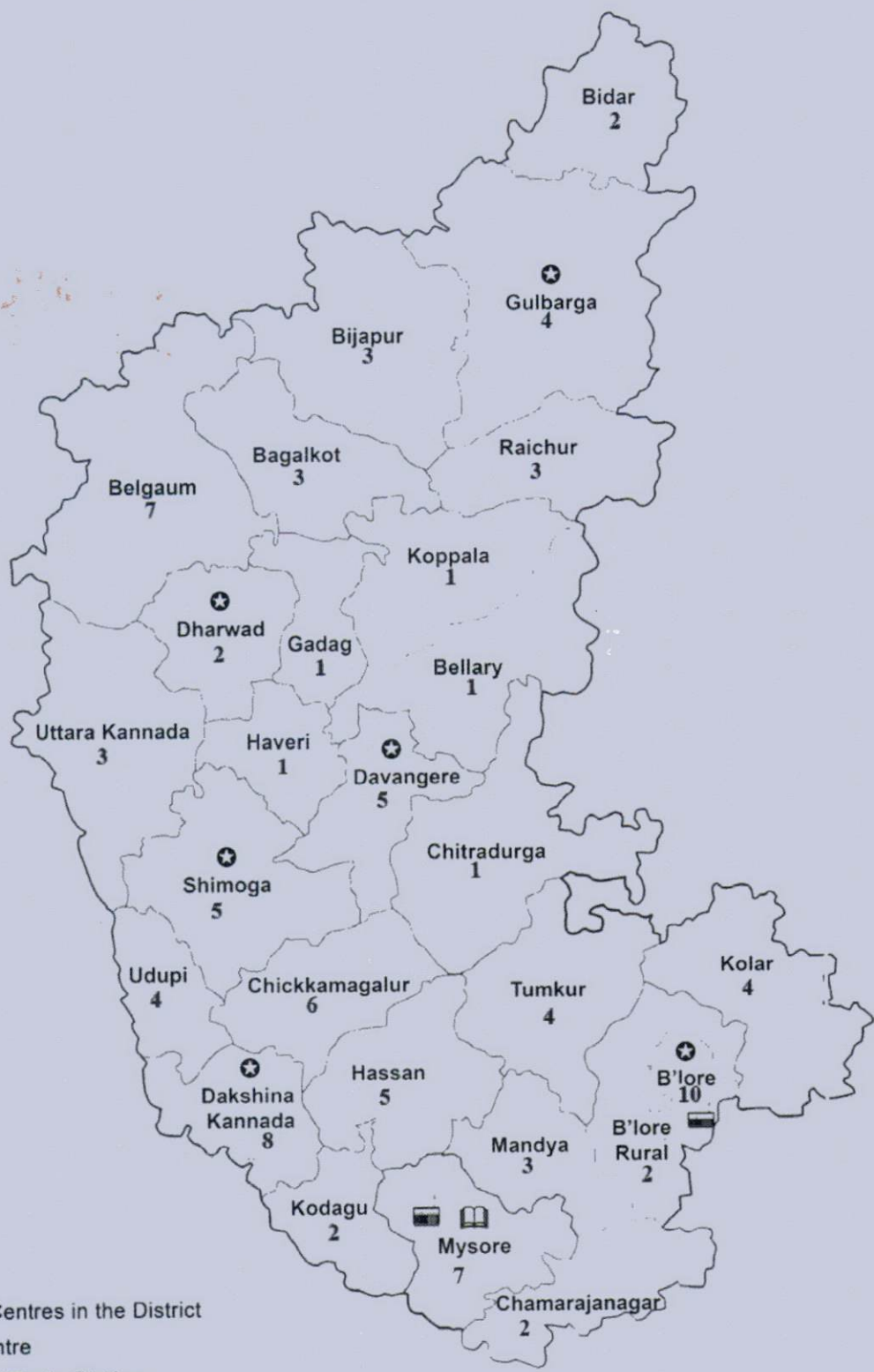
ODL is now the most influential educational phenomenon. New technologies that are emerging have changed the very nature of teaching learning process. Institutional experience world over so far has led to the fine tuning of the ODL process. As the society is moving fast in the first phase of knowledge era, it has become necessary to know how the ODL system works in a knowledge society. Trends in global economy and resource crunch have led to new methods in education and training. Life long learning has become a necessity as people have to remain competitive in order to survive and increase the opportunities that are rewarding.

ODL is always linked to technology particularly to those of multimedia. Integrating the knowledge media into ODL system is another revolution that is in the forefront. Convergence of computing, telecommunications and cognitive sciences will allow more equitable access to resources that are supported by new age technology rather than human resources. Also, the distinction between conventional students in traditional education process and the ODL learners is increasingly blurred. Competitive pressures faced by educational institutions, absence of government funding, commoditization of knowledge market and increased demands for quality inputs and services are the main factors responsible for the rapid change.

Hence, ODL education is gaining momentum as the demand for learning is enormous. The present day trends show a clear shift in approach. Higher education is now a mass system rather than an elite one. Academic work produced by a team is emphasized rather than that of individuals. One can also notice that more and more distance education techniques are being adopted in the conventional institutions of higher education in instructional and delivery systems. Use of technology in instructional design and material preparation has made the teacher to don a new role as a mediator, a resource manager to facilitate learning rather than being a mere instructor. Also, interest in the areas of communication and information technology is gaining momentum.

Though collaboration within and outside educational sectors is rapidly increasing technological gap between developing and developed countries still exists. As the new technologies provide new ways of processing and distributing information, new kinds of learning products are being created, element of interactivity among students themselves and with new teachers is increasing. Distance has died down as new methods enable to deliver on demand multimedia education and training services directly to home and offices. Mediated process of communication and learning combined with face to face and virtual human interaction will be the new paradigm. New possibilities in communication technologies and their application have given rise to new trends in ODL process. Drift from mass produced self instructional packages towards collaborative and interactive learning is amply seen. Access to information from multiple sources and multiple formats is now possible. Working collaboratively with peer group and instruction at different sites either synchronously or asynchronously has made work and learning inseparable. Post experience courses are becoming important courses that are being offered by the universities and institutions. With the application of digital technology new forms of literacy has emerged which is distinctly verbal and visual than literary.

In this context, the Department of Mass Communication and Journalism, KSOU has understood the need of the media professionals in India and is striving hard to impart quality training through its programmes. This course is one such sincere effort to serve the needs of the nation.



-  KSOU
-  2 Total Study Centres in the District
-  Regional Centre
-  Gyanvani FM Radio Station

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