

Hello students ! I'm Roxana. You and me, let us now explore the world of pronunciation and enunciation.

What you will be doing on the slides that follow will be word stress, pace, pause, emphasis, inflection and intonation. Let us see where all of that leads to. By the end of this module, you should be able to identify stressed syllables, use your voice, modulate your voice, use stress, pause, pace; phrase correctly. Use emphasis and inflection to speak in a natural, clear way that will unleash the power of your voice. That will give you confidence to speak English in any forum or in front of anybody.

So let us begin with stress, one of the non-negotiable things about correct pronunciation is stress and consonant sounds. You may go wrong with your vowels, but you cannot stress wrongly. So generally in words, in English there is one stressed syllable. There may be words like 'heartbreak' which are made up of two words that may have two stress syllables, but generally there is only one syllable which is a stressed syllable in words and this is very important.

For example, up on your screen you can see - confident, solitaire, capitulate, capitulation; particle but particular and particularity. You see how the stress changes? Let's explore this a little more. For example, memory, memorial but memorandum; telephone, telephony and telephonic ; melody, melodious, melodramatic. Ah.....ah. The next one is a problem. **Advertise** but **advertisement** ; **pronounce** but **pronunciation** !

Let's look at these - these are homonyms. The word sounds the same. But they function differently. They may function as nouns or verbs. I mean how they are used in a sentence. Of course, with the ice cream, you eat after dinner is **dessert** and it's spelled differently, with a double 's' but look at the first 2 - **desert (N)** as in the Sahara desert. And.....**desert (V)** as in don't abandon me at the fair - desert me.

conduct and **conduct**; **conduct** is a noun. Your good behavior !
conduct is a verb.

content, content. the content, the ingredient, the contents of the cake content.
I am **content** - that's a verb and the stress moves from the first syllable to the second syllable.

The same with p r e s e n t; **present** (N) - a gift and to ' **present**' (V) - the verb.
Contest (N) - the competition and **contest(V) the** election.

OK, now let me look at these words, which are very often mispronounced
academic. The mispronunciation here is generally because of the stress. So it's very important to get our stresses right. When you go for the IELTS or any of the spoken English exams, you may go wrong with the vowels, but you cannot go wrong with your consonants and your stress. So its.....

Academic, **economy**, **economic**, necessary, **emergency** - this last one has been broadcast blaringly out of all news channels these days because we have an emergency in our midst. But it's 'emergency', not.....?

Let's not say what is the wrong sound.

Also it is - **psychology**, **biology**.

OK, so that is stress.

Now let's look at '**pause**'. Of course, we have to pause. We need to take a breath right? So we have to pause to take a breath; to keep the meaning clear ; To keep the phrasing smooth; To emphasise a word; and for that dramatic effect !

Ah....Ha!!!! Or total silenceand then! So there is a pause, right? And also while reading, you need to maintain eye contact, so you pause. Generally, in poetry, there are two pauses - the suspensive pause and the caesural pause or the cesura. The suspensive pause occurs at the end of a line of poetry when the voice is held with a slightly upward inflection, as in Jack and Jill/ Went up the hill. You don't do - Jack and Jill went up the Hill. You do pause, after hill, but it's a fraction of a second. Jack and Jill went up the Hill. You don't say Jack and Jill

went up the hill. That would be a run-on line which we have in poetry, but here is a suspensive pause i.e. pauses that occur at the end of a line of poetry.

Then poetry also has something called the caesura. The caesural pause is in the middle of a line of poetry - 'Love's not Time's fool: though rosy lips and cheeks/ within his bending sickle's compass come.' so it's a pause in the middle of a line and called a caesura or an enjambment. But these pauses occur only in poetry.

Let us look at **phrasing**. We speak in phrases. Whatever the definition in grammar, in speaking, a phrase is a group of words that complete a picture. "Her pretty blue dress". You say 'her pretty blue dress is dirty'. You don't say her pretty blue dress. No, you complete the picture. You have the whole picture of her pretty blue dress, so that is what you mean by phrase. When we speak, we have to phrase correctly, complete the picture, after which there will be a pause. So we see how pause and phrase is completely intertwined and interconnected.

Then let us look at emphasis. You have to emphasise words, an important word, an important idea for effect. Let me demonstrate : ' but all the children.....cried ! **a long pause** ! the dramatic effect of complete silence! So you can emphasise, give that dramatic effect by using a long pause for emphasis. Of course for variety - you have to emphasize ! You can **use gesture** for emphasis. You also emphasise by varying your speed, going fast, going slow, going loud, going soft, by pausing and by the use of inflection. I will explain what inflection is in a moment, but looking at emphasis - so we can do this by going **loud or soft**. We can emphasise by going **fast or slow**.

Let me look at the sentence - I'll not go with you tomorrow.

Look how emphasis changes the meaning - '**I'll** not go with you

Tomorrow' . You know, you may take her, but I'll not go with you;

'I'm **not** going with you tomorrow'. Do what you want, I'm not coming with you tomorrow. 'I'll not **go** with you tomorrow'. Maybe I'll come back, but I'm not go with you tomorrow. Tomorrow you go on your own - ' I'll not go **with** you, I will come on my own but I will meet you there. 'I'll not go with **you** tomorrow. I'm going with Mike, somebody else right? 'I'll not go with you **tomorrow**'. Tomorrow I will not go with you. Maybe the day after i will like I did today. So you see how emphasising different words changes the meaning of the sentence, of what you're saying.

Now look at **Inflection**. What is inflection ? Inflection is the rise and fall of the voice. Very important to banish monotony of tone. We can't all speak like that and expect everyone not to go to sleep and keep listening to us all day - Right? So, we have to use Inflection, Yes, a lot of all these things we do naturally. It's not something that we have not been doing, but we're learning to talk in a more expressive and clear manner. We're just looking at it in a little more detail. So I would say. " Did you say something?" "I said nothing". Or " What a glorious sunset!" To convey the meaning of words we inflect. For example, you say - " Tiny Tim Tucker told a tall tale to a tot." So the way you say the word you're shaping the word and you're giving an image you know, listeners can see the 'tiny' and the 'tall'. So it's very important that you have inflection within words. Also there is inflection in a sentence. There is sentence inflection, and word inflection.

What are the kinds of inflection ? We have the **rising** inflection - What a glorious” the voice rises in wonder and amazement. There is the **falling** inflection “Oh No !..... ” . The rising inflections when you're happy. When you're sad “ Oh really”, when you're sad, showing sympathy, there's a falling inflection. And then there's a **circumflex** inflection - to convey ridicule, innuendo, scandal.....if you tell your teacher , 'THE dog ate my homework and she responds with an “OOOOoooo”

Or say to your friend, “ I saw the neighbour’s maid with your driver in the market.” Her reaction or of other friends o that piece of gossip will be , “Ooooooo!” The circumflex inflections is often employed for innuendo, to say two things at the same time.

Very important, these are purely mechanical exercises. Try to make each one as long as possible and work with your inflection help. The house is on fire. Or, you're doing a poem like Matilda Who told liesin where you have to shout “ Fire! Fire!

Every time you change your inflection, it means something different.

“Why do you ask me? You know, I won't !” I've tried to put the shape of the word arranged on the screen. Is the trajectory of your voice? “ Why do you ask me? You know I won't! “

Right, OK, So what have we done? We’ve done pause, phrase, emphasis and inflection and together with pace, which is the speed of speaking, is what is known as voice modulation. You may have heard the order, “ modulate your voice, modulate your voice yes? But how do you modulate? OK, by pausing , by phrasing, by emphasising and by inflection.

Let's look at the last important thing that we have to work with in spoken English, and that is Intonation. Intonation is the speech tune of language. It is the same thing as sentence inflection; English intonation is not singsong, it is very brisk, it is very crisp; it is very energetic and dynamic. English is a language spoken with the **open mouth**, which is why your vowels and consonants are so important. It needs **flexible organs of articulation**. And yeah, the only way to describe it is to say that it is brisk, it is crisp. Spoken ‘ trippingly on the tip of the tongue’.

So pronounce your vowels as described in the modules that have gone before. You have learned to **pronounce** your vowels. You have learned to **enunciate** which is really to do with consonant attack. The way in which you shape your

consonants. You have now, in this module, learned to **modulate** your voice and **stress** correctly. You can practice, get tongue twisters, say them with energy !
All the Best for your speaking career ! Thank you.
Bye bye.