

COMMUNICATIVE SKILLS

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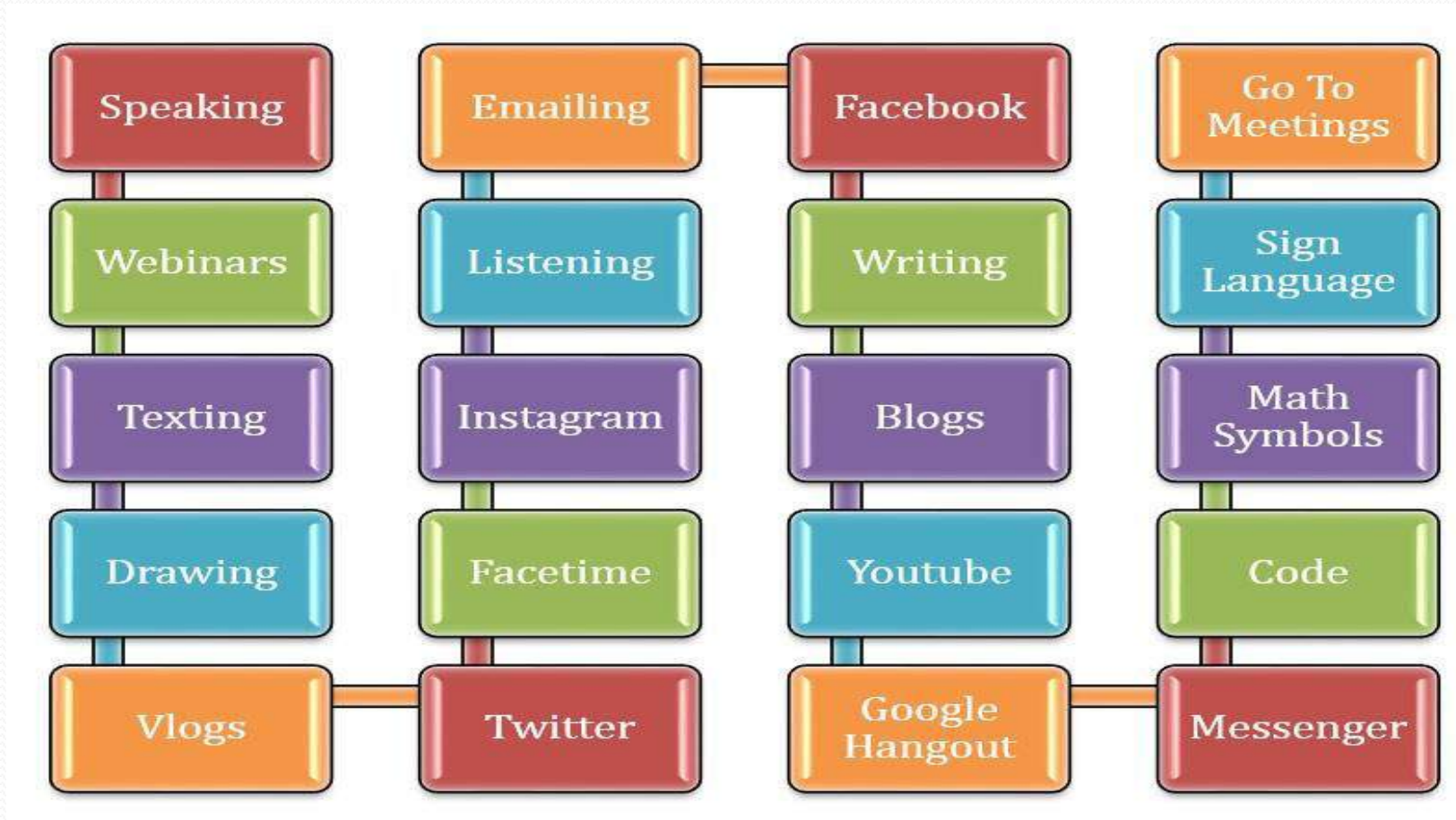
CONTENT

- What is communication?
- Communication in 21st Century
- What is Effective Communication?
- Types of Communication
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COMMUNICATION IN THE 21ST



DIFFERENT MEANS OF COMMUNICATION



WHAT IS COMMUNICATION?

- **Etymological meaning:**

“communication” is “communicare” or “communis” which means “to impart”, “to participate”, “to share” or “to make common.”

- **Definition:**

“The imparting or exchanging of information by speaking, writing, or using some other medium.”

THE PROCESS OF COMMUNICATION



EFFECTIVENESS—HOW DO WE KNOW?

- Effective communication ensures that all participants walk away changed, maybe not in their value system or opinion, but because someone who created information shared it and another received it for analysis.

THE ROLE OF CRITICAL THINKING

What is critical thinking?

- involves an introspective comparison of our own and others' information
- suspend our emotional responses to characterize the ideas
- Metacognitive thinking “Metacognitive thinking implies that we must step outside of our unconscious responses to look at what we've created and judge its effectiveness.”

IS COMMUNICATION SKILL OR COMPETENCE?

Communication as skill

- **Skill—Dictionary Meaning**
(noun)the ability to do something well; expertise.
- **Communicative Skill**
“the ability to convey or share ideas and feelings effectively.”

Communication as Competence

- **Competence—Dictionary Meaning**
(noun) the ability to do something successfully or efficiently.
- **Communicative competence** is a term in linguistics which refers to a language user's grammatical knowledge of syntax, morphology, phonology and the like, as well as social knowledge about how and when to use utterances appropriately.

COMMUNICATIVE SKILL OR COMPETENCE

- Three areas of Communicative skill

Verbal

Non Verbal

Written

- Communicative competence refers to a learner's ability to use language to communicate successfully. Canale and Swain (1980) defined it as composing **competence in four areas:**
 - Words and rules
 - Content/Subject of your interest
 - When/What/How/Whom
 - Use of communication strategies**

CONCLUSION

- Communication in 21st C is driven by the influences of technology
- Everyone has to find one's method of effective communication
- Effective communication is both communicative skills and competence

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ORIENTATION



I SEMESTER MA IN ENGLISH-2016

ENGLISH LITERATURE



- What, according to you, is English Literature?

Engle-land



- ‘English’ language as the language of ‘Engle-land’



Canons



- **British Literature** to be understood as
'canonical' Texts

Understanding Literature



- **Factual information surrounds—**
- Geography
- History
- Society
- Politics
- Economics
- Culture

HISTORY- EUROPE



- Britain- as a part of Europe
- Influence of Major historical events/movements

Genres-Canons




- Poetry
- Drama
- Prose




Presentation Skills

Session 1





You have joined an organization just a week back. You have been asked to deliver a presentation on job opportunities for IT professionals. The audience would be the top and middle management of your organization. What would you want to do?

- a. Go on leave
 - b. Be really enthused that you've been chosen and deliver a fabulous presentation.
 - c. Agree to deliver the presentation but be extremely nervous.
- 

If This Makes you Feel Better...

Some facts.

- ☛ Very few people are born natural presenters....
- ☛ More than 50% people have stage fear when they go out to deliver presentations.
- ☛ Most of the great presenters have worked hard to become one.

Parts of a Presentation

There are three parts of a presentation:

- ✓ Preparing for the presentation
- ✓ Creating the presentation
- ✓ Delivering the presentation.

Preparing for a Presentation

- ☞ All presentations require some preplanning.
- ☞ These include:
 - Assimilating the presentation material.
 - Planning for the location
 - Planning for the infrastructure
 - Getting participant's consent to attend

Planning a Presentation

- The first thing to do about a presentation is to decide on the topic of the presentation.
 - If given a choice, choose a topic that you are comfortable with.
 - Else read up on the topic as much as you can. This will give you a lot of confidence.

Thinking out the Presentation

- ☞ Before you start creating the presentation you need to think it out. That includes:
 - Deciding on the target audience
 - Deciding on the contents
 - Deciding on the content flow
 - Strategies to engage the audience

Deciding on the Target Audience

- ✓ Your target audience defines your content.
- ✓ There can be three types of audiences:
 - Beginner
 - Intermediate
 - Advanced

Deciding on the Target Audience

Beginner:

The beginner level audience does not know anything about the content matter.

To create a presentation for a beginner level audience you need to give basic information.

Deciding on the Target Audience

Intermediate:

The intermediate level audience has some basic knowledge about the content. However she/he is not an expert on it.

To create a presentation for an intermediate level audience you might just include some refreshers but not the complete basic information.


Deciding on the Target Audience

Advanced:


The advanced level audience has a good knowledge about the content matter.



To create a presentation for an advanced level audience you need to give high level information.

The advanced level audience will not be interested in basic facts.



You have to create a presentation for a group that includes all three levels of audience: beginner, intermediate and advanced. What level of information will you include in the presentation?



- 
- Now imagine that you have been asked to attend a presentation where you are taught:
 - ABC or to create words with three and four letters.
 - To creating nuclear spacecrafts
- 

Identify the audience level

List some topics on any subject that you think would be appropriate for a beginner, intermediate and advanced level audience. List at least 5 topics for each audience level.

Know Your Audience

- ✓ Ask for expectations.
- ✓ Learn as much as you can about your audience.
- ✓ Put yourself in the learner's shoes.

Points to be Communicated

- ✓ You need to decide on the key points to be communicated.
- ✓ The key points depend on:
 - Audience profile
 - Audience expectations
 - Your objectives

A 3D-rendered illustration of a quill pen in a dark brown inkwell. The quill is positioned diagonally, with its tip resting in the inkwell. Behind the quill and inkwell is a large, unrolled scroll of parchment, showing its characteristic wavy, aged texture. The entire scene is set against a background of a blurred, colorful pattern of small, repeating motifs.

The Sonnet

The Sonnet

- ❖ Italian origin: The word **sonnet** comes from Italian *sonetto*, meaning "little sound" or "little song."
- ❖ Lyric poems
- ❖ 14 lines
- ❖ Iambic pentameter: **U / U / U / U / U /**
- ❖ Use of **conceits**: a metaphor that the poet usually extends and elaborates throughout the course of his poem.
- ❖ Poets chronicled stories of unrequited love in **sonnet sequences**, which were many sonnets tied together with the thread of narrative

Check out: [Sonnet Central](#)

Development of the Sonnet

- ❖ The first sonnets were written in Italy in the Thirteenth Century. The most famous of the Italian sonneteers were **Dante** and **Petrarch** who wrote entire sonnet sequences in the Italian vernacular.
- ❖ The Italian sonnet was introduced into English poetry by **Sir Thomas Wyatt**.
- ❖ In the late sixteenth century and early seventeenth century, English writers began to imitate their earlier Italian counterparts by writing sonnets in the English vernacular.
- ❖ The most important sonnet sequences written in English were written by **Edmund Spenser** (*Amoretti*, published in 1595), **Sir Philip Sidney** (*Astrophel and Stella*, published in 1582), and **William Shakespeare** (his untitled sequence of 154 sonnets was published in 1609).
- ❖ By the reign of **Queen Elizabeth**, sonnet production became the vogue for its aspiring writers

SONNETS

Italian or Petrarchan

English or Shakespearean

❖ Stanzas:

- ❖ **Octave** – first 8 lines:
presents problem
- ❖ **Sestet** – last 6 lines:
presents resolution of or
meditation upon problem

❖ Rhyme:

- ❖ **Octave** – abba abba
- ❖ **Sestet** -- cdecde **or** cdccdc
or cddcdd **or** variation

❖ Stanzas:

- ❖ **3 Quatrains** – each presents
similar images
- ❖ **Heroic Couplet** – presents a
paradoxical resolution

❖ Rhyme:

- ❖ **Quatrains** – abab cdcd efef
- ❖ **Couplet** --gg



Dante Alighieri
1265-1321

Dante Aligheri

- ❖ Born in Florence to minor aristocracy, members of the Guelph party
- ❖ 1280-1310 he belonged to the new poetic movement, which he named the *Stilnovo* (*New Style*)
- ❖ Involved on the losing side of Florentine politics in the struggles between the Geulphs and Ghibellines, he was exiled from Florence in 1303.
- ❖ Wrote both in Italian and Latin.
- ❖ Most famous Italian works (both dedicated to **Beatrice**):
 - ❖ *Vita Nuova* (*The New Life*)
 - ❖ *Divina Commedia* (*Divine Comedy*): Inferno, Purgatorio, Paradisio

Stilnovo

- ❖ The use of poetry only to celebrate love.
- ❖ Stilnovo poems were a deep analysis of love: the result is a sort of love theory.
- ❖ Love is seen as an absolute ideal, a sort of god, which is able to ennoble and save man
- ❖ Women are angelic and often celebrated as examples of purity and virtue.
- ❖ The contents must perfectly meld with the form: the poet has to use a precise and specific vocabulary
- ❖ Poets are considered love's scribes.

Vita Nuova

- ❖ Anthology of Dante's early poetry – sonnets and canzoni – linked with a prose frame
- ❖ Chronicles his love for **Beatrice**, whom he first encountered when they were both nine years old.
- ❖ Nine years later she first greeted him, and Dante decided to begin praising her with his poems.
- ❖ With this work, finished just after **Beatrice's** death, Dante exceeds Stilnovo ideals: at the end of his experience, Beatrice is no more the incarnation of a generic love-god, but is a tool of God's will.
- ❖ He envisions her as the **Beatrice** of the *Divina Commedia*, who guides Dante towards God through Heaven

Poem XVI

So many times there comes into my mind
The dark condition **Love** bestows on me,
That pity comes and often makes me say:
"Could ever anyone have felt the same?"
So forcefully and suddenly loves strikes
That my life would all but abandon me
Were it not for one last surviving spirit,
Allowed to live because it speaks of you
Hoping to help myself, I gather courage
And pale, drawn, lacking all defense,
I come to you expecting to be healed;
But if I raise my eyes to look at you
An earthquake starts at once within my heart
And drives life out and stops by pulses' beat.

Poem XLI

Beyond the sphere that makes the longest round,
Passes the sigh which issues from my heart;
A quickened understanding that **sad Love**
Imparts to it keeps drawing it on high.
When it has come to the desired place,
It sees **a lady held in reverence,**
And who shines so, that through her radiance
The pilgrim spirit gazes upon her.
It sees her so, that when it tells me this
I cannot understand its subtle tale
Spoken to the sad heart that makes it speak.
I know it talks of that most gracious one,
Because it often mentions **Beatrice;**
This much, dear ladies, I well understand.

**Francesco
Petrarca
1304-1374**



Francesco Petrarca

- ❖ Italian scholar, poet, and **humanist**, a major force in the development of the **Renaissance**,
- ❖ Famous for his poems addressed to **Laura**, an idealized beloved whom he met in 1327 and who died in 1348.
- ❖ The latter part of his life he spent in wandering from city to city in northern Italy as an international celebrity.
- ❖ Petrarch settled about 1367 in Padua
- ❖ Petrarch was regarded as the greatest scholar of his age.
- ❖ He wrote the majority of his works in Latin, although his sonnets and canzoni written in Italian were equally influential.

Canzoniere: Petrarch's Sonnets

- ❖ Written and revised during the years between 1327 and 1374 in the Italian vernacular: considered, along with Dante's *Commedia*, a landmark in Italian literature
- ❖ *Canzoniere* (song book) a collection of 366 lyrics (including sonnets, canzoni, sestinas, ballads and madrigals), totaling the number of days in the yearly cycle, was inspired by the lady whom Petrarch names **Laura**.
- ❖ Although his love was not returned; her presence causes him unspeakable joy, and, on the other hand, it creates unendurable desires.
- ❖ There is no definite information concerning **Laura**, except that she is lovely, with golden hair, and her bearing is modest and dignified.
- ❖ Upon her death, the poet finds that his grief is as difficult to live with as was his former despair.

Sonnet 90

She used to let her **golden hair** fly free
For the wind to toy and tangle and molest;
Her **eyes were brighter than the radiant west.**
(Seldom they shine so now.) I used to see
Pity look out of those deep eyes on me.
("It was false pity," you would now protest.)
I had love's tinder heaped within my breast:
What wonder that the flame burned furiously?
She did not walk in any mortal way,
But with angelic progress; when she spoke,
Unearthly voices sang in unison.
She seemed **divine** among the dreary folk
Of earth. You say she is not so today?
Well, though the bow's unbent, **the wound bleeds on.**

Translated by Maurice Bishop

Sonnet 181

Love made a snare, a beautiful device
woven of gold and pearls, and this he laid
twined in the grass, under the sorrowful shade
of the laurel tree to which I sacrifice.
Sweetmeats were strown therein, of greatest price,
though bitter at the core. I took them unafraid.

Ever unearthly-lovely music played,
Unheard since Adam's hour in Paradise.

The **radiance of her eyes** outdid the sun,
transfiguring the earth in a holy blaze.
Then with her **ivory hand** she twitched the rope!
And so I fell in the net, and was undone
by her **angelic words**, her darling ways;
also by pleasure, by desire; by hope.

Translated by Maurice Bishop

Petrarchan Conceits

- ❖ A **conceit** is a fanciful notion, generally expressed through an elaborate analogy or metaphor.
- ❖ From **Petrarch**, the sonneteers of the Renaissance took not only a conventional form but also **conventional sentiments**. The relation between the poet and his beloved is presented in terms of an idealized courtly love:
 - ❖ the **persona** is a "humble servant" tossed by a tempest on the sea of despair,
 - ❖ the beloved can wound with a glance
 - ❖ her beauty is described in stereotypical fashion: her eyes sparkle, her complexion is ivory, her lips are ruby red, her hair is blonde, and her bearing is angelic.
- ❖ **Shakespeare** pokes great fun at such conventions with his "Sonnet 130: My Mistress' Eyes Are Nothing Like the Sun."

William Shakespeare: CXXX

**My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.**

English Sonnets

- ❖ In the court of **Henry VIII**, a group of poets arose who would make significant contributions to the development of English literature. Chief among these "courtly makers" were **Sir Thomas Wyatt** and **Henry Howard, Earl of Surrey**. With their translations of Petrarch's work, Wyatt and Surrey are responsible for introducing the sonnet form into English.
- ❖ Wyatt and Surrey also wrote their own sonnets in English, establishing a poetic form and a poetic tradition.
- ❖ Although its rules of order and arrangement are strict, the sonnet required the sort of discipline that prepared poets for more creative, original works. In polishing their own writing and technique, they also polished English as a fit language for poetic endeavors.

Check out: [The Makings of Literature in English: The Sonnet Tradition](#)

Tho: Wyatt Knight.



Sir Thomas Wyatt 1503-1542

Sir Thomas Wyatt. Sketch by
Hans Holbein.

*The Royal Collection © Her
Majesty Queen Elizabeth II*

Sir Thomas Wyatt

1503-1542

- ❖ Wyatt can be identified as the father of modern English poetry: with his translations from Petrarch the tradition in English begins.
- ❖ He uses typical Petrarchan conventions (the lover as a ship tossed on the seas of love; the lover alternately freezing and burning hot, among them];
- ❖ His language and syntax are more difficult, making his sonnets a bit tougher to "crack."
- ❖ He generally translates from Italian models, which means his themes or issues don't usually originate with him;
- ❖ He generally follows the rhyme scheme abba cddc effe gg
- ❖ He often presents the two sides of love--physical and spiritual--but no union between them, which makes his work slightly different from the Petrarchan mold.

**My galley charged with forgetfulness
Through sharp seas in winter nights doth pass
'Tween rock and rock; and eke mine enemy, alas
That is my lord, steereth with cruelty;
And every oar a thought in readiness
As though that death were light in such a case.
An endless wind doth tear the sail apace
Of forced sighs and trusty fearfulness.
A rain of tears, a cloud of dark disdain
Hath done the wearied cords great hindrance,
Wreathed with error and eke with ignorance.
The stars be hid that led me to this pain
Drowned is reason that should me comfort.**

Wyatt's translation of
Petrarch's Sonnet 189

Whoso list to hunt, I know where is an hind,
But as for me, alas, I may no more;
The vain travail hath wearied me so sore,
I am of them that furthest come behind.
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow; I leave off therefore,
Since in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I, may spend his time in vain.
And graven with diamonds in letters plain,
There is written her fair neck round about,
"Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame."



Anne Boleyn

Sir Thomas Wyatt



Henry Howard, Earl of Surrey (1517?-1547)

Henry Howard
Earl of Surrey by
Hans Holbein,
1542

Henry Howard, Earl of Surrey (1517?-1547)

- ❖ Much of his verse handles the traditional Petrarchan theme of love, with typical Petrarchan conceits.
- ❖ He uses a natural imagery that is livelier and more "English" than that found in Petrarchan models;
- ❖ His language is often more "modern" than Wyatt's; thus, his meanings are often clearer;
- ❖ His rhymes are often "smoother" and easier than Wyatt's;
- ❖ His favorite rhyme scheme is 3 quatrains + a couplet: abab cdcd efef gg (with some variations); and
- ❖ He is fond of using the conceit of **antithesis**, a figure of speech characterized by strongly contrasting words, ideas, clauses, sentences. An example is "Man proposes, God disposes."

**Alas, so all things now do hold their peace,
Heaven and earth disturbed in no-thing;
The beasts, the air, the birds their song do cease,
The nightes chair the stars about do bring.
Calm is the sea: the waves work less and less;
So am not I, whom love, alas, doth wring,
Bringing before my face the great increase
Of my desires, whereat I weep and sing
In joy and woe as in a doubtful ease;
For my sweet thoughts sometime do pleasure bring,
But by and by the cause of my disease
Gives me a pang that inwardly doth sting.
When that I think what grief it is again
To live and lack the thing should rid my pain.**

--Henry Howard, Earl of Surrey, 1557

The soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale:
The nightingale with feathers new she sings;
The turtle to her mate hath told her tale.
Summer is come, for every spray now springs:
The hart hath hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes fete with new repaired scale.
The adder all her slough away she slings;
The swift swallow pursueth the flies smale;
The busy bee her honey now she mings;
Winter is worn that was the flowers' bale.
And thus I see among these pleasant things
Each care decays, and yet my sorrow springs.

--Henry Howard, Earl of Surrey, 1557

**Edmund
Spenser
(1552-1599)**



Edmund Spenser (1552-1599)

- ❖ Spenserian sonnet: **abab bcbc cdcd ee**
- ❖ *Amoretti*: “little loves” or “little cupids”
 - ❖ Sonnet sequence celebrating the poet’s courtship and marriage to Elizabeth Boyle
 - ❖ Portrays a happy and successful love

SONNET LXIV.

**Coming to kiss her lips, (such grace I found)
Me seemed I smelt a garden of sweet flowers:
that dainty odours from them threw around
for damsels fit to deck their lovers' bowers.
Her lips did smell like unto Gillyflowers,
her ruddy cheekes, like unto Roses red:
her snowy brows like budded Bellamoures
her lovely eyes like Pinks but newly spread,
Her goodly bosom like a Strawberry bed,
her neck like to a bunch of Cullambynes:
her breast like lillies, ere their leaves be shed,
her nipples like young blossomed Jessemynes,
Such fragrant flowers do give most odorous smell,
but her sweet odour did them all excel.**

-- Edmund Spenser



**Sir Philip
Sidney
(1554-1586)**

Sir Philip Sidney (1554-1586)

- ❖ *Astrophel and Stella*: sequence of 108 sonnets and 11 songs
- ❖ Charts unhappy love of Astrophel (“lover of a star”) for Stella (“star”)
 - ❖ Stella identified with Penelope Rich
 - ❖ Real relationship with Sidney unknown
- ❖ Petrarchan sonnets

SONNET XXXI

With how sad steps, O Moone, thou climbst the skies!
How silently, and with how wan a face!
What, may it be that even in heav'nly place
That busie archer his sharpe arrowes tries?
Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lovers case,
I reade it in thy lookes: thy languist grace,
To me that feele the like, thy state discries.
Then, ev'n of fellowship, O Moone, tell me,
Is constant love deem'd there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be lou'd, and yet
Those lovers scorn whom that love doth possesse?
Do they call vertue there ungratefulnesse? .

-- Sir Philip Sidney

William Shakespeare (1564-1616)

Check out: [The Amazing Website of Shakespeare's Sonnets](#)

Shakespeare
by Gerard Soest, c. 1650-60



XVIII

**Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course
untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.**

LXXIII

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
Consumed with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

CXVI

**Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.**