

Learning to use the voice more expressively in presentation situations is a unique process for each person, but involves directing attention to the voice and practicing good habits. Developing this attention and practice can spring from identifying what prompts you to be expressive, and how you can draw upon situations in which you are already expressive. Ensuring you have signals to be expressive and transferring existing skills can be ways to become more expressive without having to think about the technicalities of the voice. Since many people use some sort of written notes when giving presentations, exploring the relationship between writing, reading, and vocal expression is helpful for considering how we might modify something we already do (writing notes) in order to practice having better vocal expression.

To get this process going, try reading the following excerpts aloud and then think about how the different writing styles and textual clues relate to vocal expression. This is best done in a small group, but you can also record yourself reading aloud so that you can experience what it is like to both read and hear each excerpt.

As you go through the excerpts, you can consider several questions:

- What is it like to read each excerpt (or paragraph, or sentence, or word)?
- What is it like to listen to each excerpt (or paragraph, or sentence, or word)?
- How does the writing style affect your reading of the text?
- What clues in the text guide your vocal expressions?
- How could you edit the excerpts to better encourage expressive and engaging readings?
- What have you learned that you could apply to your own writing, reading or vocal expression? Keep in mind that it isn't an all-or-nothing proposition – could occasionally reading, or occasionally using a different style of writing be helpful? Be creative!

Connor, Steven. (2006). 'The Menagerie of the Senses'. *Senses & Society*, 1(1): 9-26.

What is the right word to describe our relationship to our senses? Do I *have* my senses, as I have qualities or faculties? Do I *use* them, as one uses a tool or accessory? Am I *in* my senses (for I might sometimes be said to be out of them)? Or could it be that I simply *am* my senses? Perhaps one will give a different answer depending on which sense one is talking about, and at different times in talking about the same sense.

My concern in this article will not be with our sensory experience in itself. Instead I will be trying to explore our relationship to our senses. So I will be asking not about the nature or quality of the experience delivered by the senses, but rather about how we think of our senses, the ideas and feelings we have about and the relations we form with them. I will be asking, in short, what sense do we make of our senses?

Shove, Elizabeth and Pantzar, Mika. (2005). 'Consumers, Producers and Practices: Understanding the invention and reinvention of Nordic Walking'. *Journal of Consumer Culture*, 5(1): 43-64.

For all the attention that has been paid to material culture and the social life of things, there is a tendency, from ergonomics through to semiotics, to take a partial view of what is involved in consuming and using things in practice. In writing this article, one aim is to move beyond symbolically oriented theories of consumption and to think again about consumers, producers

and the material artifacts with which they deal. While acquisition and ownership are undoubtedly important in signalling all manner of statuses and identities, it is also clear that many products are quite directly implicated in the conduct and reproduction of daily life. In other words, there is a material dimension to practice that deserves and that is now beginning to receive attention in its own right. This pragmatic reorientation generates further questions about the dynamics of innovation and specifically about the relation between novel products and emerging practices.

Burawoy, Michael. (2005). 'For Public Sociology'. *American Sociological Review*, 70: 4-28.

Walter Benjamin wrote his famous ninth thesis on the philosophy of history as the Nazi army approached his beloved Paris, hallowed sanctuary of civilization's promise. He portrays this promise in the tragic figure of the angel of history, battling in vain against civilization's long march through destruction. To Benjamin, in 1940, the future had never looked bleaker with capitalism-become-fascism in a joint pact with socialism-become-Stalinism to overrun the world. Today, at the dawn of the 21st century, although communism has dissolved and fascism is a haunting memory, the debris continues to grow skyward. Unfettered capitalism fuels market tyrannies and untold inequities on a global scale, while resurgent democracy too often becomes a thin veil for powerful interests, disenfranchisement, mendacity, and even violence. Once again the angel of history is swept up in a storm, a terrorist storm blowing from Paradise.

Williams, Margery. (1922). *The Velveteen Rabbit*. Doubleday: New York.
<http://digital.library.upenn.edu/women/williams/rabbit/rabbit.html>

"What is REAL?" asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. "Does it mean having things that buzz inside you and a stick-out handle?"

"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."

"Does it hurt?" asked the Rabbit.

"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."

"Does it happen all at once, like being wound up," he asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

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