

## Chapter 4 – You were at Oxford?

Chapter 4 starts with a ‘Welcome’ screen with information about the main speaker, Philip, and a picture related to the topic of the recording. There follows a ‘Goals’ page that sets the agenda for the chapter. These two screens are then followed by this pattern:

- A. Listening (Listening & Focus) Sections 1 & 2.
- B. Learning about Spontaneous Speech (Discourse Features) Section 3
- C. Pronunciation (Segments & Streaming Speech) Sections 4 & 5

		Welcome
		Goals
A	1	Listening – Exercise 1
	2.1	Focus on a hotspot – Philip’s reply.
	2.2	Focus on a hotspot – Literature versus Language.
		Focus on a hotspot – The Oral examination.
B	3.1	Notice and imitate rises
	3.2	Notice and imitate rises - comparisons
	3.3	Notice and imitate fall-rises
	3.4	Notice and imitate fall-rises - comparisons
	3.5	Observe question intonation
	3.6	Observe question intonation – Exercise 2
	3.7	Observe question intonation – answer to Exercise 2
	3.8	Fast speech in questions – Example 1
	3.9	Fast speech in questions – Example 2
C	4.1	Listen to consonants
	4.2	Identify consonants – Exercise 3
	4.3	Identify consonants – Answers to Exercise 3
	4.4	Pronunciation at speed
	5.1	Consonants in prominent syllables – Exercise 4
	5.2	Consonants in prominent syllables – Answers to Ex. 4
	5.3	Consonants, level, falling & rising tones – practice
	6	Review
	7*	Monitoring progress
	8*	Communicative activity

\*Sections 7 & 8 (pages XX & XX below) are a special feature of the Teacher's Guide, and are 'extras'. They are neither in the electronic publication, nor in the Student's Book.

### **You were at Oxford?**

These instructions assume that:

- you, the teacher are at the front of a classroom, or computer cluster
- each student has a Student's Book
- the students can see both you, and the electronic version of *Streaming Speech* on a screen which you control
- the whole room can hear the sound files of *Streaming Speech*.

## Welcome – Student's Book (SB) p. 35.

- Point to the photograph of Philip, explain that it is his voice on the recordings.
- Explain that the main photograph is of Oxford. You will hear Philip talking about his degree course while he was at Oxford.
- Click on [Show map ...](#) and point to Bristol, where he was born.
- Click on the arrow at the bottom right hand side to go to the next page

## Goals

- Go over the Goals of the unit: either read them out yourself, or (better) get students to read them to each other, and then ask them if they have any questions.
- Click on the [Which Consonants? ...](#), and explain that the consonants are those represented by the letters in bold in the sample words.
- Go to the bottom of the left margin and click on the **Symbols** button. A box will pop up with the full list of phoneme symbols.
- Click on the words in green in the first 'consonant' box to hear the sample sounds.
- Click on the [Questions? ...](#) button to see the definition of a question used in this chapter: 'Any stretch of speech intended by a first speaker to get information from a second speaker'. This is a functional definition of a question – ie a definition that focuses on the job that language does in contexts of interaction. A functional definition is often contrasted with a formal definition, which focuses on properties that language has in sentences – eg word-order. *Streaming Speech* prefers the functional definition.
- Click on the arrow at the bottom right hand side to go to the next page to start following the Listening/Learn/Pronunciation pattern.

## 1. Listening – SB. p. 35

Note that you can view a summary of the topics of the recording by a mouse-click on [clicking here](#), and that you can see the whole recording, in orthographic and speech-unit form by using the navigation buttons **Orthographic** and **Speech units** in the left hand margin – access to the sound-files is also given here. The entire transcript can also be read on pages 134-137 of the Student's Book.

### Pre-listening.

- Ask students about the title of the chapter: 'What do you expect to hear?'
- Elicit some answers from the students.
- Click on the [Show Exercise](#) button at the bottom of the window. A window will pop-up with two questions on it.
- Read out the questions and the choice of answers to the class, and click on the answers to show how to select/deselect them. (click once to select, click a second time to deselect).
- Direct the students' attention to page 35 of the Student's Book, and ask them to write their answers as they listen.

**DO NOT GO TO THE NEXT PAGE. STUDENTS NEED TO SPEND TIME WORKING WITH WHAT THEY HAVE HEARD BEFORE THEY SEE THE CORRECT ANSWERS.**

- After the recording has finished, tell students to write down what they heard in the recording that led them to choose their answers: 'What do you remember of what she said that made you choose your answer?' There is space for them to write their what they heard at the bottom of page 19 of the Student's Book.

Do it in two stages:

- (a) give them time to write notes on their own, and
- (b) give them time to discuss, with their neighbours what they have heard.
- ELICIT from students what they have heard, and write some examples on the whiteboard. Examples of what students might say/write include:
  - 'I'm doing art works, pottery, woodwork, drama'
  - '3 times a week, making a bit of money'
- Get students to vote for the correct answers, take the majority's decision, and select the answers on screen by clicking over the appropriate images.
- Go to the next screen/page.

## 2.1 Philip's reply. SB p. 36

The first line of this page gives the correct answer. The Blue line lets you know if the class's answers was correct.

- Compare their notes on what they had heard, and the transcripts on the page. Discuss any mis-hearings, but focus on success rather than failure.
- Get the class to read to themselves the lines of the transcript.
- Then click on the speaker icon, and let the class hear – and see – the eleven lines of transcript – the 'hotspot' in the recording that contains the evidence for the answer.
- Ask them what they notice between their reading out, and Philip's original speech.
- Ask them if there are any lines that they would like to hear again. Click on each line individually, in any order. Play the lines as often as the students require, until they are confident they can hear each line well.
- Philip uses expert skills to buy himself planning time while he speaks. To do so he uses level tones on:
  - *erm* (NB the *erms* in 066 & 069 are not the same, they are an octave apart)
  - grammatical words *is* and *and* (068 & 072)
  - content words such as *doing*, *Oxford*, *study*, *languages* (065, 067, 070, & 071).

### Notes

Point out that the majority of tones are level tones (nine out of eleven). Remind them that although the symbol for the tone is given at the beginning of the speech unit, the level tone does not start until the last prominence in the speech unit (see Chapter 3, Section 3, and the [Symbols](#) button in the left-hand margin). The fall-rise tone in 073 is very fast, and difficult to hear – tell them not to worry if they can't hear it, we will be working on fall-rise tones in Section 3.

### Optional

- Click on [Philip makes a mess of his answer ...](#) to see an analysis that regards Philip's reply as full of mistakes.
- Much, if not most language teaching, promotes a view of language use which contains fully formed correct sentences. If we apply the rules of correct sentences to Philip's answer, we can see that he makes a mess of his answer.
  - He does not finish the sentence: 'Well I was doing ...(065); he pauses (066) and restarts with 'A modern languages degree in Oxford is a study of the language and literature'.

- Even in this second sentence he has difficulty: there are pauses (068, 069, 072, & 074) a mistake (071) and a correction (073).
- Nevertheless Philip communicates his meaning despite his slips. He is an expert speaker because he is able to pause, restart, self-correct while communicating.

### Optional

- Click on [Philip expertly buys planning time ...](#) to see an analysis that regards his reply as an expert use of level tones to buy himself planning time while speaking

## 2.2 Literature versus Language SB. p. 36

The first line of this page gives the correct answer. The blue line below and to the right of the extract lets you know if the class's answer was correct.

- Compare their notes on what they had heard, and the transcripts on the page. Discuss any mis-hearings, but focus on success rather than failure.
- Get the class to read to themselves the lines of the transcript.
- Click on the speaker icon, and let the class hear the extract.
- Ask them what they notice between their reading out, and Philip's original speech.
- Point to the words 'Kudos', 'side', 'and', 'don't', 'paid', 'deal', 'assumed', 'do' all of which have a 'd' in the spelling.
- Tell students to look at the bottom of page 36 where these words are listed.
- Ask them to circle the one word in which the 'd' is not pronounced.
- Click on the lines in which these words occur
- The answer is given in the key on p. 120 – the 'd' at the end of 'assumed' is missing.
- Play 087 repeatedly, ensuring that students can hear 'could' – get them to practice saying it at the same time and speed as Philip

Note that

### Notes

1. The downward arrow just before *do* signifies that it is a low falling tone (Chapter 7 section 3 will give more on this).
2. Philip buys time deciding what to say (076-078; 080, 082, 083, 084) and that he starts off slowly, and then speeds up (085-087) when he has decided what to say. This slow-fast pattern is common in spontaneous speech.
3. Check that they understand *kudos and glory* (the vocabulary note gives the explanation). NB in spontaneous speakers often repeat the same meaning, with different words. This helps with planning time, it also helps the listener.

## 2.3 The Oral Examination SB. p. 37

The first lines of this page gives the correct answer. The blue lines below and to the right of the extract lets you know if the class's answer was correct.

- Compare their notes on what they had heard, and the transcripts on the page. Discuss any mis-hearings, but focus on success rather than failure.
- Get the class to read to themselves the lines of the transcript.
- Click on the speaker icon, and let the class hear the extract.
- Ask them what they notice between their reading out, and Philip's original speech.

- Click repeatedly on the lines with the words *could* (095-096) and *couldn't* (101, 103, 104, 106) to ensure that the class can hear them

### Optional, but fun

- Get students in pairs to imitate the overlapping speech in 103-107.
- Divide the class into pairs, nominate one person in each pair to be Richard, the other person to be Philip.
- Get them to run through, slowly, speech units 103-107.
- Then get them to speed up, and to match the speed of speech of the original.

### Notes

1. Richard is surprised by Philip's statement in 101. Richard pauses (102) and then repeats Philip's words (103) – 103 thus functions as a question, and then Richard and Philip speak at the same time – the words between square brackets overlap. Note that this overlapping speech is not rude – it is co-operative. Click on [There is overlapping speech ...](#) to read more.

2. Richard's speech units 105-6 also function as a question, even though they have the form of a statement. Click on [Units which fit our definition of a 'question' ...](#) to read more.

## 3 Discourse Features

There are three related purposes of this section:

- To review level and falling tones
- To teach the rise and fall-rise tones
- To observe the use of tones, and fast speech, in questions

### 3.1 Notice and imitate rises. SB p. 37

- Click the speaker icon for 143 to hear Philip use a rise on *language*.
- Click the speaker icon for 143a to hear a slower, clearer version.
- Get the class to imitate 143a, as they watch the intonation trace.
- Note the little jump down that the trace takes before the rise – this is very common.

Notes.

1. The arrows indicating the tone occur at the beginning of the speech unit, but the tones start on the last prominence in the speech unit (underlined in this extract).

2. In early editions of *Streaming Speech* the second sentence on this page was 'You will find all thrieen of these example gathered together in Chapter 10.' This sentence should be disregarded, as the examples are not included in Chapter 10.

### 3.2 Notice and imitate rises, comparisons. SB. p. 37

The purpose of this screen is to compare the rising tones from the previous page, to the falling and level tones that we covered in Chapter 3. In each pair of speech units, the first is from the original recording, the second is a slower clearer version.

- Click on the speaker icon for 143, then 143a, and get the class to imitate 143a.
- Click on the speaker icon for 153, then 153a, and get the class to imitate 153a.
- Click on the speaker icon for 071, then 071a, and get the class to imitate 071a.
- Divide the class into pairs. Nominate one student in each pair as a 'teacher', the other as a 'student'.

- Get the ‘teacher’ to say the number of speech units at random (eg ‘One four three!’ ‘Zero seven one!’), and the ‘student’ has to say the unit with the correct intonation.
- The ‘teacher’ should check the ‘student’s’ performance.
- Do this for two minutes, then pairs change roles.

### **3.3 Notice and imitate fall-rises. SB. p. 38**

The purpose of this screen is to introduce the fall-rise tone. In each pair of speech units, the first is from the original recording, the second is a slower clearer version.

- Click on the speaker icon for 073, then 073a, and get the class to imitate 073a.
- Click on the speaker icon for 150, then 150a, and get the class to imitate 150a.
- Divide the class into pairs. Nominate one student in each pair as a ‘teacher’, the other as a ‘student’.
- Get the ‘teacher’ to say the number of speech units at random (eg ‘One five zero!’ ‘Zero seven three!’), and the ‘student’ has to say the unit with the correct intonation. The ‘teacher’ should check the ‘student’s’ performance.
- Do this for one minute, then pairs change roles.

DO NOT WORRY IF STUDENTS CANNOT TELL THE DIFFERENCE BETWEEN THE RISE, AND THE FALL-RISE. ALL THEY NEED TO DO AT THIS STAGE, IS RECOGNISE THAT THEY ARE SIMILAR TO EACH OTHER, AND DIFFERENT FROM LEVEL AND FALLING TONES.

### **3.4 Notice and imitate fall-rises – comparisons. SB. p. 38**

The purpose of this screen is to allow students to compare fall-rise tones, falling tones, and level tones.

- Toggle the screen so that you can see screen page 3.4, but the class cannot. Tell the students to look at section 3.4 on page 38 in their books.
- Tell them to draw, in pencil the tones they are going to hear.
- Say the name of each speech unit (e.g. 'Zero, seven, three') and click on each speaker icon in turn – tell the students to draw the intonation curves on the grid below each unit.
- Check their answers on page 120, and show them the screen.
- Do the ‘teacher’-‘student’ pairwork as described in 3.3, but with the speech units given on this screen.

### **3.5 Observe question intonation. SB. p. 39.**

This screen introduces the work on question intonation.

- Ask students to speak the words in 046 and 047 before they hear them. Check that their rising tones are reasonably accurate.
- Click on the speaker icon to hear the question intonation. Get students to imitate the original. (These speech units come from Chapter 1, and the context can be seen and heard in the speech unit transcript for Chapter 1.)
- Remind students of our definition of a question (‘Any stretch of speech intended by a first speaker to get information from a second speaker’) and go to the following page

### **3.6 Observe question intonation – Exercise 2 – SB. p. 39**

- The speech units show six questions (034 & 035 together make one question).

- Click on each line to play the original recordings. Click as often as the students require. (Note that 034 & 035 do not play separately.)
- Tell students that their task is to identify the tones for each speech unit. Remind them that the tone starts on the last prominence – underlined in the extract.
- They should draw the symbols for the tones in the boxes provided at the beginning of each speech unit. The first one is done for them.
- After students have completed this task, get them to compare answers with a neighbour. Get the class to vote for the answers.
- Accept the majority as the class answer, and drag the appropriate arrows to the boxes.

### **3.7 Observe question intonation – answer to Exercise 2 SB. p. 120**

This screen gives the answers to Exercise 2. The blue text at the bottom right hand corner of the screen will tell you how many answers were correct.

DO NOT WORRY IF THE CLASS'S ANSWERS ARE WRONG. IT TAKES TIME TO RECOGNISE TONES.

Remember:

Tones start on the last prominence in the speech unit, and continue over any remaining non-prominent syllables.

Notes

1. 031 – the intonation goes down a little bit just before the rise which starts on *Ox*; the rising tone continues over *ford*.
2. 034 – the intonation jumps up quite a lot before the falling tone starts on *JOY*; the falling tone continues over *your time*.
3. 064 – the intonation jumps up a little bit before the falling tone starts on *STU*; the falling tone continues over *dy languages*.
4. 103 – the intonation jumps up a little bit before the falling tone starts on the first syllable of *Oral*; the falling tone continues over the second syllable.
5. 154 – the intonation goes down a little bit just before the level tone which starts on *QUES*; the level tone continues over *tion were*.

Falling tones are the most common type of tones in both questions and statements, and do not convey rudeness in Yes/No questions.

What textbooks sometimes tell us about question intonation (e.g. 'Yes/No questions with falling tone sounds rude') is not true when we look at spontaneous speech.

### **3.8 Fast speech in questions – Example 1. SB. p. 40**

The purpose of this (and the next) screen is to show why, and in what ways, questions in normal speech is not a sequence of slow citation forms.

- Click on the speaker icon to play the slow speech of 034a & 035a. Then click on the speaker icon for 034 & 035 – the original version.
- Ask students what they notice of the difference between the slow paused forms, and normal forms.
- Click on the individual words in the slow version, and then on the individual words in the normal version.

Note that in the normal version, it is not possible to separate *did you en* and *your time*. Notice that the pronunciation of *did you* goes way beyond what text books predict: they predict ‘Did you ...’ becomes ‘Dijew’.

- Read aloud to the class the description of what happens (the three lines above the box with the phonemic symbols – these lines are also in SB. p. 40) clicking on the two versions (slow and original) after each part of the description. Thus: ‘In fast speech the final /d/ of *did* is omitted; [click, click] you is omitted [click, click] ...’
- Get students to imitate this question, getting as close as possible to the original, both in speed, and with falling tone.
- Do not spend much time on the phonemic symbols: it is more important to spend time on the sounds of the recording.

### 3.9 Fast speech in questions – Example 2. SB. p. 40

- Click on the speaker icon to play the slow speech of 064. Then click on the speaker icon for 064 the original version.
- Ask students what they notice of the difference between the slow paused forms, and normal forms.
- Click on the individual words in the slow version, and then on the individual words in the normal version.
- Note that in the normal version, it is not possible to separate *and were you* and *to study*.
- Read aloud to the class the description of what happens (the two lines above the box with the phonemic symbols, and in SB. p. 40) clicking on the two versions (slow and original) after each part of the description.

Get students to imitate this question, getting as close as possible to the original, both in speed, and with falling tone.

Do not spend much time on the phonemic symbols: it is more important to spend time on the sounds of the recording.

### 4.1 Listen to consonants

Note that sections 4 & 5 are the pronunciation component. They are best done in self-access mode – especially 4.4 – but students need to be instructed in class in order to learn how best to do it.

The purpose of this screen is to remind students of the relationship between sound and symbol – this will help them not only in the pronunciation exercises to come, but also in using pronunciation keys in dictionaries.

- Get students to look at the table section 4.1 in their books p. 41
- Explain that the symbols in the top row are the pronunciation symbols for the sounds represented by the letters in bold in the first column.
- Click on the words in green, and get the class to repeat them as they look at the appropriate symbol. All the words are taken from Philip's original recording.

#### 4.2 Identifying consonants Exercise 3. SB. p. 41

The purpose of this screen is to test students' ability to match sound and symbol.

- Get students to look at the table on page 41
- Tell them that their task is match sound and symbol by ticking the appropriate cell. They should listen for the sounds represented by the letters in bold.
- Play the sounds by clicking on the words in green text in the first column of the table.
- Get them to tick the appropriate cells in the table; then allow them to consult.

Note that the words and soundfiles are all taken from Philip's original recording.

#### 4.3 Identifying consonants Exercise 3 – answers. SB. p. 120

- This page contains the answers to Exercise 3. Ask the class to check their answers with a neighbour.
- NB The task is to match sound and symbol for the letters given in bold. The same soundfile appears twice, *change* is used to exemplify two sounds.

#### 4.4 Pronunciation at speed – SB. p. 42

**MAKE SURE YOU HAVE A MICROPHONE ATTACHED TO THE COMPUTER, AND THAT IT IS WORKING.**

The purpose of this screen is to provide an opportunity for students to produce fluent accurate imitations of those speech units of Philip's that contain examples of the consonants of English. The speech units with the target sounds are from the original recording, they are not re-recorded.

The pattern of student activity is

- LISTEN & IMITATE,
- RECORD & COMPARE,
- SELF ASSESS.

The first column of the table gives the symbol for the consonant, the central column gives the speech unit in which the consonant occurs in bold, upper-case letters. The third column gives the speed in words per minute of the speech unit.

Notice that there is a [Help ...](#) button which gives guidance on how to speed up with the speech unit *and it was a change from*.

The following instructions are designed for a teacher to demonstrate this recording facility to a whole class, but the main work with this screen is best done by students working on their own, in self-access, and then returning to you to check on their progress.

## LISTEN & IMITATE

Students can either look at the screen, or at page 43 in their books.

- Click on *and it was a change from* several times and ask students to repeat it at the same speed as Philip. They will probably have difficulty with this.
- If this is so, click on the [Help ...](#) button. Guide them through the speeding up process by working through the four stages:
  - **Pause.** Click on the second speaker icon, and ask students to say the words slowly and clearly in time with the recording.
  - **Stream.** Click on the third speaker icon, and get students to flow the words together – first by listening to the recording, then by speaking at the same time and the same speed as the recording – make sure they reduce the vowels in 'was' and 'from' (N.B. *anitwuzachangefrum* occurs twice in the soundfile)
  - **Loud and soft.** Click on the fourth speaker icon, and tell students to say the word in capital letters louder, and the words in small letters more softly – first by listening to the recording, then by speaking at the same time and the same speed as the recording (N.B. *anitwuzaCHANGEfrum* occurs twice in the soundfile)
  - **Match.** Click on the fifth speaker icon, and get students to speed up by speaking at the same time and speed as the recording. (N.B. the speech unit occurs twice in the soundfile).
  - Then try and match Philip's speed.

Some students may object to speaking like this – so fast, so messy (but so normal). Point out that the speed they choose to speak at is their choice. But the speed of speech they have to listen to is NOT their choice. However, if they practise handling fast speech with their own voices, this practice will make them better able to handle fast speech when they hear it. In other words, this type of pronunciation exercise is serving the goal of

## RECORD & COMPARE

- Ask students to look either at the screen, or at the table in their books at the top of page 42.
- Click on the microphone symbol. A recording panel pops up with a record button (red circle), and a playback symbol (a grey triangle) for each of the speech units listed in the table.
- Click on *and it was a change from* in the table, mimic it, click on the record button for Unit 049 (the red spot, which will change into a red rectangle) and speak into the microphone, saying *and it was a change from* in the style and speed of Philip.
- Click on the red rectangle to stop the recording, and the play button will now be black – indicating that there is now a soundfile.
- Click on the black triangle to hear the version you have recorded, then click on Philip's original, and compare the two.
- Ask for volunteers from the class to come to the front to try and match speech units of their choice.
- You can overlay both the original speech unit (from Philip) and the student's recording by:
  - clicking on the record button.
  - clicking on a speech unit in the table.

- speaking at the same time that the soundfile plays.

Note that the speech units for /p/ (row 1) have different tones starting on 'papers': a falling tone and a rising tone. After a while, get the students to imitate these tones. Similarly with the speech units for /d/: there are two different tones on the word 'doing': fall and level.

### Self assess

Click [Show self-assessment](#) and a window will pop up.

- Ask students to look at the table at the bottom of page 42.
- Explain the next stage is to work on all the speech units in the table in self-access, and that they should fill in the table (in pencil) of their own assessments of their progress.
- Tell them that you will check their progress, and answer questions either in the subsequent class, or in a tutorial.

Note that on screen, the assessment is scored as follows: if you select *Yes* three times, you get three marks (hover over [Questions](#) to see this); if you select *No* three times you get minus 3; if you select *Try again* you get zero.

### 5.1 Consonants in speech – Exercise 4. SB. p. 43.

The purpose of this section (Section 5, Streaming Speech) is to give students practice pronouncing consonants in a sequence of twelve speech units, which vary in speed and rhythm, and tones. It is also, therefore, practice in varying the stream of speech – and variability is the key to making your speech interesting.

- Ask students to look either at the screen or at the table at the top of page 43 in their books.
- Play the extract twice, by clicking on the speaker icon.
- Then play each line twice by clicking on that line
- Tell them their task is to identify the consonants. Play the extract line by line
- Get them to write the appropriate symbols in the boxes below the lines of text.

[Note that there are six symbols, and nine boxes – so not all the vowels are short.]

Note. To begin with, we work with six speech units (not the twelve that will appear on 5.3).

## 5.2 Consonants in speech – Answer to Exercise 4. SB.p.120

This screen (and page 120) gives the answers for Exercise 4.

## 5.3 Consonants in speech - practice

The purpose of this screen is to get students practising meaningful chunks of speech which are larger than a single speech unit. This is the screen/page that we have been preparing for in section 5. The variability of speech only becomes clear when one looks at stretches of speech larger than one unit.

Note that one of these speech units, 080, featured in the pronunciation table in 4.4.

In doing this exercise, students should follow the pattern:

LISTEN & IMITATE, RECORD & COMPARE, and SELF ASSESS.

- Click the speaker icon to play the sixteen units, then click line by line.
- Point out the different speeds (lowest 120 words per minute, fastest 357 words per minute) of each speech unit.
- Tell them that the capital letters represent **prominent** syllables, which should be louder, and small letters represent **non-prominent** syllables, which should be softer.
- Get the whole class to say these speech units in time with the recording.
- Ask a volunteer to record their version, and to assess their performance.
- Tell them that they should work individually in self-access
- Check that they understand the self-assessment table at the bottom of page 42.
- They should aim for accuracy in the consonants, and to match to reproduce the level, fall-rise, rise and falling tones in the extract.

## 6. Review

Note that if you get less than 50% on the exercises, you get a screen which suggests you go back and do more work on the chapter. If you get 50% or more on the exercises, you get a screen which rewards you by summarising the goals of the chapter, and telling you what comes in the next chapter.

- Tell students that when they have finished work in self-access (between 30 and 40 minutes, depending on their level) they should fill in the tables on page 25 of their books.
- In the table at the top of page 43 they should write in their scores on the exercises.
- In the table in the middle of page 43 they should tick either 'Yes I have done this' or 'I need to come back to this'  
[Note that 424 words per minute refers to  
034 // did you enJOY your time //, and that 'handling' means both listening and pronunciation, and that pronunciation work is an aid to listening.]
- In the grey boxes at the bottom of the page students should write of their successes and difficulties – particularly their successes.

## 7. Monitoring progress

This is best done with small groups of students (up to four). After working in self-access they should bring their Student's Book to you. You should have access to the electronic form of *Streaming Speech*, with a microphone and speakers.

- Ask them to show you their notes on page 44 – and discuss with them their successes (first) and then their difficulties.
- If they say that everything was fine, they had no problems, then do the following:
  - Ask them what Exercise 2 was about, and what they learned from it (don't let them look). (It was about questions and tones)
  - Make sure they can't see the screen, and either play them the first six speech units of screen 2.3 ('in fact you could ... a word of the language')
  - Get them to write down, in speech unit form (or ordinary writing, if this is too difficult) what they hear.
  - Get them to compare what they have written with the text on page 37 of the student's book.
  - If they get close to 100% accuracy, then praise them
  - If they get some things wrong, suggest that they spend more time working on their perception with these screens – giving themselves/each other little dictations.
- Pronunciation – go to page 42, and get them to say a selection of speech units to you (without listening to the original) aiming for accuracy in the short vowels, loudness in the syllables with capital letters, and normal speeds.
- Pronunciation – go to page 42, and get them to say the text in 5.3 with appropriate variability.
- Ask them for their own version of 5.3.

## 8. Communicative Activity – Worksheet 1 [Optional]

[NB This activity is neither in the electronic nor in the Student's book.]

Read the following extracts. What strategies did Philip use to buy time, and correct himself?

### Richard

064 // ↘ and were you THERE to STUdy languages // 286

### Philip

065 // → WELL i was i was DQing // 248

066 // → ERM // 088

067 // → a MODern languages degree in OXford // 218

068 // → IS // 109

069 // → ERM // 096

070 // → a STUdy of // 226

071 // → MODern LANGuages // 078

072 // → AND // 119

073 // ↗ of the LANguage // 295

074 // → AND // 142

075 // ↘ LIterature // 060

## 1 Pairwork

Read the dialogue, paying attention to the tone-choice.

### 1.1 Stage 1 rude questions

Textbooks say that yes/no questions with falling tone sound rude.

Look at these questions. Which ones are rude, and which are not, and why?

01 // ↘ ARE you over FIFty //

02 // ↘ DO you EARN a lot //

03 // ↘ WILL you BUY me a MEAL //

04 // ↘ were you THERE to STUdy languages //

05 // ↘ did you enJOY your time // ↘ at EXeter //

06 // ↘ do you WASH yourself REgularly //

(see next page for answers)

If you thought any of them were rude, try making them polite by using a rising tone:

01 // ↗ ARE you over FIFty //

02 // ↗ DO you EARN a lot //

03 // ↗ WILL you BUY me a MEAL //

04 // ↗ were you THERE to STUdy languages //

05 // ↗ did you enJOY your time // ↗ at EXeter //

06 // ↗ do you WASH yourself REgularly //

(see next page for answers)

## 1.2 Stage 2 pairwork

Write up to four short questions (polite ones please), in intonational transcription.

01 //  
02 //  
03 //  
04 //

## 1.3 Stage 3 pairwork

Ask the questions you wrote of other members of the class. When you reply, imitate Philip's strategies for buying time, and self-correction.

065 //	→ WELL i was i was <u>DQ</u> ing //	248
066 //	→ <u>ERM</u> //	088
067 //	→ a MODern languages degree in <u>OX</u> ford //	218
068 //	→ <u>IS</u> //	109
069 //	→ <u>ERM</u> //	096
070 //	→ a <u>STU</u> dy of //	226
071 //	→ MODern <u>LAN</u> Guages //	078
072 //	→ <u>AND</u> //	119
073 //	↘ ↗ of the <u>LAN</u> guage //	295
074 //	→ <u>AND</u> //	142
075 //	↘ <u>LIT</u> erature //	060

Answers to 1.1 Rude questions.

Questions 1, 2, 3, and 6 are potentially rude, but not because of the intonation. They would be rude to British ears because they are socially inappropriate: you don't ask people about their age, or salary; you don't ask people you don't know well to buy you a meal; you don't ask people about their hygiene habits. Changing the tones does not make them any less rude.