

# Fonética y Fonología Inglesa 2



Material clases prácticas  
Profs.  
Grasso y Rosica  
Año 2017

## Sensitization of tone units

### SHERLOCK HOLMES – Rigged bullet

**Why does Lord Coward nominate Lord Blackwood as Head of the Order?  
What are Lord Blackwood's plans?**

**Now, listen to Lord Blackwood's speech and draw / to show where the speaker divides the words into groups.**

| lɔ:d blækwɒd |

| əv kɔ:s hi dʌz ðæts waɪ wɪə hɪə ðæts waɪ wɪər ɔ:l hɪə maɪ paʊəz ən maɪ æsets wə  
gɪvŋ tə mi fə wʌn pɜ:pəs məɹnɪfɪsnt bət ə sɪmpl pɜ:pəs tə kri:et ə nju: fju:tʃə ə  
fju:tʃə ru:ld baɪ əs tæmpərəʊ ət nu:n wi teɪk ðə fɜ:st step təwɔ:dz ə nju: tʃæptər ɪn aʊə  
hɪstri mədʒɪk wɪl li:d ðə weɪ wʌns ðə pi:pəl əv ɪŋglənd si: aʊə nju: faʊnd paʊə ðeɪ  
bəʊ daʊn ɪn fiə əkrɒs ði ætlæntɪk laɪz ə kɒləni ðæt wəz wʌns aʊəz ɪt wɪl bi əgen ðə  
sɪvəl wɔ: həz meɪd ðəm wi:k ðeə ɡlʌvənmənt ɪz əz kærʌpt ənd əz ɪnɪfektɪv əz aʊəz səʊ  
wɪl teɪk ɪt bæk wi wɪl ri:meɪk ðə wɜ:ld kri:et ðə fju:tʃə ði:z men ə wɪð mi stændɪʃ bʌt  
ə ju |

**For more practice ...**

**Watch the scene again. Transcribe the extract. Listen to the scene and divide the extract into tone units. Then check your answer against the key in the back of the handout (p. 28)**

**Standish:** No, sir. I am not. These powers that you're playing with... no man, can control. Well gentlemen, someone has to stop them even if you won't.

**Lord Blackwood:** I wouldn't do that if I were you. Gentlemen, don't be afraid. As you can see, we are protected. Come, drink your allegiance here.

## Homework

This is an extract from the film **Elizabeth, the Golden Age**. Transcribe the extract. Find the link in the campus (section #10). Listen to the scene and divide the extract in tone units. Check the task with the key (p.28) and then practice reading it and record yourself.

Can you imagine what it is to cross an ocean? For weeks you see nothing but the horizon. Perfect and empty. You live in the grip of fear. Fear of storms, fear of sickness on board, fear of the immensity. So you must drive that fear down deep into your belly. Study your charts, watch your compass. Pray for a fair wind and hope. Pure naked fragile hope.

[C15 E.P.U] **Here are some pieces of advice on what clothes to take on different kinds of trip. Transcribe them. Divide the stretches of language using a line (/) over one of the gaps. Check your work with the key (p. 28)**

Example: *A hot place which gets cold in the evenings:*

Take shorts..... and T-shirts.....and long trousers.....and a sweater for the evenings.

1. *A ski resort:*

Take your boots.....and ski suit.....and a dress....and some nice shoes for the evening.

2. *A sunny place which sometimes has rain:*

Take a hat.....and sunglasses.....and T-shirts.....and an umbrella in case it rains.

3. *A business trip with a weekend off in the middle:*

Take a smart suit.....and a shirt.....and a tie.....and some casual clothes for the weekend.

4. *A sightseeing holiday with a few days on the beach at the end:*

Take your camera.....and some good walking shoes.....and a towel.....and bathing costume for the beach.

For more practice...

This is an extract from the film Hannah and her sisters. Transcribe the poem. Find the movie clip at the campus (section# 10):

<http://www.youtube.com/watch?v=YuCr4p6S32w>. Watch the scene and divide the poem in tone units. Check the task with the key (p.28). Practice and record yourself. Transcribe the extract for extra practice. Be ready to work with this in class.

Somewhere I Have Never Travelled, Gladly Beyond

E. E Cummings

your slightest look easily will uncloze me though I have closed myself as fingers, you open always petal by petal myself as Spring opens (touching skilfully, mysteriously) her first rose (I do not know what it is about you that closes and opens; only something in me understands the voice of your eyes is deeper than all roses) nobody, not even the rain, has such small hands

[C16 E.P.U] Listen and draw lines (/) showing where the speaker divides the words into groups.

| ə mæn wɒntɪd tə baɪ hɪz waɪf ə nju: dres bɪkɒz ɪt wəz hə bɜ:θdeɪ səʊ hi went tu ə dɪpɑ:tmənt stɔ:(r) ənd lʊkt əraʊnd ənd hi wəz lʊkɪŋ fər əbɑʊt ən aʊə bət hi kɒdnt dɪsaɪd ənd faɪnəli ðɪs ʃɒp əsɪstənt keɪm ənd ɑ:skt ɪf hi ni:did help hi sed hi wəz lʊkɪŋ fər ə dres ənd ðə ʃɒp əsɪstənt ɑ:skt ɪz ɪt fə ju sɜ: |

Highlighting. First steps

What do you think A says?

A: .....

B: Tom's car is white.

A: .....

B: Tom's car is white.

A: .....

B: Tom's car is white.

A: .....

B: Tom's car is white.

[C16 EPU Adv.] Within a speech unit, we can emphasise different words to convey different meanings. Compare the replies in these conversations.

A: How long have you been frightened of spiders?

**B: I've always been terrified of spiders. (saying how long)**

A: Why don't you try keeping a spider as a pet?

**B: I've always been terrified of spiders. (giving a reason)**

A: Is there anything that really frightens you?

**B: I've always been terrified of spiders. (saying what frightens him)**

**Now you:** How would you say B's part?

A: I've just finished reading *Homebush Boy*.

**B: That's the book I wanted.** (= I couldn't remember the title until you said it)

A: I'm going to read *The riders* next.

**B: That's the book I wanted.** (= It's a pity you got it first)

A: I couldn't get you *The Collector*, so I bought *The Magus* instead.

**B: That's the book I wanted.** (= You were wrong. I didn't want *The Collector*)

### Mission-to-Mars

1. What does the crew think they've discovered? Why is that important?

2. Watch the trailer and mark tone units and prominent words.

| fə sentʃərɪz wɪv sɜ:tʃt fə ði ɒrɪdʒɪn əv laɪf ɒn ɜ:θ wɪv bi:n lʊkɪŋ ɒn ðə rɒŋ plænɪt |

### Monday Morning Tape

**What are the names of Rob's employees?**

**Why has one of them brought a tape to the shop?**

| aɪ kɑ:nt faɪə ðəm aɪ faɪəd ði:z gaɪz fə θri: deɪz ə wi:k ənd ðeɪ dʒəst stɑ:tɪd ʃəʊɪŋ ʌp  
evri deɪ ðæt wəz fɔ: ʃi:z əgəʊ |

## Exercises

- 34.1 Match each opening to the appropriate response. Prominent syllables in the responses have capital letters.

EXAMPLE a Have you never been to Spain before? (i) I worked in SPAIN.  
 b What did you do between school and university? (ii) I WORKED in Spain.

1 a That mobile looks familiar. (i) It's your PHONE.  
 b What's that ringing noise? (ii) It's YOUR phone.

2 a Do you like my glasses? (i) I thought they were NEW.  
 b I can't see very well through these glasses. (ii) I THOUGHT they were new.

3 a I see Terry's come bottom of the class again. (i) He's ALways last.  
 b Why's Gustav been dropped from the team? (ii) He's always LAST.

4 a She works at St Mary's, doesn't she? (i) she's an administrator at the HOSpital.  
 b She works in administration nearby, doesn't she? (ii) she's an adMINistrator at the hospital.

C18 Now listen and check your answers.

- 34.2 Underline the word in B's replies that you think is most likely to be prominent in each case.

EXAMPLE A: What do you think Jill will want for lunch? B: She's coming after lunch.

1 A: Jean's got three brothers. B: She's got three sisters.  
 2 A: Have a good time in Paris this week. B: I'm going next week.  
 3 A: I thought the office was in West Newtown. B: It's in East Newtown.  
 4 A: You're at fifty-seven, aren't you? B: We live at fifty-nine.  
 5 A: You said you'd be there at 8.00. B: I said I'd be there later.  
 6 A: Do you think leaving school at 16 was a mistake? B: It was a big mistake.  
 7 A: I'll see you in the office on Friday. B: But I work at home on Fridays.  
 8 A: We took the first on the left. B: You should have taken the first on the right.

C19 Now listen, check your answers and then say the B parts aloud. All of these are said in one speech unit with only one prominent word. Practise saying them without putting extra prominences in. (For example, say: // she's coming AFTER lunch//, not: // she's COMING AFTER lunch//.)

- 34.3 Each A part in this conversation is said as one speech unit with *two* prominent words. Underline the two words you think are most likely to be prominent in each A part.

A: Why don't you come and see us?  
 B: Where do you live?  
 A: In an old house by the river.  
 B: I'd probably come by train.  
 A: It's only a short walk from the station.  
 B: And if I came by bus?  
 A: It's five minutes from the bus stop.  
 B: It's in Mill Lane, isn't it? Where exactly?  
 A: The first house on the left.



C20 Now listen, check your answers, and then say the A parts aloud. Make sure you emphasise the two prominent words in each speech unit and link all the words in the speech unit smoothly together without pauses.

Follow up: Suggest what might have been said immediately before each of these statements:  
 (i) // I've never SEEN him before// (ii) // I've never seen HIM before//

[EPU C51]. The sentences in the contexts a) and b) below are the same but with different pronunciation. You will hear each sentence twice, once for context a and once for context b. Listen and decide which you hear first, context a or b. Write 1 and 2 next to the sentence.

*Example*

She's not completely sure that it's her bag.

Another person is picking up her bag.

a) I think that's my bag

b) I think that's my bag.

He can hear an electronic sound from someone's pocket.

He can see somebody's mobile on the seat.

1. a) Is that your phone?

b) Is that your phone?

She is not sure she heard the number correctly

She is not sure she heard the letter correctly

2. a) Is your seat 29 F?

b) Is your seat 29 E?

**NOW YOU**

He knows there is a bank in the other terminal but doesn't know if there is one in this terminal.

He is looking for a bank.

3. a) Is there a bank in this terminal?

b) Is there a bank in this terminal?

She is looking for the toilet.

She can see the men's toilet, but not the women's

4. a) Where's the women's toilet?

b) Where's the women's toilet?

[C56 E.P.U] You will hear only the answers. Which do you hear first, A or B?

Example:

a. A: Would you like a starter?                      B. A: What kind of salad would you like?  
B: I'll have a mixed salad, please.                B: I'll have a mixed salad, please.

1.a What time do you close?                      1.b A table for 2, please.  
B: We're closing now, sorry                      B: We're closing now, sorry.

2. a Would you like anything to drink?            2b. Would you like red or white?  
B: I'd like red wine please.                      B: I'd like red wine please.

### Prominence & Accounting of choices A Night Out

1. What does Albert's mother want him to do?
2. What does she pretend she hasn't done and hasn't been told?
3. What About Albert's reaction? Do you think you would react in the same way?

1. **Mother:** Well, a. /your dinner will be ready soon /  
b. /your dinner will be ready soon /  
c. /your dinner will be ready soon /

2. **A:** I can't go down the cellar, I've got my best trousers on.  
a. /I've got a white shirt on /  
b. /I've got a white shirt on /  
c. /I've got a white shirt on /

3. **M:** You can't wear that tie. I haven't pressed it.  
**A:** You have. Look at it. Of course you have. A. It's beautifully pressed.  
b. It's beautifully pressed.  
c. It's beautifully pressed.

4. **M:** Where are you going?

**A:** Mum, I've told you, honestly, three times. Honestly,

a. /I've told you three times/ I had to go out tonight.

b. /I've told you three times/

c. /I've told you three times/

5. **M: No**, you didn't. a. /I thought you were joking/

b. /I thought you were joking/

c. /I thought you were joking/

### Billy Acts out

i. What seems to be the problem?

ii. With your partner practise reading the different alternatives given.

/sɔ:lzbəri/

a. /It's Salisbury steak/ . /It's Salisbury steak/ . /It's Salisbury steak/

b. /You don't hate it/ . /You don't hate it/ . /You don't hate it/

c. /It's onions and gravy/ . /It's onions and gravy/

. /It's onions and gravy/

d. /Yes you did/ . /Yes you did/ . /Yes you did/

iii. Read one version to your partner and see if he/she can tell you which one you've said.

### Billy Acts Out Dictation

ted: pʊt ðæt daʊn ənd i:t jə dɪnə |

bɪli: | wɒt ɪz ðɪs kræp |

ted: | ɪts sɔ:lzbəri steɪk |

bɪli: | aɪ heɪt ɪt |

ted:| ju dəʊnt heɪt ɪt ju hæd ɪt lɑ:st wi:k ənd ju lʌvd ɪt |  
 bili: | nəʊ aɪ dɪdnt aɪ heɪt ðə braʊn stʌf ɪts grəʊs |  
 ted:| ɪts ʌnjənz ənd greɪvɪ |  
 bili:| aɪm əlɜ:dʒɪk tu ʌnjənz |  
 ted:| ju ə nɒt əlɜ:dʒɪk tu ʌnjənz ju hæd ðɪs lɑ:st wi:k ənd |  
 rɪmembə aɪ təʊld ju ɪt wəz maɪ feɪvərɪt ənd ju sed ɪts  
 maɪ feɪvərɪt tu: |  
 bili:| aɪ dɪd nɒt |  
 ted:| jes ju dɪd ɪts ə regjʊlə hæmbɜ:gə teɪk ə lɪt| baɪt ɪts  
 dɪlɪʃəs |  
 bili:| jʌk aɪ θɪŋk aɪm ɡɒnə θrəʊ ʌp |  
 ted:| nəʊ juə nɒt |  
 bili:| ɪts jʌki |  
 ted:| ɪts nɒt jʌki bili ɪ:t ɪt |

### I know how you feel- dictation & accounting of choices

1. Who's Sarah?
2. What doesn't matter or help?
3. What do you do every night according to Iris' opinion in a situation like hers?
4. What happens eventually?

| aɪəɪs | lɪsn aɪ nəʊ ɪts hæ:d tə bɪlɪ:v pi:p| wen ðeɪ seɪ aɪ nəʊ hæʊ ju fɪ:l bət  
 aɪ æktʃʊəli nəʊ hæʊ ju fɪ:l ju si: aɪ wəz sɪ:ɪŋ sʌmwʌn bæk ɪn lʌndən wɪ wɜ:kt  
 fə ðə seɪm nju:zpeɪpə ənd ðen aɪ faʊnd aʊt ðæt hi wəz ɔ:lsəʊ sɪ:ɪŋ ðɪs ʌðə  
 ɡɜ:l seərə frəm ðə sɜ:kjʊleɪʃn dɪpɑ:tment ɒn ðə naɪnti:nθ flɔ: ɪt tɜ:nd aʊt  
 ðæt hi wɒznt ɪn lʌv wɪð mi: laɪk aɪ θɔ:t wɒt aɪm traɪɪŋ tə seɪ ɪz aɪ ʌndəstænd

ə fi:lɪŋ əz smɔ:l ənd əz ɪnsɪgnɪfɪkənt əz hju:mənli pɒsəbl̩ haʊ ɪt kən æktʃuəli  
eɪk ɪn pleɪsɪz ðæt ju dɪdnt nəʊ ju hæd ɪnsaɪd ju ənd ɪt dɔ:lznt mətə haʊ meni  
nju: heəkʌts ju get ɔ: dʒɪmz ju dʒɔɪn ɔ: haʊ meni glɑ:sɪz əv ʃɑ:dəneɪ ju  
drɪŋk wɪð jə ɡʒ:lfrɛndz ju stɪl ɡəʊ tə bed evrɪ naɪt ɡəʊɪŋ əʊvər evrɪ di:teɪl  
ənd wʌndə wɒt ju dɪd rɒŋ ɔ: haʊ ju kʊd hæv mɪslʌndəstʊd ənd haʊ ɪn ðə  
hel fə ðæt brɪ:f məʊmənt ju kʊd θɪŋk ðæt ju wə ðæt hæpɪ | ən sʌmtaɪmz  
ju kən ɪ:vŋ kənvɪns ʤɔ: self ðæt hɪl sɪ: ðə laɪt ənd ʃəʊ ʌp ət jə dɔ: | ənd ɑ:ftər  
ɔ:l ðæt haʊ evə lɒŋ ɔ:l ðæt meɪ bi | ju l ɡəʊ sʌmwɛə nju: | ənd ju l mɪ:t pɪ:p|  
hu: meɪk ju fi:l wɜ:θwaɪl əɡen | ənd lɪt| pɪ:sɪz əv jə səʊl wɪl faɪnəli kʌm bæk  
| ənd ɔ:l ðæt flʌzi stʌf | ðəʊz ʤɪəz əv jə laɪf ðæt ju weɪstɪd ðæt wɪl ɪventʃʊəli  
bɪɡɪn tə feɪd |

## Introducing tones

[C63 E.P.U] **We can choose to make our voice go up ↗ or down ↘ at the end. Listen to the following conversation to see the difference.**

Sid: Shh! ↘            J: Far? ↗  
Joe: What? ↘        S: No! ↘  
S: Bear! ↘            J: Near? ↗  
J: Bear! ↗            S: Yeah! ↘  
S: Bear! ↘            J: Run? ↗  
J: Where? ↘         S: Run! ↘  
S: There! ↘

[C65 E.P.U] The responses to the pairs of comments a or b are the same, but the speaker uses a different tone in each case. **Listen and write R if the voice goes up ↗ or P if the voice goes down ↘**

R=↗   P=↘

Example: Let's go away for the weekend.        Where? 1. .... 2. ....  
                  Let's go to Atlantic city of Logogoch.

1. Who 1...../2.....            2. What 1...../2.....  
3. Yes 1...../2.....            4. When 1...../2.....

[C74 E.P.U] **Listen to the questions below and write R if the voice goes up ↗ or P if the voice goes down ↘**

R=↗   P=↘

Example: Are you a student? .....

- 1) Have you been to America?
- 2) What do you study?
- 3) What time is it?
- 4) Are you ever 18?
- 5) Can you drive?
- 6) Where's he going?
- 7) Do you like it?

# We're closed tomorrow

## Tones in new and old information

**078**  
word bank  
listening

In conversation, we often refer back to something we said before. This is 'old' information, and the voice normally goes up at the end. We also tell the listener things we haven't mentioned before. This is 'new' information, and the voice normally goes down at the end.

Listen. In conversation 1 below, the voice goes up at the end, because the last word 'tomorrow' has already been mentioned. In conversation 2, the voice goes down, because the last word 'tomorrow' has not been mentioned.

- 1 A: I'll come in tomorrow.
- B: We're closed tomorrow.
- 2 A: When are you closed?
- B: We're closed tomorrow.

**079** Listen to this example. They are talking about buying a television. Notice how the voice goes up on the words in black. This is because these are words which have been mentioned before, so they are old information.

- 1 A: Let's get the Viewmaster. It's really nice.
- B: But the Megavision is nicer.
- 2 A: They both have a guarantee.
- B: Anyway, the Megavision is too expensive.
- 3 A: I know it's expensive, but it's better quality.
- B: They're both good quality.
- 4 A: The Megavision has access to the internet.
- B: We have access to the internet on the computer.



When we are referring to something before in the conversation, we don't have to repeat exactly the same words. In this conversation, the voice goes up on 'from there' because in this context it means 'Cairo', so it is something which has been mentioned before.

- 5 A: I'm from Cairo.
- B: Really? My wife's from there.

**122** English Pronunciation in Use

## Exercises

**077** Read the short conversations. Do you think the voice goes up or down at the end? Draw lines in the boxes. Then listen, check and repeat.

**EXAMPLES**

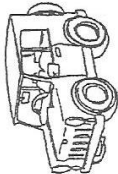
- 1 A: This one's nice.
- B: I know it's nice, but it's expensive.



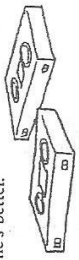
- A: This one's big.
- B: I know it's big, but the other one's bigger.



- 2 A: This one's slow.
- B: I know it's slow, but it's strong.



- 3 A: This one's good.
- B: I know it's good, but the other one's better.



- 4 A: This one's ugly.
- B: I know it's ugly, but it's comfortable.



- 5 A: This one's fast.
- B: I know it's fast, but it's dangerous.



The responses to the pairs of sentences a and b below are the same, but the speaker uses a different tone in each response. For example, in the response to Example a, the voice goes up at the end of the sentence, but in the response to Example b, the voice goes down. Draw lines to show if you think the voice will go up or down. Then listen and check.

**EXAMPLE**

- a - The train's cheap.
  - The bus was cheaper.
  - 1 a - Was the movie good?
  - The book was better.
  - 2 a - What time's lunch?
  - Lunch is at two.
  - 3 a - I'd like a leather one.
  - They're all leather.
  - 4 a - Let's go tomorrow.
  - It's closed tomorrow.
  - 5 a - Where's menswear?
  - Menswear is upstairs.
  - 6 a - The fish is expensive.
  - The steak's more expensive.
  - 7 a - What happens if one of them breaks?
  - They all have a guarantee.
- b - Why did you take the bus?
  - The bus was cheaper.
  - 1 b - Why did you read the book?
  - The book was better.
  - 2 b - Let's go swimming at two.
  - Lunch is at two.
  - 3 b - Why are they so expensive?
  - They're all leather.
  - 4 b - When is it closed?
  - It's closed tomorrow.
  - 5 b - What's upstairs?
  - Menswear is upstairs.
  - 6 b - Why didn't you have steak?
  - The steak's more expensive.
  - 7 b - This one has a guarantee.
  - They all have a guarantee.

## You'd better follow me, sir

Production + accounting of choices

1. What's the problem?
2. What reasons does the driver give?
3. What's the woman's attitude?

1. **Driver:** /About a hundred and ten, I suppose/  
/About a hundred and ten, I suppose/

/p About a hundred and ten, I suppose/  
/r About a hundred and ten, I suppose/

2. **Police.O:** /No, you weren't/ A hundred and eighty/  
/No, you weren't/ A hundred and eighty/

/p No, you weren't/p A hundred and eighty/  
/r No, you weren't/r A hundred and eighty/  
/p No, you weren't/r A hundred and eighty/  
/r No, you weren't/p A hundred and eighty/

3. **Driver:** /We're going to the hospital /and the traffic delayed us/  
/We're going to the hospital /and the traffic delayed us/

/p We're going to the hospital /r and the traffic delayed us/  
/r We're going to the hospital /r and the traffic delayed us/

4. **Wife:** /I'm not ill/ . /I'm not ill/ . /I'm not ill/  
/p I'm not ill/ . /R I'm not ill/ . /r+l'm not ill/

5. **Police O:** /You mustn't use the car telephone, sir/  
/You mustn't use the car telephone, sir/

/R You mustn't use the car telephone, sir/  
/r+ You mustn't use the car telephone, sir/

6. **Driver:** /My brother's a policeman/ . /My brother's a policeman/  
/p My brother's a policeman/ . /R My brother's a policeman/

## Dictation

### You'd better follow me, sir

pəli:s ɒfɪsə : gʊd mɔ:nɪŋ sɜ: də ju rɪləɪz wɒt spi:d ju wə draɪvɪŋ æt |

draɪvə: əbaʊt ə hʌndrɪd ənd ten | aɪ səpəʊz |

pəli:s: əʊ nəʊ ju wɜ:nt ə hʌndrɪd ənd eɪti |

draɪvə:| wɒz aɪ wel maɪ waɪfs ɪl |

waɪf: nəʊ aɪm nɒt |

draɪvə: wɪə gəʊɪŋ tə ðə hɒspɪtəl ənd ðə træfɪk dɪleɪd əs | wɒt dɪd ju seɪ dɪə |

waɪf: aɪm nɒt ɪl |

p.o: | əʊ ənd dɪd aɪ si: ju wə ju:zɪŋ jə kɑ: telɪfəʊn |

draɪvə:| aɪ wəz fəʊnɪŋ ðə hɒspɪtəl |

w:| nəʊ ju wɜ:nt |

p: | əʊ ju hæv tə hæv bəʊθ hændz ɒn ðə wi:l wen juə draɪvɪŋ ju mʌsnt ju:z

ðə kɑ: telɪfəʊn sɜ: ɪts prəhɪbɪtɪd kən aɪ si: jə laɪsɪs pli:z |

d: | maɪ brʌðəz ə pəli:smən |

p: | əʊ haʊ ɪntərəstɪŋ |

d: | nəʊ hi ɪznt |

d: | bi kwaiət |

p: | əʊ aɪ θɪŋk ju d betə fɒləʊ mi: sɜ:|

# Exercises

- 9.1 Listen to the sentences and underline the last prominent word (where the main movement of the voice begins). Then show whether the voice rises (put ↗ in the box) or falls (↘) from there. (Note that each sentence is one speech unit.)

c50

EXAMPLE I'm quite tired again.

- |   |  |
|---|--|
| 1 Was she really? <input type="checkbox"/>                | 6 You remember Pablo. <input type="checkbox"/>                 |
| 2 I suppose so. <input type="checkbox"/>                  | 7 I gave it to my son. <input type="checkbox"/>                |
| 3 I've always lived around here. <input type="checkbox"/> | 8 Can we go now? <input type="checkbox"/>                      |
| 4 It's broken down again. <input type="checkbox"/>        | 9 One moment, please. <input type="checkbox"/>                 |
| 5 Shall I have a go? <input type="checkbox"/>             | 10 There was dust all over the place. <input type="checkbox"/> |

Now say the phrases aloud in the same way.

- 9.2 Listen and decide whether the speech units in the B parts have a rising tone (put ↗ in the box) or a falling tone (↘).

c51

EXAMPLE A: Where on earth did you find that?

B: // I came across it  // in an antique shop  //

- 1 A: What time shall we leave?  
B: // we could go now  // as you're ready  //
- 2 A: What time did David get back?  
B: // I heard him come in  // at about three  //
- 3 A: I'm not sure his plan would work very well.  
B: // I thought his suggestion  // was ridiculous  //
- 4 A: The hall was packed, wasn't it?  
B: // I hate it  // when it's so crowded  //
- 5 A: Do you want a drink?  
B: // I wouldn't mind some orange juice  // if you've got any  //
- 6 A: When did they tell you it would get here?  
B: // They said it would be delivered  // by yesterday  //
- 7 A: Have you heard *Trio Gitano* play before?  
B: // I first saw them perform  // a couple of years ago  //
- 8 A: I could move that easily.  
B: // well why don't you try  // if you think you're so strong  //

Now listen again. Press 'pause' before each B part and read it aloud. Then press 'play' again and compare your pronunciation with what follows.

## Exercises

- 42.1 Listen to each A part. Press 'pause' before each B part and read it aloud using the intonation marked. Then press 'play' again and compare your pronunciation with what follows.

- 1 A: Do you want some tea?  
B: what I'd REALLY like ☹️ is a GLASS of WATER ☹️.
- 2 A: I see your neighbours keep goats.  
B: what I OBJECT to ☹️ is the AWful SMELL ☹️.
- 3 A: What's for breakfast?  
B: what I USually have ☹️ is COFFee and TOAST ☹️.
- 4 A: What are you having for your birthday?  
B: what I'm HOPing for ☹️ is a NEW comPUter ☹️.

Now do the same with these. Before you answer, think about where the fall-rising and falling tones start.

- 5 A: My train to work was late yet again.  
B: What you should do is write and complain.
- 6 A: All the plants in my garden are dying.  
B: What we want is some rain.
- 7 A: What did you get from the butcher's?  
B: All they had left were these sausages.
- 8 A: What's the view like from your bedroom window?  
B: All I can see is a block of flats.

- 42.2 Give the answers in exercise 42.1 again. This time, however, reverse the order of the information. The first two answers are given with intonation marked.

- 1 A: Do you want some tea?  
B: A GLASS of WATER ☹️ is what I'd REALLY like ☹️.
- 2 A: I see your neighbours keep goats.  
B: The AWful SMELL ☹️ is what I OBJECT to ☹️.

- 42.3 Expand the notes to make *it*-cleft responses. Then draw a falling tone in the clause beginning with *it* and then either a falling or fall-rising tone, as appropriate, in the relative clause.

### EXAMPLES

A: Your idea of having a street party was a really good one.

B: (my daughter – suggested it) *It was my daughter who suggested it.*

A: Why were you staring at that woman?

B: (her eyes – looked strange) *It was her eyes that looked strange.*

1 A: How is Dan getting on in Sydney?

B: (his brother – went to Australia)

2 A: You looked uncomfortable during the meeting.

B: (my back – aching)

3 A: I suppose the Liberals will raise taxes now they are in government.

B: (the Democrats – won the election)

- C69 Now listen and check your answers. Then listen again and repeat the B parts.

**Follow up:** Make a conscious effort to use *what*-clefts and *it*-clefts in your speech, especially in informal contexts. Perhaps you could even plan ahead to use some in a particular conversation.

## The jungle book

1. Why is Shere Khan in Kaa's place?
2. What does Kaa say he was doing before Shere Khan arrived?
3. What does Kaa say his problem is?

ka: | jes jes hu: iz it

ʃiə ka:n | its mi: ʃiə ka:n aɪd laɪk ə wɜ:d wɪð ju | ɪf ju dəʊnt maɪnd - wɒt ə səpraɪz |

- jes iznt it aɪ dzəst drɒpt baɪ fəgɪv mi: ɪf aɪv ɪntəʁʌptɪd eniθɪŋ əʊ

- nəʊ nəʊ nʌθɪŋ ət ɔ:l

- aɪ θɔ:t ju wər entəteɪnɪŋ sʌmwʌn ʌp ðər ɪn jə kɔɪlz |

- kɔɪlz sʌmwʌn əʊ aɪ wəz dzəst kɜ:lɪŋ ʌp fə maɪ siestə

- bət ju wə sɪŋɪŋ tə sʌmwʌn hu: iz it |

- hu: ə nəʊ wel aɪ wəz dzəst sɪŋɪŋ tə maɪself

- ɪndɪ:d |

- jes jes ju si: aɪ hæv trʌbl̩ wɪð maɪ saɪnəsɪz |

- wɒt ə pɪti |

- əʊ ju hæv nəʊ aɪdɪə ɪts sɪmplɪ terəbl̩ aɪ kɑ:nt ɪ:t aɪ kɑ:nt sli:p səʊ aɪ sɪŋ maɪself tə sli:p ju nəʊ self hɪp'nəʊsɪs let mi: ʃəʊ ju haʊ ɪt wɜ:ks trʌst ɪn mi: |

- aɪ kɑ:nt bi brðəd wɪð ðæt aɪ hæv nəʊ taɪm fə ðæt sɔ:t əv nɒnsns - səm ʌðə taɪm pə'hæps |

**For more practice...**

**This is the rest of the scene. Transcribe the extract. Then, watch the video again and do the following activities. Finally, check the transcription and the activities with the key in the back of the handout (p.28-29)**

**a) The following extract has been marked with prominence and tone but there are five (5) mistakes. Can you find them and correct them? Once you check your answers, account for the speakers' choices in those utterances.**

Shere Khan: /p Perhaps./ p But at the moment /p I am searching for a man-cub./

Kaa: / r+ Man-cub? / p What man-cub? /

Shere Khan: /r+ The one who is lost. / p Now /p where / r+ do you suppose / p he could be?

Kaa: /p Search me./

Shere Khan: /p That's an excellent idea./ r I'm sure you wouldn't mind /r+ showing me your coils /,r+ would you, Kaa?/

**b) Watch the scene again and mark prominence and tone. Then, account for the speakers' choices.**

Kaa: Uh, certainly not. Nothing here. And nothing in here.

Kaa: My sinuses

Shere Khan: Hmm. Indeed. And now, how about the middle?

Kaa: The middle? Oh, the middle.

Kaa: Absolutely nothing in the middle.

**c) For the last part of the scene, work in pairs and mark prominence and tone. Then, change partners and dictate your version to your classmate.**

Shere Khan: Hmmm. Really? Well, if you do just happen to see the man-cub, you will inform me first. Understand?

Kaa: I get the point. Cross my heart, hope to die.

Shere Khan: Good show. And now, I must continue my search p for the helpless little lad.

## Womanizer

1. What does Alfie discover?
2. What has he got better than him?
3. Focus on Alfie's part. Which tone does he mainly use and why? What is he doing? Which tone unit(s) is (are) different?
4. Now focus on 'What's he got'? (underlined in the fragment). Are they all the instances the same as regards prominence?
5. What about in 'tell me'?

ælfɪ: ðəz ə ɡaɪ ɪn ðeə | ɪznt ðeə | ɡʊd |

lɪz: dəʊnt du: ðɪs |

ælfɪ: wɒts hi ɡɒt | betə ðən mi: |

lɪz: ælfɪ | pli:z |

ælfɪ: tel mi | pli:z | rɪəli | aɪ wʊd laɪk tə nəʊ | wɒts hi ɡɒt | tel mi | aɪ  
wɒnt tə nəʊ | wɒt hi:z ɡɒt | pli:z tel mi | kʌm ɒn | kʌm ɒn | kʌm ɒn |  
dʒæst tel mi | dʒæst tel mi | kʌm ɒn | wɒts hi ɡɒt | betə ðən mi: |

## Stuck

1. How does Charlotte feel and why? What has she tried doing?
2. What's Bob's suggestion?
3. How has Bob's marriage changed during the years?
4. How does he define the day your first child is born?
5. What does he say about children in general?

## Pair dictation

**ʃa:lət** | aɪm stʌk dəz ɪt get i:ziə |

**bɒb** | nəʊ jes ɪt gets i:ziə |

- əʊ jeə lʊk ət ju: aɪ dʒəst dəʊnt nəʊ wɒt aɪm səpəʊzd tə bi ju nəʊ aɪ traɪd bi:ɪŋ ə  
raɪtə bʌt aɪ heɪt wɒt aɪ raɪt ənd aɪ traɪd teɪkɪŋ pɪktʃəz bət ðeɪə səʊ mi:diəʊkə ju nəʊ  
evrɪ gɜ:l gəʊz θru: ə fətəgrəfi feɪz ju nəʊ laɪk hɔ:sɪz teɪk dʌm pɪktʃəz əv jə fi:t

- ju:l fiɡə ðæt aʊt aɪm nɒt wʌrɪd əbʌʊt ju ki:p raɪtɪŋ |

## Accounting of choices

**C:** What about marriage? Does that get easier?

**B:** That's hard. We used to have a lot of fun. Lydia would come with me when I made the movies, and we would laugh about it all. Now she doesn't want to leave the kids, and she doesn't need me to be there. The kids miss me, but they're fine. It gets a whole lot more complicated when you have kids.

**C:** Yeah. It's scary.

**B:** It's the most terrifying day of your life the day the first one is born.

**C:** Nobody ever tells you that.

The following activity is based on a scene selected by students.

## Bridget Jones- Just as you are

1) Watch the scene and answer

- What does Mark think of her?
- Where did Mark and Bridget meet?
- What was he wearing when they met?

2) Watch the scene again and circle the tone you hear in the highlighted units.

**b:** / p / r+ ðætɪ bi maɪ tæksɪ /<sub>p</sub> ɡʊd naɪt /

**m:** /<sub>p</sub> lʊk / o / p əm /<sub>p</sub> aɪm sɔːri / o ɪf aɪv bi:n /

**b:** /<sub>p</sub> wɒt /

**m:** / p / r aɪ dəʊnt θɪŋk jər ən ɪdiət et ɔ:l / [...] p ðeə ɑ: elɪmənts /

p / r ən ðə rɪdɪkjʊləs əbaʊt ju / r / r+ ʃɔ: mʌðəz pɪti ɪntrestɪŋ /<sub>p</sub> ən ju rɪli

ɑ: r ən əpɔ:ɪŋli bæd pʌblɪk spi:kə /<sub>r+</sub> ənd ju tend tə let wɔtevəz ɪn ʃɔ: hed kʌm

aut əv ʃɔ: maʊθ [...] /<sub>p</sub> aɪ rɪlaɪz / p / r ðæt wen aɪ met ju /<sub>r+</sub> et ðə tɜ:kɪ kʌrɪ

bʊfeɪ / p / r aɪ wəz ʌnfəɡɪvəbli ru:d / p ən weəɪŋ ə reɪndɪə dʒʌmpə / p / r

ðæt maɪ mʌðə hed ɡɪvŋ mi ðə dei bɪfɔ: [...] /

o əm /<sub>p</sub> wɒt aɪm traɪŋ tə seɪ / [...] p pəhæps / p dɪspart əpɪərənsɪz / p / r aɪ

laɪk ju / p / r veri mʌtʃ /

3) Now, listen to the last part and mark tone according to what you hear.

**b:** / əpɑ:t frəm ðə sməʊkɪŋ / ən ðə drɪŋkɪŋ /<sub>r+</sub> ən ðə vʌldə mʌðə / ən ðə  
vɜ:bl daɪərɪə /

**m:** / nəʊ / aɪ laɪk ju veri mʌtʃ / dʒʌst əz ju ɑ: /

4) In pairs, account for the choices of prominence and tone of at least five (5) tone units.

## At M's apartment

1. What's Bond's opinion about M's procedure in their last job together?

2. What does Bond have to do to return to duty?

3. Why won't Bond sleep in his flat? What does M say about it?

| **em** | weə ðə hel həv ju bi:n |

**bond** | ɪndʒɔ:ɪŋ deθ dʌb| əs sevn̩ rɪpɔ:tiŋ fə dju:ti |

- wai dɪdnt ju kɔ:l |

- ju dɪdnt get ðə pəʊstka:d ju ʃʊd traɪ ɪt səm taɪm get əweɪ frəm ɪt ɔ:l ɪt  
rɪəli lɛndz pəspektɪv

- ræn aʊt əv drɪŋk weə ju wɜ: dɪd ðeɪ |

- wɒt wɒz ɪt ju sed teɪk ðə blɒdi ʃɒt |

- aɪ meɪd ə dʒʌdʒmənt kɔ:l |

- ju ʃʊd həv trʌstɪd mi: tə fɪnɪʃ ðə dʒɒb |

- ɪt wəz ðə pɒsəbɪlɪti əv lu:zɪŋ ju ɔ: ðə sɜ:tntɪ əv lu:zɪŋ ɔ:l ðəʊz ʌðər  
eɪdʒənts aɪ meɪd ði əʊnli dɪsɪʒŋ aɪ kɒd ænd ju nəʊ ɪt |

- aɪ θɪŋk ju lɒst jə nɜ:v |

- wɒt də ju ɪkspekt ə blɒdi əpɒlədʒɪ ju nəʊ ðə ru:lz əv ðə geɪm juv bi:n  
pleɪɪŋ ɪt lɒŋ ɪnʌf wi bəʊθ həv |

- meɪbi: tu: lɒŋ |

- spi:k fə ʃɔ: self |

- ra:nsən didnt meik it | did hi |

- nəʊ |

- səʊ ðis ɪz it wiə bəʊθ pleid aʊt |

- wel ɪf ju bɪli:v ðæt waɪ did ju klʌm bæk |

- gʊd kwestʃən |

- bɪkɒz wiər ʌndər ətæk ənd ju nəʊ wi ni:d ju |

- wel | aɪm hiə |

- ju:l hæv tə bi di:brɪ:ft ənd dɪkleəd fɪt fə æktiv sɜ:vɪs ju kən əʊnli rɪtʰ:ŋ tə  
dʒu:ti wen juv pɔ:st ðə tests səʊ teɪk ðəm sɪəriəsli ənd ə ʃaʊə maɪt bi ɪn  
ɔ:də |

- aɪl gəʊ həʊm ənd tʃeɪndʒ |

- əʊ | wi:v səʊld jə flæt pʊt jə θɪŋz ɪntə stɔ:ridʒ stændəd prəsi:dʒər ɒn ðə  
deθ əv ən ʌnmærɪd emploɪ: wið nəʊ nekst əv kɪn ju ʃəd hæv kɔ:ld |

- aɪl faɪnd ə həʊtel |

-wel juə blʌdi wel nɒt sli:pɪŋ hiə |



# Listening Sessions

1. ***I like your accent.*** Actors often have to imitate particular accents. Listen to these actors describing their experiences and complete the chart.

Name of speaker	Accent s/he had to learn	Feature of the accent they had to learn (e.g a particular sound)
De Nica		
Federay		

2. **Are these strategies or techniques mentioned? Who talks about them?**

- listening to and trying to copy people
  - memorising a typical sounding phrase
  - listening to films or tapes
- going to a voice coach or a teacher for help
- concentrating on specific sounds
- writing down difficult sounds phonetically

3. **Do you use any of the techniques suggested by the actors to help you improve your English pronunciation? Do you have any other techniques you could add to the list above?**

**i. Monologue 5. Listen and answer the questions**

1. Who's the speaker talking to?
2. 'I told him'. Who did she tell?
3. What has he done? What was the speaker doing while this was happening?
4. Why does she find it hard to believe that this has happened?
5. 'Anyway, never again!'. What does she mean by this?
6. How does the listener react when she tells him to 'look at it!'?
7. Where does the speaker *not* intend to go that evening?
8. Whose reactions does she particularly wish to avoid?
9. What two additional reasons does the speaker give for not going?
10. 'Well, I soon *will* have, won't I?' She soon will have what?

**ii. Monologue 10. Listen and answer the questions**

1. What have the speaker and the listener been aiming to do during the day?  
Have they been successful?
2. At what skills does the speaker claim *not* to excel?
3. What seems to be in her favour? What were the characteristics of the others?
4. Who is 'he'? What did he say he thought she would be good at?
5. Where did they go before she went 'to sign on the dotted line'?
6. Who did he speak to on the phone?
7. What remained of the offer after the phone call?
8. What does the speaker want to borrow?
9. Did she go out to dinner? How do you know?

**iii. Monologue 3. Listen and answer the questions**

1. What is the relationship between speaker and listener?
2. What's the listener's name?
3. What has the speaker decided?
4. Who does 'one or the other' refer to?
5. What has led to the speaker's decision?
6. Which phrase suggests that the situation leading to the decision has developed over a period of time?
7. What does the speaker offer the listener in addition to praise for his 'contribution'?

8. What word is used to describe his 'contribution'?
9. 'I've set out our proposal **here**'. What does '**here**' refer to?
10. 'Well, as I say, there **it** is'. What does '**it**' refer to?
11. What phrase at the beginning of the monologue means roughly the same as 'there it is', as used in this situation?
12. 'Frankly, I could never understand why you two...' Suggest a completion for this sentence.
13. What is the speaker's overall aim in this monologue?

**iv. Monologue 7. Listen and answer the questions.**

1. Who is the speaker?
2. With which three adjectives has she been described by the listener?
3. What have these characteristics not led him to expect?
4. 'there are plenty of *men* who aren't' - Plenty of men who aren't what?
5. Who was the *first* to accept the speaker?
6. Who seems to have been the *last*?
7. What does the speaker want to be judged on?
8. What is the speaker hoping for?
9. Give three reasons why he could reasonably expect to get it.
10. What, according to the speaker, might have made a difference to the course of events the previous night?
11. 'it is my decision' – what is the decision?
12. 'it wouldn't work' – what does she mean by this remark?
13. What is her attitude to the events of the previous night?

**v. Monologue 6. Listen and answer the questions**

1. What's the main topic of the monologue?
2. 'Everybody has his own way of going *about* it'. What's the listener's way?
3. What stages does the speaker always have to go through before he settles down?
4. Has he been successful so far?
5. How much sleep does he have before 'the first one'? Does the speaker ever take pills?
6. How many weeks remain before the event with which the monologue is concerned?
7. Who's Katie? What might the listener do, according to the speaker, if he knew someone like her?
8. What is 'Jack's'?
9. 'I wouldn't mind having a look at your notes when you've finished *that*'. What is 'that'?



## SHERLOCK

stændiʃ: nəʊ sɜ: | aɪ əm nɒt | ði:z pəʊəz | ðæt ju pleɪŋ wið | nəʊ mæn | kən kəntrəʊl | wel dʒentlmən |  
sʌmwaŋ hæz tə stɒp ðəm | i:vŋ if ju wəʊnt |  
| aɪ wɒdnt du: ðæt / if aɪ wə ju |  
dʒentlmən | dəʊnt bi ə'fred | əz ju kən si: | wi ə prətektɪd | kʌm | drɪŋk jər əli:dʒəns hɪə |

## ELIZABETH

| kən ju ɪmædʒɪn wɒt ɪt ɪz / tə krɒs ən əʊʃŋ / fə wi:ks / ju si: nʌθɪŋ bæt ðə həraɪzŋ / pɜ:fekt ænd empty / ju liv  
ɪn ðə grɪp əv fiə / fiər əv stɔ:mz / fiər əv sɪknəs / ɒn bɔ:d / fiər əv ði ɪmensɪti / səʊ ju məst draɪv ðæt fiə daʊn  
/ di:p ɪntə jə beli / stʌdi jə tʃɑ:ts / wɒtʃ jə kʌmpəs / preɪ / fər ə feə wɪnd / ænd hæʊp / pjʊə / neɪkɪd / frædʒəl  
/ hæʊp |

**C15 Example:** | teɪk ʃɔ:ts ænd ti: ʃɜ:ts / ænd lɒŋ traʊzəz ænd ə swetə fə ði i:vŋɪz |

1. | teɪk ʃɔ: bu:ts ænd ski: su:t / ænd ə dres ænd səm naɪs ju:z fə ði i:vŋɪŋ |
2. | teɪk ə hæʊt ænd sʌŋglæsɪz ænd ti: ʃɜ:ts / ænd ən ʌmbrelə ɪn keɪs ɪt reɪnz |
3. | teɪk ə smɑ:t su:t ænd ə ʃɜ:t ænd ə taɪ / ænd səm kæʒʊəl kləʊðz fə ðə wi:kend |
4. | teɪk jə kæməərə ænd səm gʊd wɔ:kɪŋ ju:z / ænd ə taʊəl ænd beɪðɪŋ kɒstju:m fə ðə bi:tʃ |

## E. E. Cummings

| ʃɔ: slɑ:tɪst lʊk | i:zəli | wɪ ʌŋkləʊz mi | ðəʊ aɪ həv kləʊzd maɪself əz fɪŋgəz |  
ju əʊpən ɔ:lweɪz | pet | bɑɪ pet | maɪself | əz sprɪŋ əʊpənz | tʌtʃɪŋ skɪlfəli | mɪstɪərɪəsli | hə  
fɜ:st rəʊz |  
aɪ du nɒt nəʊ wɒt ɪt ɪz əbaʊt ju | ðæt kləʊzɪz ænd əʊpənz | əʊnli sʌmθɪŋ ɪn mi: ʌndəstændz |  
ðə vɔɪs əv jər aɪz | ɪz di:pə ðən ɔ:l rəʊzɪz |  
nəʊbədi | nɒt i:vŋ ðə reɪn | hæz sʌtʃ smɔ:l hændz |

## C16

| ə mæn wɒntɪd tə bɑɪ ɪz waɪf ə nju: dres / bɪkɒz ɪt wəz hə bɜ:θdeɪ / səʊ hi went tu ə  
dɪpɑ:tmənt stɔ: / ænd lʊkt əraʊnd / ænd hi wəz lʊkɪŋ fər əbaʊt ən əʊə / bət hi kʊdnt dɪsaɪd /  
ænd faɪnəli ðɪs ʃɒp əsɪstənt keɪm / ænd ə:skt ɪf hi ni:dɪd help / hi sed hi wəz lʊkɪŋ fər ə dres  
/ ænd ðə ʃɒp əsɪstənt ə:skt / ɪz ɪt fə ju sɜ: |

## The Jungle book

### Key to transcription

ʃk | pəhæps | bət et ðə məʊmənt 'aɪ əm sɜ:tʃɪŋ fər ə mænkʌb |  
k | mænkʌb | wɒt mænkʌb |  
ʃk | ðə wʌn hu: z lɒst | nəʊ weə də ju səpəʊz hi kəd bi |  
k | sɜ:tʃ mi: |  
ʃk | ðæts ən eksələnt aɪdɪə | aɪm ʃʊə ju wɒdnt maɪnd ʃʊə mi: jə kɔɪlz | wɒd ju | kɑ: |

k | ə | sɜ:tnli nɒt | nʌθɪŋ hɪə | ənd | nʌθɪŋ | ɪn hɪə |  
 k | maɪ saɪnəsɪz |  
 ʃk | m | ɪndi:d | ənd naʊ | haʊ əbaʊt ðə mɪd |  
 k | ðə mɪd | əʊ | ðə mɪd |  
 k | hɑ:hɑ: | æbsəlu:tli nʌθɪŋ ɪn ðə mɪd |  
 ʃk | hm | rɪəli | wel | ɪf ju də dʒəst hæpən tə si: ðə mænkʌb | ju wɪ ɪnfɔ:m mi: |fɜ:st |  
 ,ʌndəstænd |  
 k | aɪ get | ðə pɔɪnt | krɒs maɪ hɑ:t | həʊp tə daɪ |  
 ʃk | gʊd fəʊ | ənd naʊ aɪ məst kəntɪnju: maɪ sɜ:tʃ | fə ðə helpləs 'lɪt | læd |

### Key to activities

a)

Shere Khan: /p Perhaps./ p But at the moment /p I am searching for a man-cub./

Kaa: / r+ Man-cub? / p What man-cub? /

Shere Khan: / (p) The one who is lost. / p Now / (r+) where / r+ do you suppose / p he could be?

Kaa: /p Search me./

Shere Khan: /p That's an excellent idea./ r I'm sure you wouldn't mind /r+ showing me your coils /,r+ would you, Kaa?/

b)

Kaa: /r Uh, /p certainly not/.r+ Nothing here./ L And / r+ nothing / L in / p here.

Kaa: /p My sinuses /

Shere Khan: /r Hmm/. /r Indeed /,r+ And now, /p how about the middle?

Kaa: /r+ The middle? / L Oh,/ r the middle./

Kaa: / p absolutely nothing in the middle./