

Listening for meaning

The activity of relating David's directions to the map will give students the necessary familiarity with the route before beginning detailed work on the conversation.

ANSWERS

	<i>Place</i>	<i>Directions</i>
1	Cul de sac	Don't turn here.
2	Underpass	Go under.
3	Traffic lights	Turn right.
4	Crossroads	Get in right-hand lane.
5	T-junction	Turn right.
6	Mini-roundabout	Take the first exit.

Listening to intonation

2.1

Before beginning work on tone, it may be useful to make a link with the work on prominence in Unit 1 by comparing the first piece with the 'market street' example in Task 1.7.

Pieces (2)–(4) enable students to listen contrastively to falling and rising tones. Emphasise that it is at the *last* prominent syllables (i.e. the *only* prominent syllable if there is only one!) in the tone unit where the significant pitch movement occurs, and that it continues to the end of the tone unit.

The only new transcription convention introduced in this unit is an arrow placed at the beginning of the tone unit to show which tone is used. The underlining which was introduced in Unit 1 serves as a reminder of where the pitch movement begins. (The reason for not putting the arrow here is given in Note 17 on pages 11–12.)

2.2

The purpose of this task is to give practice in recognising falling and rising tones and in using the newly introduced transcription conventions. If the task is carried out conversationally, students are likely to repeat some of the tone units as part of their decision-making procedure, and this is obviously to be encouraged. If some students anticipate the next unit by using a fall-rise where the recording has a rise, this can be accepted without comment at this stage.

ANSWERS

- 1 // ♫ you must TURN RIGHT // ♫ and you'll see a Mini ROUNDabout // ♫ and you want the FIRST EXit //
- 2 // ♫ you must TURN RIGHT // ↗ THEN you keep GOing // ↗ unTIL you COME // ♫ to a Mini ROUNDabout // ↗ and ON the ROUNDabout // ♫ you want the FIRST EXit //

Comparison of (1) and (2) should set students thinking about possible reasons for using rising rather than falling tones in these particular examples. It will be enough if they notice that version (1), that is to say, the version without the rising tone additions, tells an enquirer exactly the same as the longer version with them. The content of the tone units with rising tone tells nothing that the enquirer doesn't already know.

2.3

If this version is compared with the recorded version that begins the unit, it will be found that it is not an exact copy; in particular, some of the hesitations and false starts have been removed to make the repeated use of rising tones more obvious.

Time should be spent on the pairwork, each contribution from Mandy and David being worked on separately if necessary. Some pairs could then be asked to read the complete conversation for the whole class to hear.

By now, there may be more ideas about the significance of rising tone. Probably the most useful suggestion would be to the effect that at this stage in the conversation neither of the speakers is telling anything that the other doesn't know already.

2.4

This replay of material from Unit 1 is intended to provide a contrast. It shows the very different effect that the repeated use of falling tone has.

2.5

ANSWERS

- 1 // ↗ come OUt of the CAR park // ↘ and TURN RIGHT //
- 2 // ↗ AFter a little WHILE // ↘ you'll see a TURning on your LEFT //
- 3 // ↘ I'M SOrry // ↘ it's the SEcond turning // ↘ it's NOT // ↗ the FIRST // ↘ so that's the SEcond turning // ↗ on your LEFT //
- 4 // ↗ and if you GO round THERE // ↘ you'll see some PLAYing fields // ↘ on your RIGHT //

In (1) the instruction given is to 'turn right', and this has a falling tone. If you were in a car park and hoping to get anywhere you would hardly need telling that you must 'come out of the car park'. The rising tone in (1) indicates that this much can be taken for granted. The instruction that cannot be taken for granted is to 'turn right', and this has a falling tone. 'After a little while' is similarly uninforming in (2); here it is the new instruction to look for 'a turning on your left' that has a falling tone. By the time we reach (3), 'the first turning on your left' has been mentioned. Neither of the two tone units that contain 'first' and 'left' adds anything new: they therefore have rising tones. The tone units in which the speaker corrects himself, however, have falling tones: 'I'm sorry . . . it's the second turning' (twice). In (4), most listeners would have already assumed that they must 'go round there'. The speaker would hardly have taken so much trouble over exactly which turning he meant if he was *not* going to tell them to do so. The rest gives new guidance as to what to look out for and on which side of the road it will be. In general, *what needs to be told* has falling tones; *what can be assumed to be already understood* has rising tones.

In this task, there are some examples of tone units which run together without anything that we can identify as a break:

// ↘ it's NOT [//] ↗ the FIRST //

// ↘ so that's the SEcond turning [//] ↗ on your LEFT //

The reason for counting each of these as two tone units rather than one is that there are two tonic syllables and hence two different choices of tone. 'First' and 'left' are treated as common ground. What needs to be told is that it is *not* the first turning but the *second*.

2.6

This exercise in prediction should be done as a cooperative task if possible.

ANSWER

// ↗ the THING to look OUT for // ↘ is the PLAYing fields // ↗ and SOON after you've PASSED them // ↘ you'll GO under an UNderpass // ↗ AFTER THAT // ↗ HANG ON // ↘ you'll BE in hospital LANE // ↘ you'll KNOW // ↗ it's hospital LANE // ↘ because of the HOSpital // ↘ it's a BIG vicTORian building // ↘ on your LEFT // ↗ and at the END of THERE // ↘ you'll COME to some TRAffic lights //

Note: This is the version on the cassette, but some variations could easily be justified. For instance, if Hospital Lane happened to have been mentioned earlier in the conversation we could have:

// ↘ and after THAT // ↗ you'll be in HOSpital LANE //.

The request to 'Hang on' is introduced as something the listener would expect to do without being told: a possible substitution of falling tone would make it sound like a warning that the instructions are not yet complete or that the speaker is about to go back and change the instructions.

The final stage of the task can be done in pairs, with students comparing the versions they have worked out separately.

2.7

In carrying out this task, students should recognise that some parts of each answer:

- 1 repeat something that was said in the question (perhaps in other words);
- 2 are therefore spoken with a rising tone.

The examples provide useful practice in producing a rising tone.

ANSWERS

- 1 // ↗ i THINK the place you're LOOKing for // ↘ is in COLlege LANE // ↘ it's a RIGHT TURN // ↘ by the SHELL station //
- 2 // ↗ you'll FIND THAT // ↘ on the SAME side of the ROAD //
- 3 // ↘ i'm aFRAID NOT // ↗ if you GO down THERE // ↘ you WON'T get Anywhere // ↘ it's a CUL de sac //
- 4 // ↗ well the PROBLEM IS // ↘ there are ROADworks // ↘ there's a LOt of conGEstion // ↗ in the CENtre //
- 5 // ↘ NO // ↗ i THINK the map you've GOT // ↘ MUST be an OLD one // ↗ COLlege LANE // ↘ is in the NEW deVelopment area //
- 6 // ↘ aBOUt a MILE // ↗ it's NOT very FAR // ↘ it's the TRAffic // ↗ that's the Biggest PROBLEM // ↗ at THIS time of DAY //

Here, too, alternative treatments are possible. For instance, in (4), if both speakers knew about the present traffic problems in the area, we might have:

// ↗ there's a LOt of conGEstion // ↘ in the CENtre //

meaning something like 'It's just as bad there as it is here!'

Any kind of prediction depends upon our first making assumptions about the background to the conversation. If the students have sufficient confidence at this stage, it will be instructive to discuss the implications of any alternatives that they produce.

2.8

Some learners have difficulty in placing tonic syllables early in the tone unit. This task is a largely mechanical exercise in doing just that, with both falling and rising tones.

2.9

The use of cassette-recorders for this role play will probably add to its value. It will give them a chance to listen carefully to their own choice of tones and to discuss the effects of the choices in a more open situation than those provided by most tasks in the course. Since they have considerable freedom in putting together their responses, they will not be able to make point-by-point comparisons with the recorded version. They should be clear that reasons for choosing one tone or the other arise from the way their own conversation develops. The measure of correspondence with the recorded conversation is of little importance.

The transcript of the recorded version is as follows:

// ↘ well you'll HAVE to go BACK // ↗ GO down college LANE //
 ↘ PAsT the TECHnical college // ↘ BACK to the CROSSroads //
 ↘ GO straight Over // ↗ THERE // ↗ Over the CROSSroads //
 ↘ WHERE you've COME from // ↘ THEN turn LEFT // ↘ into
 Willow ROAD // ↘ that's conTINuing // ↘ along the ROAD you were
 on beFORE // → and GO on // ↗ DOWN THERE // ↗ unTIL you
COME // ↘ to a BIG ROUNdabout // ↘ take the SEcond // ↗ EXit //
 ↘ and you'll be in a LONG straight ROAD // ↗ go RIGHT to the
END // ↘ and THEN turn LEFT // ↗ and THAT will TAKE you //
 ↗ to the MIni ROUNdabout // ↘ you're LOOKing for // ↘ ON park
ROAD //