

ANSWERS

<i>Arthur</i>	A senior member of staff, who is rather secretive and set in his ways.
<i>Jane</i>	Formerly worked 'upstairs'. She left about two years ago and no one from the office has been in contact with her since.
<i>Ted</i>	Worked with Jane upstairs, and has so far failed to get a different job.
<i>Mary</i>	She is Irish and works in the Accounts Department. She started to work in the office after Tony left, so he doesn't know her.
<i>Sarah</i>	She also works in Accounts.
<i>Jane Harrison</i>	Tony seems to be implying that she worked in Accounts, too, but it is not very clear.
<i>Angela</i>	She was 'rather serious'.
<i>John Fellows</i>	He was moved to Head Office at about the same time as Tony left. It is said that he is doing very well.

Listening to intonation

3.1

1 // ✓ you reMEMber that FRIENd of his though // ✓ the GUY who came from Liverpool // ✓ he ALways came on FRIdays // ✓ and NObody quite knew WHY //

2 // ↘ he had a nasty ACcident of some sort // ↘ in his CAR //

These two extracts are brought together to show how tones distinguish the 'shared understanding' part of the message (said with fall-rises) from the 'unshared' part (said with falling tones).

Nothing needs to be added to what was said about this distinction in Unit 2. The main purpose of the tasks in this unit is to get students used to recognising and producing a fall-rise tone as an alternative way of 'referring'. The reason for there being alternatives is dealt with in Units 5 and 6.

3.2

Each example here refers to something that the speaker assumes the listener knows about. Students should be told to cover up the explanatory paragraph that follows the examples until they have first found their own reasons for the fall-rise tone.

In most cases the tone unit continues after the tonic syllable. When students repeat, they should ensure that the 'fall-rise' is distributed over the whole of what remains. There may be a tendency to treat the fall and the rise parts of the tone as two separate pitch movements and consequently to introduce an unwanted tonic syllable: the fall-rise tone becomes two tone units with a fall followed by a rise. Provision is made for practising the kind of extended pitch movement they need in Task 3.8.

3.3

This, and Task 3.4 are exercises in prediction.

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- 1 // ✓ you KNOW everything's CHANGED now // ✓ the SEcond FLOOR'S // ✗ comPLETEly DIFFerent //
- 2 // ✓ those THREE little offices that WERE there // ✗ they've GONE //
- 3 // ✓ you KNOW that horrible COrridor we had // ✓ and the little ROOM // ✓ where the STOVE was // ✗ THAT's all GONE // ✗ it's all PLUSH carpet and EAsy chairs down there // ✗ NOW //

3.4

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- // ✗ WAIT a MInute // ✓ there was the POST room // ✓ and then there was ARthur's place // ✓ and there was the PHOtocopying room // ✗ WHERE's ARthur // ✗ NOW //

The kind of 'thinking aloud' activity that this example demonstrates shows another conversational use to which the 'not news' meaning of the referring tone can be put. The tendency to substitute a rising tone may be greater in this example because students may have been taught that this is the proper intonation to use with a 'list'. The intonation of lists is like the intonation of questions: it works in the same way and is subject to the same kind of variation as is intonation in any other situation.

3.5

In each of these examples, Speaker B begins by replying to something he or she has inferred from Speaker A. For instance, in reply to 'Can I help you?' in (1), Speaker B says:

// ↘ WHAt i'm Actually looking for //

which amounts to saying 'I assume you are intending to ask me what I am looking for. Well, I am looking for (Market Street)'. This way of prefacing a reply makes it possible to introduce a reservation. In (3) 'If I remember correctly . . . ' says, in effect, 'I assume you will be satisfied if I tell you where I *think* she said she was going to live.' The speaker's uncertain memory is treated as though it were something that the person who asked the question had already taken into account.

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- 1 // ↘ WELL // ↘ WHAt i'm Actually looking for // ↘ is MARket street //
- 2 // ↘ WELL // ↘ WHAt i suGGEST // ↘ is that you USE the RINGroad //
- 3 // ↘ if I remember coRRECTly // ↘ she's Living somewhere in KENT //
- 4 // ↘ OH // ↘ ALL the SEnior staff // ↘ are on the GROUND floor //
- 5 // ↘ I think FRIday's // ↘ the BEST time // ↘ IF you want to catch tom IN //