

Chapter 2 – On the Move Again

Chapter 2 starts with a ‘Welcome’ screen with information about the main speaker, Gail, and a picture of Auckland in New Zealand. Gail will talk about an uncle of hers that lives there. 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 – Doing up houses for money?
	2.2	Focus on a hotspot – What is he considering doing?
B	3.1	Notice the rhythms of English
	3.2	Notice the rhythms of English – choices & coincidences
	3.3	Notice the rhythms of English – idioms
	3.4	Observe and imitate – Exercise 2
	3.5	Observe and imitate – answer to Exercise 2
C	4.1	Listen to long vowels
	4.2	Identify long vowels – Exercise 3
	4.3	Identify long vowels – Answers to Exercise 3
	4.4	Pronunciation at speed
	5.1	Long vowels at varying speeds – Exercise 4
	5.2	Long vowels at varying speeds – Answers to Exercise 4
	5.3	Long vowels at varying speeds – practice
	6	Review
	7*	Monitoring progress
	8*	Communicative activity

*Sections 7 & 8 (pages 12 & 13 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.

On the Move Again

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. 19.

- Point to the photograph of Gail, explain that it is her voice on the recordings.
- Explain that the main photograph is of Auckland, New Zealand – Gail will talk about an uncle who lives there.
- Click on [Show map ...](#) and point to Solihull, where she 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 [Long Vowels? ...](#), and explain that the long vowels 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 'long vowel' section to hear the sample sounds.
- Click on the [Distinct rhythm ...](#) and [Prominences ...](#) buttons and explain (very briefly) their contents. Both [Distinct rhythm ...](#) and [Prominences ...](#) have a short explanation and sound files attached. It is worth spending a little time on these.
- It is important to note that all work on rhythm focuses on the occurrence of prominences – in our approach, prominences are the stuff of rhythm.
- 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. 19

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 131-133 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 19 of the Student's Book, and ask them to write their answers as they listen.

When you are sure that the class understands the questions (check particularly **do up**), click on the speaker icon to start the recording.

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 Doing up houses for money? SB p 20

The first paragraph of this page gives the correct answer. The fourth line (in blue) lets you know if the class's answers was correct.

- Get the class to look at page 20, and read out quietly to themselves the lines of the transcript.
- Click on the speaker icon, and let the class hear – and see – the eight lines of transcript – this is the 'hotspot' in the recording that contains the evidence for the answers to question 1.
- Play it again and ask them to circle in pencil, words which sound different between their reading out, and Gail'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.
- Ask them which word occurs six times in this extract. (Answer: 'he'). Click on each line in which it occurs, ask them if they can hear it.
- Focus on the two occurrences of *doesn't* ask them what is missing from the second, that is present in the first (Answer: the final *t*)
- 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.
- Play the lines as often as the students require, until they are confident they can hear each line well.

2.2 What is he considering doing?

The first line of this page gives the correct answer. The second line (in blue) lets you know if the class's answer was correct.

- Get the class to read to themselves the lines of the transcript.
- Click on the speaker icon, and let the class hear – and see – the two lines of the 'hotspot' in the recording.
- Ask them what they notice between their reading out, and Gail's original speech.
- Focus on line 055 see if they can match the speed of this line in their own speech.
- Play the lines as often as the students require, until they are confident they can hear each line well.

3 Discourse Features [start here]

The purpose of this section is to explore in what ways normal speech is rhythmic. Does it have the distinctive rhythm which is often described as stress-timing? Or is there something else happening. My view is that something else is happening – but the debate can get very complicated. If you are interested in further discussions of rhythm go to <http://www.solki.jyu.fi/apples/> to read ‘The Functional irrhythmicality of spontaneous speech ...’ Applied Language Studies 2.1.

In pages 3.1-3.5 I make the following points:

- distinct rhythms are rare
- distinct rhythms are either a result of coincidence or are associated with idioms

There are two major ideas underlie the presentation of rhythm:

- rhythm is related to the pattern of prominences and non-prominences
- there have to be three prominences in a speech unit for a rhythm to be noticeable in spontaneous speech

3.1 Notice the rhythms of English – SB p. 21

- Click the speaker icon for 055 at the top of the page.
- Get the class to speak along with Gail as you repeatedly play the line. If they cannot speak at the same time and at the same speed as Gail, get them to beat the rhythm with their fingers. This kind of distinct rhythm is rare in English.
- Tell the class that the upper-case (capital) letters are prominent syllables and that the lower case letters (small) are non-prominent syllables. Prominent syllables are those that the speaker highlights. [For more on this, see Chapter 10 1.2-1.4].
- Click the individual words in 055 at the bottom of the page to hear each part of the rhythmic structure: these parts of rhythmic structure are often referred to as ‘feet’.
- There are five feet in this speech unit, each separated by a vertical line. Notice that in the first three feet, the prominence is followed by two non-prominent syllables: it is this coincidence (of one prominence followed by two non-prominences, occurring three times) which results in a distinct rhythm here.

3.2 Notice the rhythms of English – choices and coincidences

The purpose of this page is to show that a different choice of words would have resulted in a less distinct rhythm. This page presents a re-wording of 055 which does not have the same distinct rhythm.

- Click the speaker icon to hear the rhythm: get the class to beat to the rhythm of the prominences. It is far less easy to do: the distinct, obvious rhythm of the original 055 is absent.

3.3 Notice the rhythms of English – idioms SB p. 21

The purpose of this page is to make the point that idioms are often spoken with a distinct rhythm. But speakers still have a choice: they can speak the idiom with or without the distinct rhythm, or they can use another choice of words.

- Click the speaker icon for 037 and get the class to beat the rhythm of this unit.
- Click on 037a and make sure the class hear the difference between the two versions – *hand* is non-prominent in 037a, and the rhythm is less distinct.
- Click on the speaker icon for 037b/c and ask the class to beat out a rhythm (beating on the prominences only). The point is that Gail could have chosen different words (*he's a Jack of all trades* instead of *he can turn his hand to anything*) to represent what she meant. If she had, a different rhythm would result.

Note. You might think there is a distinct rhythm in the three feet of *he's a Jack of all trades*. But there are only two prominences here, and there need to be at least three for the rhythm to be noticed in spontaneous speech.

3.4 Observe and imitate – Exercise 2 SB p. 22

This page contains an exercise in students observe the rhythms of normal speech by identifying the prominent syllables.

Note. Treat this as a learning exercise, rather than a testing exercise.

Note. On screen, you can only drag the circles to the correct places.

- Tell the students to open their books on page 22.
- Tell students that their task is to identify prominent syllables and pauses in this extract.
- They should circle the prominent syllables, and write the word *pause* at the end of the line where they hear a pause.
- Click 046 and you will hear 046 and 047. Point out the first syllable of *certainly* is prominent, and that there is a pause at the end of 047. Both have been marked already.
- Click on 047, and you will hear 047 and 048. Tell the class to mark the prominent syllables in 048 and the pause (if they hear one).
- Click on 048, and you will hear 048 and 049. Tell the class to mark the prominent syllables in 049 and the pause (if they hear one). Continue in this way to the end of the extract.

IF STUDENTS FIND THIS DIFFICULT, TELL THEM NOT TO WORRY – THEY ARE LEARNING, THEY ARE NOT BEING TESTED.

3.5 Observe and imitate – answers to Exercise 2 SB p. 118

The purpose is: to give answers to Exercise 2 – not as if it was a test, but as if it was a learning exercise.

Note. The pop-up boxes are very important.

- Show the class this screen, and get the class to open their books on page 118.
- Ask how many pauses they identified. Praise them if they identified any pauses.
- Click [Comment 1](#), and explain that it is not always possible to be certain whether or not a pause has occurred.
- [Comment 2](#) gives alternative ways of saying 051. The original 051 has two prominences – on the first syllable of *money* and on *make*. 051a has an additional prominence on *going*, which gives the speech unit a distinct rhythm; 051b is a ‘dictionary form’ version.
 - Click on the word *going* in each of the three versions to help make the point that it is non-prominent in the original.
 - Click on all the words in each of these examples. Get students to say the different versions – making sure that they make *going* non-prominent in the original.
- [Comment 3](#) gives alternative ways of saying 053. The original has one prominence, on *sells*. There is no prominence on *house*. 053a has an additional prominence on *house*; and 053b is a ‘dictionary form’ version.
 - Click on the word *house* in each of the three version to help make the point that it is non-prominent in the original.
 - Get students to say the different versions – making sure that they make *house* non-prominent in the original.

Don’t worry if you, or your students, find it difficult to agree with these answers at this point – it takes some time to attune your ear to this approach to spontaneous speech.

4.1 Listen to long vowels

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
- 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.

4.2 Identifying long vowels Exercise 3 – SB p. 22.

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

- Get students to look at the table at the bottom of page 22
- 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 Gail's original recording. Incidentally, note the highs and lows of Gail's voice – *parties* is low; *ballroom* is noticeably high, and *turn* and *moved* seem to be on the same pitch.

4.3 Identifying long vowels Exercise 3 SB p. 119.

This page contains the answers to Exercise 3

- Ask students to turn to page 119 in their books, and to check their answers.
- Tell students to write their scores in the box at the bottom of page 22

4.4 Pronunciation at speed – SB. p. 23.

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 Gail's that contain examples of the long vowels 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 long vowel, the central column gives the speech unit in which the long vowel 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 *moved in to live with them*. Students may need this help, as they may have difficulty in handling speech at normal speeds.

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 23 in their books.

- Click on *moved in to live with them* several times and ask students to repeat it at the same speed as Gail. 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 'to' and 'them' (N.B. *movdintelivwithum* occurs twice in the soundfile)
 - **Loud and soft.** Click on the fourth speaker icon, and tell students to say the words 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. *MOvdineLIVEwithum* 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 Gail's speed, by clicking on the top speaker icon.

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 listening – of making students familiar and comfortable with everyday speech.

Record & compare

- Ask students to look either at the screen, or at the table in their books at the top of page 23
- 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 *moved in to live with them* in the table, mimic it, click on the record button for Unit 063 (the red spot, which will change into a red rectangle) and speak into the microphone, saying *moved in to live with them* in the style and speed of Gail.
- 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 Gail'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 Gail) 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. The speech units with three prominences have the potential for a distinct rhythm (037, 079 & 018) but they are not equally rhythmic. The one that is most rhythmic is 037 which has just one prominence separating each of the three prominences. The others have an unequal number of non-prominences, resulting in far less rhythmic speech units.

Self assess

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

- Ask students to look at the table at the bottom of page 23.
- 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 Long vowels at varying speeds – SB p. 24

The purpose of this section (Section 5, Streaming Speech) is to give students practice pronouncing long vowels in a sequence of nine speech units, which vary in speed and rhythm. It is also, therefore, practice in varying the rhythm 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 24 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 long vowels. 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 nine that will appear on 5.3) to begin with.

5.2 Long vowels at varying speeds – SB p. 119

This screen (and page 119) gives the answers for Exercise 4.

- Click on the [Show Comment](#) button at the bottom of the screen.
- Get students to write their score on the box in section 5.2 on page 24.

5.3 Long vowels at varying speeds - 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 three of these speech units, 034, 037 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 twelve units, then click line by line.
- Point out the different speeds (lowest 54 words per minute, fastest 209 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 16.

Optional Extension (Not on screen, not in the Student's Book).

Afterwards, get them to invent their own six speech unit text modelled on these six speech units.

e.g.

```
// he's VEry GOOD //  
// AT //  
// DOing up CARS //  
// so he BUYS an OLD one //  
// AND erm //  
// CHANges the SEAting //  
// imPROVES //  
// the PAINTwork //  
// imPROVES the ENgine //  
// and SELLS it //
```

6. Review

Note that on screen, 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 25 they should write in their scores on the exercises.
- In the table in the middle of page 25 they should tick either 'Yes I have done this' or 'I need to come back to this'
[Note that 360 words per minute refers to // MOVED in to LIVE with them //, 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 23 – 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 prominences and pauses)
 - Give them a dictation: get them to turn to page 26 in the student's book (a blank page)
 - Make sure they can't see the screen, and either play them the recording on screen 2.1 ('so he yes he certainly ... when he sells his house')
 - 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 20 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 23, 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 24, and get them so say the text in 5.3 with appropriate variability.
- Ask them for their own version of 5.3.

8. Communicative Activities – Worksheet 1 [Optional]

[NB These activities are not on the CD-ROM, they exist solely on the Worksheets below].

Worksheet 1 Distinctive rhythms by coincidence

Remember these speech units? They show that English can have a distinct rhythm:

55 // he's | CUrrently | THINking of | MOving a | GAIN // 226
 o | o o o | o o o | o o o | o
 56 // he's | EIGH | ty TWO //
 o | o | o o |

And this other version show that English need not have distinct rhythms.

55e // he's NOW THINking of (55f) upROOting himself once MORE //
 o | o | o o o | o | o o o o o | o |

Pairwork

Imagine two interesting characters (maybe a relatives of yours) who've got exciting plans for the future.

- Decide when they are going to act (*currently, now, next week, soon, etc*)
- Choose a 'planning' verb (*thinking of, considering, etc*)
- Choose a plan (*moving, marrying, etc*)
- Choose an age for them (*over twenty*)

	When...	'planning verb'	The plan	Age
he's	currently	thinking of	moving again	he's eighty two

Then tell other pairs about your character's plans.

Worksheet 2: Distinctive rhythms in idioms

Remember this speech unit? It shows that English often has a distinct rhythm in idioms:

37 // he can TURN his HAND to Anything // 209
 o o | o o o | o o o o |

But these other versions show that English has other way of expressing the same meaning, that don't have distinct rhythms.

37b // he's a JACK of all TRADES // XXX
 o o | o o o | o |

37c // he's VErY VErSatile // XXX
 o | o o | o o o |

Pairwork

Look at these idioms/proverbs, and their 'translations' into everyday English can you match them? Read both the idioms and the translations out to each other, paying careful attention to where the prominences are.

The first one has been done for you.

Table 1 Idioms

a	he can TURN his HAND to ANYthing	3
b	he BITES the HAND that FEEDS him	
c	a BIRD in the HAND is worth TWO in the BUSH	
d	she LIVES from HAND to MOUTH	

Table 2 Translations

1	be HAPPY with what you've GOT	
2	he inSULTS Anyone who HELPS him	
3	he's GOOD at all KINDS of things	a
4	she can HARDly afford to EAT	

Now, in pairs write your favourite idioms in Table 3, and their translation in Table 4. Choose where to place prominences, and read them to other pairs.

Table 3 Idioms

a		
b		
c		

Table 4 Translations

1		
2		
3		