

## Chapter 5 – A Frenchman’s Grammar of English

Chapter 5 starts with a ‘Welcome’ screen with information about the main speaker, Geoff, 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
- C. Pronunciation (Segments & Streaming Speech) Sections 4 & 5

		Welcome
		Goals
A	1	Listening – Exercise 1
	2.1	Focus on a hotspot – For Reading or Writing?
	2.2	Focus on a hotspot – Observations on School or Style?
		Focus on a hotspot – Good English or Bad English?
B	3.1	Notice speech units of different sizes
	3.2	Observe speech units of different sizes – Exercise 2
	3.3	Observe speech units of different sizes – Answers
	3.4	Speech units – A window on speech?
	3.5	Observe fast speech – Example 1
	3.6	Observe fast speech – Example 2
	3.7	Observe fast speech – Exercise 3
	3.8	Observe fast speech – Answer to Exercise 3
	3.9	Why so many words, so quickly?
C	4.1	Consonants
	4.2	Identify consonants – Exercise 4
	4.3	Identify consonants – Answers to Exercise 4
	4.4	Pronunciation at speed
	5.1	Consonants in speech – Exercise 5
	5.2	Consonants in speech – Answers to Ex. 5
	5.3	Consonants in speech – Listen and imitate
	6	Review
	7*	Monitoring progress
	8*	Communicative activity

\*Sections 7 & 8 (pages 14 & 15 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.

### ***A Frenchman’s Grammar of English***

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 SB. p. 45

- Point to the photograph of Geoff, explain that it is his voice on the recordings.
- The main picture shows students listening to a lecture, blended with a photograph of old books on library shelves. Your students will hear Geoff lecturing on an early English grammar-book written by a Frenchman, Guy Miede.
- Click on [Show map ...](#) and point to Birmingham, where he Geoff was born.
- Click on the arrow at the bottom right hand side to go to the next page

## Goals SB. p. 45

- 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 second 'consonant' box to hear the sample sounds.

## 1. Listening. SB p. 45

Note that you can view an outline of the recording with a simple click on this page, and that you can see the whole recording, in orthographic and speech-unit form by using the [Orthographic...](#) and [Speech Units...](#) buttons in the left hand margin. The entire transcript can also be read on pages 137-141 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 three questions on it.
- These questions are given on page 45 of the Student's Book.
- Read out the questions and the choice of answers to the class.
- Check that they understand the questions.
- Priestley (1733-1804) is a very famous chemist, and grammarian, who lived in Birmingham for three years.
- Direct the students' attention to the 'write your notes' area at the bottom of page 45 of the Student's Book, and ask them to choose 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 Geoff's reply? SB p. 46

### Answer

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

### Procedure

- 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 ten 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 Geoff'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.

### Notes

Like Maggie and Philip, Geoff uses expert skills to buy himself planning time while he speaks. He uses level tones on words such as *is*, *for*, *both*, *reading*, and *manual*.

These ten speech units follow a common pattern, a slow assembling of ideas, with short speech units, and level tones (107-114) and then a rapid delivery of a full statement (115-116).

*Manual* occurs three times: prominent and tonic (falling tone) in 108, prominent and tonic (level tone) in 114, and non-prominent in 115. NB although *manual* is relatively clear in 115, it is still non-prominent because Geoff is highlighting other syllables – *more* and the first syllable of *writing*. There is more discussion of this speech unit in Chapter 10, 1.2 – this discussion is for you, the teacher, not for students.

Compare the falling and level tones on *manual*: the falling tone in 108 is clear; the level tone in 114, has a little bend in it (because of the dark 'l') but this still counts as a level tone.

Geoff steps up to a high pitch on 'this' at the beginning of 107, and steps down to a low pitch on 'effectively' in 113. We will return to issues of high and low pitch in Chapter 7.

What does ‘effectively’ mean (113)? There are two possibilities: (a) ‘well’ or ‘to a high standard’ – thus ‘a manual for reading and writing well’; (b) or ‘in effect’, ‘more or less’ – thus ‘it is in effect a manual for both reading and writing’. It is important to notice that in this context, it does not matter which meaning applies.

## 2.2 Observations on School or Style? SB p. 46

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.

### Procedure

- 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 Geoff’s original speech.
- In speech units 193-195, Geoff is reading out the title of Priestley’s book.
- In 193 & 195 there are five non-prominent syllables between the first and second prominences, including the ‘content words’ *English* and *use*
- Click on these lines and ask students to imitate these units keeping *English* and *use* non-prominent.

### Note

In 196 the prominence on *observations* does not occur where most dictionaries would predict, it occurs on the first syllable, not the third. This is an example of stress-shift to which we return in Chapter 6, 3.1-4.

## 2.3 Good English or Bad English? SB p. 47

The first line 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.

[We will be using this extract intensively in the next section, to illustrate the different sizes of speech units – so don’t spend too much time here.]

### Procedure

- 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 Geoff’s original speech.
- There are some background noises (squeak, bang, and cough) in this extract which are all part of the experience of listening to a lecture.
- OPTIONAL: ask the students to look at their books, page 47, and to write down the reference numbers of the speech units in which the Squeak, the Bang, and the Cough occur.
- Look at the answers on page 121

### Notes

In speech unit 200 the two prominences are very high - hence the up arrows before 'DID' and 'TOY'. We will do more on up-arrows indicating high key in Chapter 7.

Again in 200, the non-prominent syllables *with the idea* carry the falling tone which starts on *toy*. Compare 200 with 203, which has a mid falling tone starting on *end* and continuing over *of the book*.

### 3.1 Discourse Features: Notice speech units of different sizes.

There are two related purposes of this section:

- To present the complete range of different sizes of speech unit.
- To work on different ways of saying the same words – contrastive intonation.
- To investigate three examples of fast speech.

It helps to know the full range of speech unit sizes in the same way that it helps to know – for the written language – the different sizes and shapes of clauses and sentences. The different sizes of speech unit affect the sound shapes of words.

**There is a lot of material in this section – more than you can do in one lesson. It is important work, as it presents the spontaneous speech equivalent of clauses and sentences (speech units of different sizes) – but much of the work should be left for students to do on their own computers.**

### 3.1 Notice speech units of different sizes. SB p. 47

These six speech units are taken from the extract we looked at in 2.3.

#### Procedure.

- Point out that the symbol ‘○’ indicates a prominent syllable, and the symbol ‘◦’ indicates a non-prominent syllable. The lines of ‘○’ & ‘◦’s give the rhythmic shape of each speech unit.
- Click on the speaker icon to play the extract, telling the students to notice, as they watch and listen, the number of prominences in each line. As the extract plays, the circles below the prominent syllables are highlighted.
- Focus on 198. Write the following sequence of syllables on the whiteboard:  
‘**BAM** ba **BAM** ba ba **BAM** ba ba **BAM** ba’  
(This is ‘BAM’ for each large ‘○’; and ‘ba’ for each small ‘◦’).
- Get the students to say this ‘BAM ba’ sequence (not the original words). They should say it slowly at first, and then to speed up to match Geoff.
- Now do the same for 203. Then do 201, 200 (make sure they do four ‘ba’s after the BAM), 202, and 199.
- Point out that the smallest speech unit is 199 – it is incomplete (it has no tone)
- Point out that the largest is 198 – it has four prominences
- Point out that the 201 and 203 are the same size – they have one prominence [even though they have different rhythmic shapes]
- Point out that 200 has two prominences, and 202 has three.

### SB p. 48-49.

The pop-up boxes down the right-hand side of the screen serve two purposes: they provide a resource for you to help answer questions from students, and they are for the students to work with in self-study. The value of the pop-ups is that they give alternative ways of saying the speech units, with different numbers of prominences and non-prominences.

- Click on [About 203 ...](#) and then click on each speaker icon in turn, getting students to repeat the different ways of saying 203.
- Starting at the bottom of the pop-up box, with 203c, click on the speaker icon, and get the class to imitate the three prominence version.
- Then do the same for 203b (two prominences) making sure that they do not make *towards* prominent.
- Then 203a (single prominence) making sure they do not make *book* prominent. Then the original.
- Divide up the class into pairs. Nominate one in each pair to be ‘teacher’, the other to be ‘student’. Get the ‘teacher’ to choose a version at random (eg ‘Original’ or ‘A’, ‘B’ or ‘C’) and the ‘student’ should respond by saying the appropriate version, taking care to make sure the appropriate syllables are made non-prominent.
- Homework: work on the alternative versions of the other speech units in the pop-up boxes. Review them in the next classroom session.

The pop-up box at the bottom of the screen [Determining the size of speech units ...](#) (top of SB p. 31) is for you, the teacher:

Who decides where a speech unit begins and ends?  
 Speakers decide where to place prominences and tones: it is their decision, they have a choice. The choices they make can be explained by reference to the contexts in which they speak.

In analysing what a speaker has done, I follow these rules:  
 (1) A speech unit ends after a tone occurs  
 (2) There can only be one tone in a speech unit  
 (3) A speech unit also ends if there is a pause – but often there is no pause  
 (4) If there is no pause, the speech unit ends somewhere between the end of the tone, and the first prominence of the next unit  
 (5) The next prominence after a tone has to be in another unit.

If you need more on this topic, then you should work through the first part of Chapter 10. The most important thing is to realise that the division of speech into speech units is not an exact science. The division of speech into speech units in *Streaming Speech* does not represent a 'truth' about speech – but it does provide us with a window on speech which enables learners to observe the rhythms, tone, and speed of speech.

### **3.2 Observe speech units of different sizes. SB p. 50 [START HERE]**

The purpose of this page is to get students to match the rhythmic shapes of speech unit (given in ‘BAM ba’ notation down the right hand side) and the speech units at the centre of the screen.

#### **Procedure**

- Tell students to look at speech unit 188, at the top of page 50 and to say this unit to themselves. Click on the line on screen, and get students to imitate it.
- Then drag the second line of small and large 'O's 'o o O o o o O o' to the box underneath 188. (This is line 'B' in SB). Get them to repeat 188 as they observe the 'O' and 'o' being highlighted.
- Get them to practise saying the other rhythmic shapes (lines A,C,D,E,F in SB) in ‘BAM ba’ style

- Click on each line several times, and ask students to match the rhythm lines (A,C,D,E &F) with the speech units: they should write the letter for the rhythmic shape below the speech unit - eg 'F' 'O' [single] matches 192.
- Give them time to discuss in pairs, and replay the speech units as often as they require.
- Elicit from the class their majority opinions on what the answers should be.
- Drag the rhythmic shapes from the right of the screen to the box underneath the speech units – only right answers will remain in position.
- Check your answers on page 121, and on the following screen.

### 3.3 Observe speech unit size – Answers to Exercise 2. SB p. 121

This page gives the answers to Exercise 2, and like page 3.1 provides pop-up boxes (About 188 ..., About 193 ..., etc) which give alternative ways of saying the same speech units. **These pop-up boxes are a resource to help you answer questions**, so you do not need to work through every one of them. But if students ask ‘Why is *English* non-prominent in 193?’ or ‘Why is *use* non-prominent in 194?’ you can go to the pop-up box and explain (eg 193): ‘If *English* were prominent it would sound like 193a’ [Click on 193a, and get students to imitate it] ‘But *English* is non-prominent so it sounds like 193’ [Click on 193, and get students to imitate it].

### 3.4 Speech units – A window on speech?

**This is more a resource page, than a teaching page. Certainly use this page if your students are teachers in training. Otherwise, consider omitting it.**

This page exists to help you answer questions that students may have about numbers of speech units. They may ask:

- ‘How many sizes of speech unit are there?’ (the answer is six)
- ‘How frequent are the different sizes of speech unit?’ (look at the table in the bottom half of the screen).

To help you answer, this page gives examples, in increasing order of size, of the different sizes of speech unit. These are the building blocks of spontaneous speech, in the same way that clauses and sentences are the building blocks of writing.

At the bottom of screen page 3.4, and SB page 54, there are some basic statistics: in the 23 minutes of recordings used in Streaming Speech, more than 90 per cent of speech units are double prominence, or smaller. Go to Chapter 10 for more work on speech units (but don’t take your students there, unless they themselves are teachers of English in training).

### 3.5 Observe fast speech – Example 1. SB p. 51

The purpose of this screen is to show in what ways, double prominence speech units are not a sequence of slow citation forms.

- Click on the speaker icon to play the slow speech of 134a. Then click on the speaker icon for 134 – 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 parts of the normal version. Note that in the normal version, it is not possible to separate *we're not going*.
- Get students to imitate the original.

**Note.** I am not entirely sure whether Geoff says 'I'm not going into great detail' or 'I'm not going to go into great detail'

### 3.6 Observe fast speech – Example 2. SB p. 51

The purpose of this screen is to show in what ways triple prominence speech units are not a sequence of citation forms.

- Click on the speaker icon to play the slow speech of 153a. Then click on the speaker icon for 153 – 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 parts of the normal version.
- Get students to imitate the original.

Note that in the normal version, it is not possible to separate *because everything's not around in the*. Note that *because* becomes 'bz' not 'coz', and that *everything* and *library* become two-syllable words.

### 3.7 Observe fast speech – Exercise 3. SB p. 52

The purpose of this screen is to get students handling the non-prominent sections of a double prominence speech unit. This is the spontaneous speech equivalent of re-ordering words in a jumbled sentence. We focus on the extreme distortions of non-prominent words.

- Get students to look at speech unit 187 at the top of page 52.
- Explain that the groups of words ('i'm going', 'in fact', 'in slightly more', etc.) belong in the speech unit, but are in the wrong order.
- Get them to say to themselves each group of words below the boxes, starting slowly and speeding up.
- Click on the speaker icon so that the students hear the recording as often as they need to.
- Get them to draw a line from each group of words to the appropriate box in the speech unit.
- Elicit their answers, and drag and drop the groups of words into the boxes – it should be easy to get the right answers, because the groups of words will only drop in the correct boxes.

### 3.8 Fast speech – Answer to Exercise 3. SB p. 122

This page contains the answer to Exercise 3, and allows comparison of the fast normal original with a slow word by word recording. The table of symbols provides a resource for answering students' questions, and for students to investigate on their own. You do not have to use on everything on this page.

- Check the answers. Click on the slow version, group by group (non-prominent syllables only) getting the students to repeat after the recording.
- Click on the original and get them to repeat after the recording.

## HOW DOES THIS HELP?

Imitating the way in which native speakers crush words out of shape (eg ‘more’ > ‘moot’) will help students be able to handle fast speech in listening.

### 3.9 Why so many words, so quickly? SB p. 122

This page is a resource page, to help you answer questions which students might ask, particularly ‘Why did Geoff speak so quickly?’. If they don’t ask this question, you don’t need to spend time on this page.

The answer is in two parts. First, he chose to: speakers are not forced by words or grammar to speak in a certain way – they always have a choice – Geoff chose to say the words differently on different occasions (*this is, slightly, looking at*). Second: the way he said these words were appropriate for the context – see lines 172-228 of the speech unit transcript which you can access by the button in the left margin of the screen

### 4.1 Listen to consonants. SB p. 52

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. 52
- 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 Geoff’s original recording.

### 4.2 Identifying consonants Exercise 4. SB p. 52

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

- Get students to look at the second table on page 52
- 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 4 – answers. SB p. 123

This page contains the answers to Exercise 4. Ask the class to check their answers with a neighbour.

#### 4.4 Pronunciation at speed. SB p. 53

##### **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 Geoff'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 *the sort of thing*.

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, with the guidance and help of a teacher.

##### **LISTEN & IMITATE**

Students can either look at the screen, or at page 53 in their books.

- Click on *the sort of thing* several times and ask students to repeat it at the same speed as Geoff. 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. *thesortevthing* 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. *thesortevTHING* 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 Geoff'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 listening.

### **RECORD & COMPARE**

- Ask students to look either at the screen, or at the table in their books at the top of page 53.
- 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 045 *thesortofTHING* in the table, mimic it, click on the record button for Unit 045 (the red spot, which will change into a red rectangle) and speak into the microphone, saying *thesortofTHING* in the style and speed of Geoff.
- 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 Geoff'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 Geoff) 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.

Select another sound/symbol to work on, or ask the class to select a sound/symbol to work with. Play one of the speech units relating to this sound repeatedly. Ask students to say the words slowly, and follow the above four stage process for each speech unit that they attempt.

Note. There are 16 speech units in the table: 1 single prominence (*the sort of thing*), 12 double prominence, and 3 triple prominence speech units. Ensure that students do not introduce extra prominences into their pronunciation of the 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 53.
- 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. SB p. 54

The purpose of Section 5, Streaming Speech is to give students (a) a chance to identify consonants and then (b) practice pronouncing consonants in a sequence of eleven speech units, which vary in the choice of tones.

- Ask students to look either at the screen or at the table at the top of page 54 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 seven symbols, and fourteen boxes – you need to use some of the symbols more than once.

Note. To begin with, we work with six speech units (not the fifteen that will appear on 5.3). So when you click the speaker, you will hear the eleven speech units, but you will only see, and work with, the six given on screen.

## 5.2 Consonants in speech. Answer to Exercise 5. SB p. 123

This page gives the answers for Exercise 4.

## 5.3 Consonants in speech – practice. SB p. 55

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 page that we have been preparing for in this section. 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 60 words per minute, fastest 436 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 55.
- They should aim for accuracy in the consonants, and to match to reproduce the level, fall-rise, rise and falling tones in the extract.

They should aim for accuracy in the consonants, and to speak the 15 speech units (9 single, 5 double, 1 incomplete) in time, with the correct number of prominences. Draw attention to the self-correction in 52-56 – this is an expert-speaker strategy.

## 6. Review. SB p. 56

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 56 of their books.
- In the table at the top of page 56 they should write in their scores on the exercises.
- In the table in the middle of page 56 they should tick either 'Yes I have done this' or 'I need to come back to this'

[Note that 436 words per minute refers to 045 // the sort of THING //, 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 56 – 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:
  - Make sure they can't see the screen, and play them the speech unit of screen 3.7 ('this is one I'm going to be looking at in slightly more detail in fact')
  - 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 52 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 this screen – giving themselves/each other little dictations.
- Pronunciation – go to page 53, 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 55, and get them to say the text in 5.3 with appropriate variability.

## 8. Communicative Activity [Optional]

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

This activity focuses on self-correction. There were two examples of self-correction in this chapter (on pages 2.1, & 5.3). The self-correction on 2.1 is used as a model.

Hand out the worksheet below to everyone, but get them to work in pairs. Follow the instructions on the worksheet.

## Streaming Speech Chapter 5 Worksheet

### Communicative Activity – self correction

Look at Geoff's self-correction in 115 below, listen to the original on page 2.1

107 // →↑THIS IS // 092  
 108 // ↘ a MANual // 055  
 109 // → FOR // 093  
 110 // → BOTH // 125  
 111 // → REAding // 138  
 112 // ↘ and WRITing // 145  
 113 // ↘ ↗ ef↓FECtively // 105  
 114 // → it's a MANual // 308  
 115 // ↘ well well it's MORE of a manual for WRITing in fact // 386

Geoff has shown us how to do a self-correction. We can extend this to other contexts., such as a car salesman describing a car. Taking the information from the second row of this table, we can create Example 1. So the word *car* appears in 108 instead of *manual*; the words *family journeys* appear in 111 instead of *reading*, etc.

This	is suitable for ...	or ...
car	family journeys	racing
house	single person	
holiday		

#### Example 1.

107 // →↑THIS IS //  
 108 // ↘ a CAR //  
 109 // → FOR //  
 110 // → BOTH //  
 111 // → FAMily JOURneys //  
 112 // ↘ and RACing //  
 113 // ↘ ↗ ef↓FECtively //  
 114 // → it's a CAR //  
 115 // ↘ well well it's MORE of a car for RACing in fact //

Working with a partner, fill in details in the table for *house* and *holiday*. Imagine two other situations, fill in the table, and create four more self-corrections.

#### Example 2.

107 // →↑THIS IS //  
 108 // ↘ a HOUSE //  
 109 // → FOR //  
 110 // → BOTH //  
 111 // → a SINgle person //  
 112 // ↘ and xxxxxxxx //  
 113 // ↘ ↗ ef↓FECtively //  
 114 // → it's a xxxxxxxxxx\_ //  
 115 // ↘ well well it's MORE of a xxxxxxxxxxxxxx in fact //

Perform your description for your partner, and then for the class.