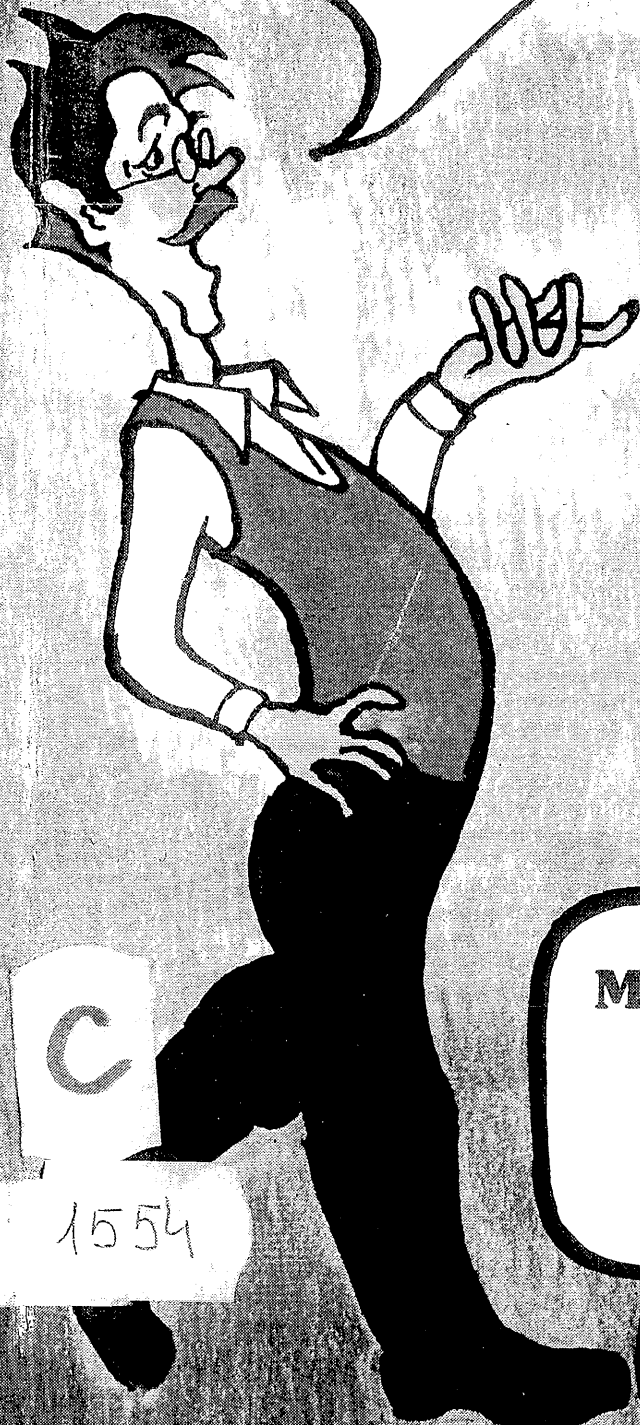


HOW NOW, BROWN COW?

A course in the pronunciation of English



Mimi Ponsonby

Illustrated by
Duncan

Prentice-Hall International
English Language Teaching

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HOW NOW, BROWN COW?

*A course in the pronunciation of English,
with exercises and dialogues*

by

Mimi Ponsonby

Illustrated by

Duncan

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ENGLISH LANGUAGE TEACHING

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| | | | |
|-----|--|---|-----|
| 40. | [ɑ:] bark, barn | <i>Making a pass at Martha</i> | 84 |
| 41. | [ɔ:] bought, board | <i>Fawns, horses and a tortoise</i> | 86 |
| 42. | Elision | <i>A trip to Lapland</i> | 88 |
| 43. | [u:] loose, lose | <i>Where are you, Hugh?</i> | 90 |
| 44. | [ʊ] foot, good | <i>Miss Woodfull'll be furious</i> | 92 |
| 45. | [ɜ:] birth, girl | <i>How's my pert little turtledove?</i> | 94 |
| 46. | Rhythm again (mixed) | <i>Looking for something pretty</i> | 96 |
| 47. | [əʊ] coat, code | <i>No wonder the boat was low!</i> | 98 |
| 48. | [aʊ] about, aloud | <i>Howard's found an owl</i> | 100 |
| 49. | [eɪ, [aɪ], [ɔɪ] late, lazy; write, ride; voice, boys | <i>James Doyle and the boilermakers' strike</i> | 102 |
| 50. | [ɪə], [eə] pierce, beard; scarce, stairs [aɪə], [aʊə], fire, tired; flower, our | <i>It's eerie in here</i> | 104 |
| 51. | Intonation 1: rise-fall pattern | <i>What time does the plane leave?</i> | 105 |
| 52. | Intonation 2: fall-rise pattern | <i>Were you at home last night?</i> | 108 |
| 53. | Intonation 3: combined patterns | <i>I'm afraid I think I'm lost</i> | 110 |
| 54. | Intonation 4: tag questions | <i>Fish like a bit of silence, don't they?</i> | 112 |
| 55. | Revision 1 | <i>A bit of beef at the picnic</i> | 114 |
| 56. | Revision 2 | <i>Listening to the plants talking</i> | 116 |
| 57. | Revision 3 | <i>Nobody wants a mermaid</i> | 118 |
| 58. | Extra practice | | 120 |
| | | | 122 |

Introduction

THIS book was originally intended for people studying on their own—businessmen, scientists, would-be teachers—who have learnt their English from the printed page and then find on business trips or international conferences, or even just social occasions, that it is almost impossible to follow a lecture or conversation, and that nobody at all understands *them*; or students wanting to supplement their academic studies with something a little closer to active communication.

However, *How Now, Brown Cow?* is just as suitable for use in a classroom, especially if you have access to a language laboratory. It's *not* necessary to know a lot of English before you begin, though it helps to know a little. The trouble with many people is that they get into bad habits, very often pronouncing English words like sounds of their mother tongue, and the more fluently they speak, using all these incorrect sounds, the more difficult it is to get rid of them. So in a way, it will be easier for you if you *don't* know too much!

Why Pronunciation is necessary

Language is a means of communication. It has three components:

- (a) Structures (the patterns that can be seen in these are usually called the *grammar* of the language).
- (b) Words that convey meaning (*vocabulary* or *lexis*).
- (c) Sound, stress, and intonation patterns, which combine to make up '*Pronunciation*'.

If you communicate *only* through the written word, you will need only the first two of these components. If, on the other hand, you want to be able to understand the *spoken* language, and to be understood, you'll need all three components. Some people think that as long as you know the *words*, and perhaps a smattering of grammar, the *way* you say things doesn't really matter. Well, that's all right as long as all you want the language for is to point to something and say 'How much?', in which case there's not much purpose in your following this course. A child can get what it wants by pointing and saying 'Da! Da!', or screaming till it gets it. But a child soon learns that there are better ways of conveying its needs, and later, that the world and human thought and emotions are far too complex to be expressed merely by pointing or screaming.

Ideally, all three components of language should go hand in hand from the very beginning. If the unfamiliar sounds and pronunciation patterns are mastered early they become so natural that it seems *unnatural* to say them incorrectly. All that's left to learn is where the stress lies and how some of the more unusual words are said.

Communication is a two-way process—

1. Understanding other people when they speak.
2. Conveying what you want to say so that other people can understand you.

For the first, understanding, we need—

- (a) Knowledge *and*
- (b) Awareness, sensitivity.

For the second, conveying meaning, we need—

- (a) Knowledge
- (b) Awareness *and*
- (c) Control.

If you have no idea, for instance, that there's an important difference in English between 's' and 'sh' (phonetically written [s] and [ʃ]), and furthermore you can't distinguish between the two, you won't know how to react if someone asks you to 'bring in the seat'—or was it *sheet*? This situation doesn't seem very serious, but it could be. There are hundreds of stories told of misunderstandings caused by mispronunciation. Sometimes there is laughter, sometimes people walk out in anger, and on at least one occasion there was very nearly an International Incident.

There may be only one, tiny difference between the word the speaker said and the word he *thought* he was saying. Suppose there were two or three 'mistakes' in your pronunciation? The consequences could be

- (a) offence to the listener,
- (b) misunderstanding by the listener,
- (c) complete lack of comprehension by the listener,
- (d) a listener so exhausted by the effort of trying to interpret what it is you're trying to say that he gives up and goes and talks to someone else.

Not a very happy prospect! *How Now, Brown Cow?* is designed to minimise the dangers.

How to use this book

The book is divided into fifty-eight units, each of which deals with either a single phoneme or a characteristic feature of British English pronunciation. Each unit begins with an explanation of how to produce a particular sound or handle a particular feature. This is followed by exercises, either for repetition and practice or for recognition and distinction of sounds. There are also exercises on syllable stress. With exercises for *repetition and practice* it is always best to *listen first without looking at the text*. The written word can so often interfere with one's perception of an unfamiliar sound. As you repeat, check constantly to make sure that you're carrying out carefully the instructions at the top of the page, and that your speech organs are all in the correct position. Listen very attentively to the sounds on the tape, and imitate these as exactly as you can, parrotwise, without, for the time being, worrying about meaning. Think initially *only* of sound. This requires discipline but is worth the effort. If you have a second tape recorder on which you can record your own voice, this is the best way to listen to yourself dispassionately, as if the voice belonged to someone else.

Remember, acquiring a complex skill like a language requires both awareness and control, and these can only be achieved through constant practice. To make this practice more varied, there are words in groups, as well as tongue-twisters, nursery rhymes and proverbs. Under the heading of 'Proverbs' I have included common idioms and an occasional quotation.

Once you feel that you've mastered the *sound*, look at the words as they're written. You'll be surprised at the spelling—but remember the *sound* remains constant. Keep checking your pronunciation as you repeat the sounds, either in unison with or after the tape. Be aware all the time of your speech organs—the shape of your mouth, the position of your tongue, voicing or lack of it, and so on. Experiment with sounds. Practise combinations that make no sense, simply to exercise your muscles —‘Waa wee waa wee’ or ‘Hoe go hoe go’—that sort of thing. Never be afraid to exaggerate—you can always tone it down.

The exercises for *discrimination* are designed to encourage you to listen accurately and to refine your awareness of the differences between sounds which to the untrained ear appear indistinguishable. There is no reason why these exercises shouldn't be used for practice, too.

The same applies to the exercises on *syllable stress*. Use them first of all to sharpen your sensitivity to stress within words and later to rhythm in longer speech, and carry this sensitivity into real life so that you're also aware of these things in real conversation. Then practise them yourself, making the stressed syllables louder, longer and higher than the rest. Again, don't be afraid to exaggerate.

At the bottom of each left-hand page, printed upside down, are the answers to questions in which you have to make decisions. Do try not to look before you've made up your own mind what the answer should be. Even if you're wrong, you will have learnt something. And you can go back and listen again and try to discover *why* you were wrong.

Finally, we come to the *dialogues*, which all these exercises have been leading up to. Now we practise the particular sound or feature of pronunciation with which the unit is concerned. The situations are, perhaps, a little fantastic but the language is ordinary—at least, as ordinary as is possible if one's concentrating on one particular sound.

Each dialogue has been recorded like this:

1. The complete conversation with both parts read by native speakers.
2. The conversation repeated, but the second voice omitted.
3. The conversation repeated once more, with the first voice omitted.

Only enough time has been left on the tape for you to say the speech at the same speed as the original native speaker. If this is not long enough for you at first, switch off the machine each time it is your turn, but try to increase your speed and fluency so that eventually the conversation flows and you answer the first speaker and he or she answers you as naturally as if the other person was in the room with you. Practise if you possibly can until you feel you have made some improvement. But do not work any one dialogue or speech to death. You can always return to a unit after you have worked on others. In fact, since, like driving a car or flying an aeroplane, speech demands controlling a number of diverse skills *at the same time* (it is not much use saying ‘I'm changing gear—how can I be expected to steer?’), and since each dialogue must obviously contain a great many features of speech other than the one it's primarily intended to practise, *all* the dialogues are useful for practising *all* aspects of pronunciation.

What you need to know before you begin

I have tried, as far as possible, to keep the explanations of so-called 'rules' simple and untechnical. But there are one or two basic and *very* important concepts that appear again and again throughout the book and which it would be sensible to explain once and for all now so that instead of repeating the explanation I can simply use the word or phrase that refers to it—this, after all, is the purpose of all specialised terminology.

The terms I want to explain are:

1. 'Phoneme'

A phoneme is the smallest unit of sound that *makes a difference to meaning* in any given language. The sounds of your 'target language' (the language you are trying to learn—in this case British English) may either (a) not exist or (b) exist but be replaceable without altering meaning by another, fairly close sound. In some languages [w] and [v] are interchangeable, both probably being pronounced somewhere between the two sounds as said in English. Or [l] and [r] may not be phonemic. In Finnish and Estonian the lengths of vowels and consonants alter the meaning of otherwise similar words, but to an English person the difference between the lengths is at first both impossible to hear and impossible to reproduce. Each language has its own particular phonemic system. If you are going to be able to understand and make people understand you in English, it is obvious that you must (a) recognise the English phonemes and (b) pronounce them correctly yourself.

2. The terms 'voiced' and 'voiceless'

When you pronounce a sound, you can either vibrate your vocal cords (producing a 'voiced' sound) or push the air straight up from your lungs and out of your mouth (a 'voiceless' sound).

Many English *consonant sounds* can be grouped into pairs, both sounds of which

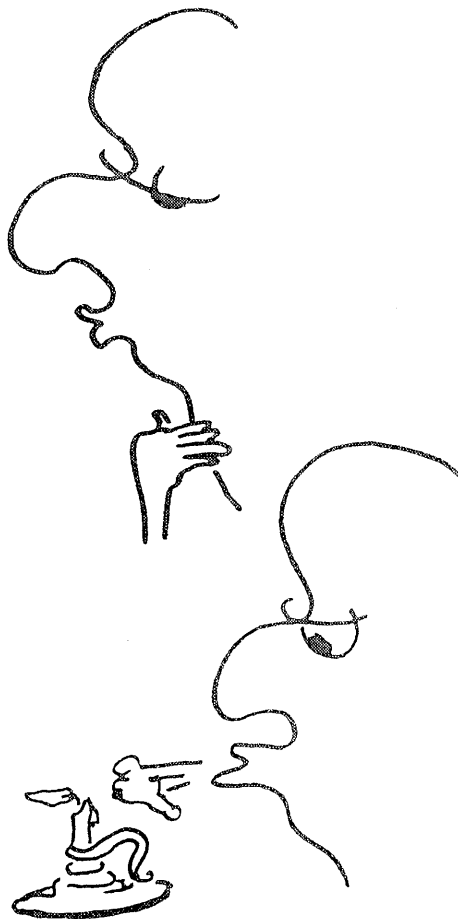
are produced in exactly the same way except that one is voiced and the other is voiceless; [b] and [p], [v] and [f] are examples. Each sound in these pairs is phonemic, so it is very important to make the difference between them—this one feature of



voicedness or voicelessness—very clear, and also to be aware of it when you are listening.

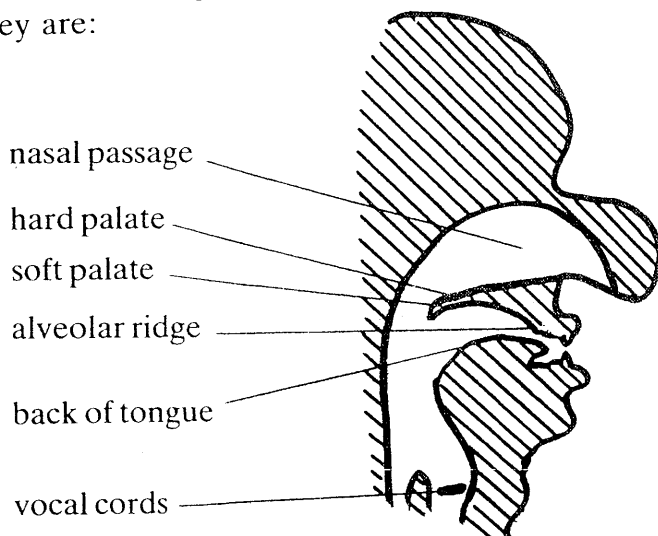
There are several ways to check whether you are pronouncing these sounds correctly. First, put your fingers on your Adam's apple and say [v], which is a voiced sound, and a good one to practise with because you can hold on to it. You should feel a strong vibration. If you say the voiceless equivalent, [f], you should feel no vibration at all. Better still, cover your ears with your hands and make the two sounds.

With voiceless sounds, the air that you expel should come out at such a force that it blows a candle out or a feather off your hand. At least you should be able to feel the air if you hold your hand in front of your mouth. With the voiced sounds, there should be no more than a tiny explosion of air. All vowels are voiced.



3. *The speech organs*

These are all the parts of the head that you use to make sounds. They are:



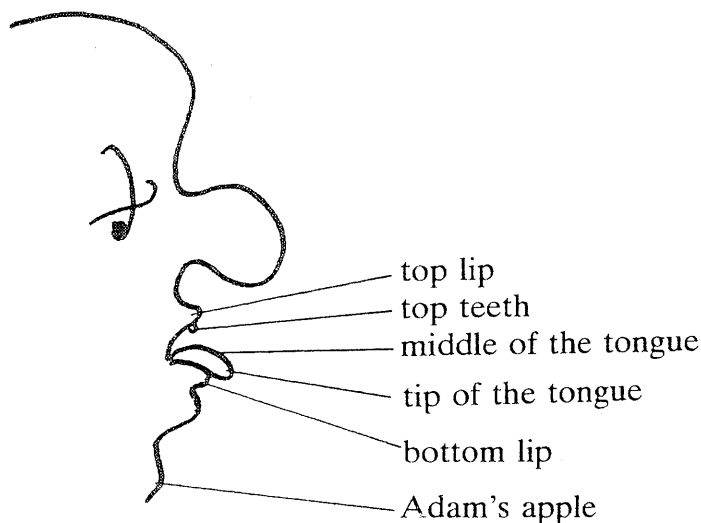
Teeth—top (or upper) and bottom (or lower).

Tongue—tip, middle, back.

Alveolar ridge—the ridge of bone just behind the top teeth.

Vocal cords—two parallel muscles like strings of a harp, which vibrate to produce 'voiced' sounds.

Adam's apple—the bump in the front of your throat which moves up and down when you swallow. This is just in front of the vocal cords.



4. *Minimal pairs*

These are pairs of words which are *almost* exactly the same. Only one small thing differentiates them (*pin:bin* or *pin:pan*, for instance). Sometimes—as in the case of ‘Batman’ and ‘bad man’—the difference between the pronunciation is so slight that you have to listen for the effect the change of consonants has on the rest of the utterance. With ‘Batman’ and ‘bad man’ it’s the difference in the length of the vowel.

Because these tiny differences may not exist in your language, or may not be important, but *are* phonemic in English, you have to train yourself to listen very carefully.

Phonetic symbols

Do not, please, be afraid of these. They are merely a quick and accurate way of referring to particular sounds. If you make a mental note of them as they appear at the top of each unit you will very soon master them, or at least recognise them. If in doubt, look at the table of contents—they are all there, together with examples in ordinary script to act as a guide.

They are in square brackets [] to show that we are talking of *sounds* and not letters of the alphabet or units of grammar. Remember that in English, sound very often has no relation to spelling!

The system followed is Gimson’s Revised Phonetic Alphabet.

Note that a mark (:) following a symbol means that the sound is long, e.g. [ɑ:], [ɜ:].

i: as in *beat*, *bead*

ɪ as in *bit*, *bid*

e as in *bet*, *bed*

æ as in *bat*, *bad*

ɑ: as in *bark*, *barn*

ɒ as in *boss*, *bomb*

ɔ: as in *bought*, *board*

ʊ as in *foot*, *good*

u: as in *loose*, *lose*

ʌ as in *cut*, *come*

ɜ: as in *birth*, *girl*

ə as in *among*, *sofa*

er as in **late, laid**
əʊ as in **coat, code**
aɪ as in **write, ride**
aʊ as in **about, aloud**
ɔɪ as in **voice, boys**
ɪə as in **pierce, beard**
eə as in **scarce, stairs**
ʊə as in **sure** (also pronounced [ʃʊ:])

θ as in **think, month**
ð as in **then, breathe**
ʃ as in **ship, wash**
ʒ as in **measure, rouge**
tʃ as in **chin, watch**
dʒ as in **jump, bridge**
ŋ as in **singer, thing**
j as in **yes, opinion**

Now you're ready to begin. But just before you leave me and set off on your own, may I make one request? If you have problems that I have not dealt with in the book, or if you can find peculiar spelling that I haven't included, or you know other proverbs and funnier tongue-twisters, do let me know. I shall be delighted to receive them. They can always go into the next edition!

And now, off you go. Don't expect it all to be easy. And don't worry if occasionally you feel you'll *never* get it right. All learning is hard work. But at the same time it should always be fun!

To MCW,

who pointed my nose in the right
direction

**HOW NOW,
BROWN COW?**

1. [p] pin

The first six sounds we are going to examine are called 'plosives' because you build up a pressure of air and release it like a small explosion. To produce the first one, [p], press your lips together, let the air from the lungs build up behind them and then blow it out suddenly. You should be able to blow out a candle or a feather off your hand. Let the air come straight up from the lungs, as this is a *voiceless* sound. Keep blowing through the vowel that follows; e.g. 'park', 'pin'. Listen carefully to exercise A on the tape before you try. The speaker is exaggerating, but only a little. When you practise, exaggerate too. Sometimes it helps to think there is an 'h' after the 'p'. As if you were saying 'p-hin' (often written [p^hin]).

PRACTICE

A. Hold your hand upright in front of your mouth, so that your fingers are just touching your nose. Make sure that you feel a definite explosion of air each time you say [p].

- | | | | | | |
|-----|------------|----------|------------|-------------------|-------------|
| (a) | Percy | pass | pet | presume | expensive |
| | perfect | put | poor | practical | expect |
| | purpose | pot | post | pride | explain |
| | people | pay | pack | pretty | explore |
| | Popplewell | pound | pun | present | explode |
| | porridge | puce | uphill | <i>silent 'p'</i> | |
| | possible | puny | upheaval | (p)neumonia | cu(p)board |
| | parcel | computer | upholstery | (p)salm | ras(p)berry |
| | | | | (p)sychology | recei(p)t |
| | | | | | cou(p) |
| | | | | | cor(ps) |

- (b) Practice makes perfect.
 The proof of the pudding is in the eating.
 Promises and piecrusts are made to be broken.
 Penny plain, twopence coloured.
 To rob Peter to pay Paul.
 Peter Piper picked a peck of pickled pepper. If Peter Piper picked a peck of pickled pepper, where's the peck of pickled pepper Peter Piper picked?

B. Listen to the tape. Which is s/he saying? Underline the right word in each pair.

- | | | |
|---------------|----------------|---------------|
| (a) pig/big | (d) pick/thick | (g) pan/can |
| (b) pill/fill | (e) pat/bat | (h) pole/hole |
| (c) pen/ten | (f) post/boast | (i) pop/bop |



DIALOGUE 1. A present for Penelope

PETER: Pass the pepper, will you, please, Percy, old chap?

PERCY: Pepper? You're not proposing to put pepper on your porridge?

PETER: Shut up, Percy! Why do you always presume that I'm stupid?

PERCY: Well, stop snapping and explain the purpose of the pepper pot.

PETER: It's perfectly simple. I want to compare our pepper pot with the pepper pot I've bought as a present for Penelope Popplewell.

PERCY: A practical—but pretty expensive—present!

PETER: Well, she's a super person. I thought perhaps, if you happened to be passing the Post Office . . . Could you possibly pop the parcel in the post?

PERCY: Am I expected to pay the postage on this pepper pot for Penelope Popplewell?

PETER: Percy, you're impossible! I may be poor but I have my pride! Here's £1 for the postage.

2. [b] bin

Your mouth is in the same position as for [p], but this time the sound is *voiced*, that is, the vocal cords behind your Adam's apple are vibrated. Put your fingers on your throat or over your ears each time, to check that you really are making a difference between the voiced and voiceless sounds. Don't be afraid to exaggerate. Make sure there is only the smallest explosion of air.

PRACTICE

A.

| | | | | | | |
|---------|---------|-----------|---------|---------|-------------------|----------|
| | | | | | <i>silent 'b'</i> | |
| (a) bit | baby | blanket | brother | trouble | clim(b) | de(b)t |
| bat | balcony | blades | brandy | table | com(b) | dou(b)t |
| but | bottle | bless you | breathe | problem | thum(b) | su(b)tle |

(b) Now practise lengthening the vowel before the [b] like this:
tap (very short) : ta-a-ab (as long as you like).

| | | | |
|-------------|-------------|--------------|---------------|
| tap/tab | lope/lobe | harp/harbour | simple/symbol |
| sheep/Sheba | Caple/cable | baps/Babs | tripe/tribe |

(c) His bark's worse than his bite.
 The blind leading the blind.
 Your eyes are bigger than your belly.
 A bird in the hand is worth two in the bush.

Beauty will buy no beef.
 Blind as a bat.
 Bold as brass.

B. Which is the speaker saying? Remember, when there's a voiced consonant sound at the end of a syllable, the vowel before it is lengthened. If the consonant sound is voiceless, the vowel is short.

- (a) What a beautiful golden ^{peach!} beach!
- (b) The ^{pills} bills are on the table.
- (c) The ^{mop} mob fell on him.
- (d) He threw off the ^{rope} robe and ran away.

C. Mixed voiced/voiceless. Say slowly, then faster and faster, but always thinking carefully whether you are saying [p] or [b].

- (a) The butcher put the pork spareribs into a brown paper bag.
 (b) Betty's prepared beautiful puff pastry for the blackberry and apple pie.
 (c) Peter's big pink pig's broken the tips of Bill's best rhubarb plants.



DIALOGUE 2. Brandy in the baby's bottle!

Telephone rings. Brr . . . brr brr.

BOB: Bob Batterby.

BABS: Oh Bob, this is Babs. I'm baby-sitting for Betty and my brother Bill. I'm sorry to bother you but . . .

BOB: What's the trouble? No problem's too big when Bob's on the job!

BABS: Oh stop being stupid, Bob. It's baby. I put her on the balcony on a blanket with a biscuit to bite on and I think a bit of biscuit . . . She can't breathe.

BOB: Bang her on the back, between the shoulder blades.

BABS: I've banged her till she's black and blue.

BOB: Try putting a bit of brandy in her bottle.

BABS: Brandy in the baby's bottle! Oh *Bob!*

BOB: Sorry, Babs. Sounds bad. I'd better bicycle over. Be with you before you can say 'bread and butter'.

BABS: Bless you, Bob. 'Bye 'bye. Be quick!

3. [t] tie

Press the tip of your tongue against the ridge of bone behind and above your top teeth (the alveolar ridge) so that no air can get through. Build up the pressure of air behind this barrier, and then break the pressure by opening your mouth a little and removing your tongue from the ridge so that the air rushes out. Carry on the rush of air through the vowel sound that follows, as you did with [p], so that the word 'tin' sounds like 't-hin' or even 'tsin'. Exaggerate this aspiration to begin with as you practise.

PRACTICE

A.

- | | | | | | | |
|----------|-----------|---------|-----------|-------|-------|-------------|
| (a) time | torn | twelve | trousers | what | after | Templetons |
| tell | taxi | twenty | tried | late | water | tempted |
| town | telephone | between | transport | night | empty | extravagant |

- (b) Past forms with '-ed' following a voiceless consonant sound (except [t]—see page 8).
- | | | | | | | |
|--------|--------|---------|--------|---------|---------|-------|
| hoped | looked | puffed | missed | wished | fetchd | mixed |
| hopped | asked | laughed | passed | crashed | watched | boxed |

- (c) 'th' pronounced [t].
Anthony, Thomas and Theresa Thompson live at No. 10 Chatham Street, Walton-on-Thames, next to Thyme Cottage.

- (d) Silent 't'.
- | | | | | |
|------------|-----------|-------------|-----------|-----------|
| chris(t)en | cas(t)le | ches(t)nut | sof(t)en | cabare(t) |
| lis(t)en | wres(t)le | Chris(t)mas | of(t)en | balle(t) |
| glis(t)en | whis(t)le | exac(t)ly | mus(t)n't | croque(t) |

- (e) Better late than dead on time. A storm in a teacup.
To fall between two stools. On the tip of your tongue.
If at first you don't succeed, try, try and try again.
Temptations are like tramps—let one in and he returns with his friends.

B. Listen to the tape and fill in the missing words. Then say the sentences aloud.

- (a) These are Why you them?
 (b) answer the I you
 (c) The arrive a , so you'd a
 the
 (d) was a or the was

Answers: B. (a) These trousers are too tight. Why don't you try them?
 (b) Don't answer the telephone until I tell you to.
 (c) The train won't arrive till a quarter to eight, so you'd better take a taxi straight to the concert.
 (d) It was at a minute or two to two that the teacher was shot.



DIALOGUE 3. Waiting for Templetons

TESSA: What time did you tell Templetons to get here, Martin?

MARTIN: Any time between 10 and 12.

TESSA: But it's after two! They're terribly late!

MARTIN: Why didn't you contact United Transport as I told you?

TESSA: Peter Thompson said that Templetons were better.

MARTIN: Tessa! Peter Thompson's a director of Templetons. Oh! blast it! I've torn my trousers on the radiator!

TESSA: Oh Martin, do take care! . . . Hadn't we better telephone?

MARTIN: I've tried. The telephone's not connected yet.

TESSA: And the water's still cut off. We can't just wait here all afternoon in an empty flat with no water and no telephone.

MARTIN: How uninviting an empty flat is.

TESSA: And it seems tiny, too, now, doesn't it?

MARTIN: I'm tempted to take a taxi straight into town and stay the night in a hotel.

TESSA: How extravagant! But what a delightful thought!

4. [d] die

This is the voiced equivalent of [t], so the tongue starts in the same position, against the alveolar ridge, and the lower jaw is pulled down and the tongue withdrawn from the ridge to release the pressure. However, as this is a voiced sound, there will be no rush of air but only a tiny explosion. Don't forget to check on your vibration, either with your fingers on your Adam's apple, or by covering your ears. And don't forget to lengthen any vowel sound immediately before the [d].

PRACTICE

A.

| | | | | | | |
|-----|-------------------------------|-------------------|--------|-------------------|----------------------------|---------------|
| | | <i>long vowel</i> | | <i>silent 'd'</i> | | |
| (a) | do | dreary | bed | date | han(d)some | gran(d)mother |
| | day | drab | rode | daughter | han(d)kerchief | gran(d)father |
| | dog | drive | afraid | don't | han(d)cuff | We(d)nesday |
| | <i>past tense '-ed'</i> | | | | | |
| | <i>after voiced consonant</i> | | | | <i>after 't', 'd' [ɪd]</i> | |
| | lived | sagged | seized | wanted | patted | added |
| | called | banged | waged | waited | acted | loaded |
| | | | | | | landed |
| | | | | | | ended |

(b) Don't forget to lengthen the vowel if it's followed by a voiced consonant.

| | | | | | | | |
|------|------|------|-------|------|-----|------|------|
| tame | mate | time | spite | tram | mat | toll | coat |
| dame | made | dime | spied | dram | mad | dole | code |

(c) All dressed up like a dog's dinner.
Never say die until you're dead.
Between the devil and the deep blue sea.

Dull as ditch water.
Dead as a door nail.

B. Which is *she* saying?

(a) I've put a ^{tent} / _{dent} in the car.

(d) I'm afraid he's a ^{heart} / _{hard} case.

(b) This ^{seed} / _{seat} should be kept in the garden shed.

(e) I think it's ^{thirsty} / _{Thursday}.

(c) I saw two men pushing a ^{trunk} / _{drunk} into the taxi.

C. One word in each sentence (3 words in (f)) makes the whole sentence into nonsense. Which are the words? And what ought they to be?

- (a)
(b)
(c)

- (d)
(e)
(f)

Answers: B. (a) tent (b) seat (c) drunk (d) heart (e) Thursday (f) I can't turn my tap off. It keeps *nipping* (dripping).
(b) Tell Dora to harden her *hard* (heart) and turn the cat out.
(c) Do stop *dreading* (treading) on my dress, Tony!
(d) I ate the most delicious *droughn* (trout) for dinner last night.
(e) The goat kept *budding* (butting) me from behind. It was most irritating.
(f) I *sad* (sat) down on the *seed* (seat) that has just been painted and got my trousers covered in red stripes (stripes).



DIALOGUE 4. All dressed up for a date with David

DONALD: And what's my darling daughter doing all dressed up?

DEIRDRE: I've got a date with David, Daddy. We're going to a dance at Dudley Head, with Dan and Ada Dodd.

DONALD: David? Not that dreary lad who came to dinner on Friday and trod on the dog? Deirdre, he's dreadful!

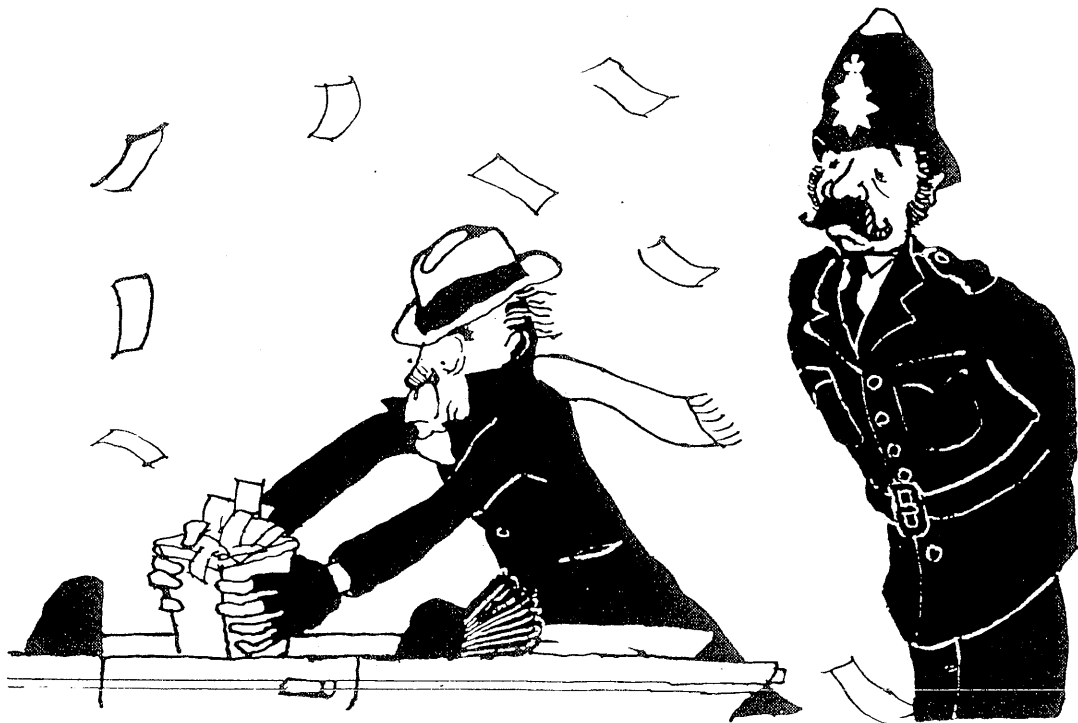
DEIRDRE: Oh Daddy! He's *divine*! I adore him!

DONALD: I found him dreadfully dull, I'm afraid. You know, that dress doesn't do anything for you, my dear. Dark red! Darling, it's so deadening, so dreadfully drab!

DEIRDRE: Oh Daddy! Why is everything I do dreadful these days? (*The front doorbell rings.*) Oh, there's David! I must dash.

DONALD: Is he driving? Don't let him drink. And don't forget, you said you'd be in bed by midnight.

DEIRDRE: Oh Daddy!



DIALOGUE 5. Cash in the ice-cream carton

COLIN: O.K., Mike. At six o'clock you take a taxi to the bank. Max will come out with the cash in a cream-coloured case . . .

MIKE: I'm to collect the cash?

COLIN: Of course. Don't ask questions. Just concentrate.

MIKE: Colin, if they catch me I'll confess.

COLIN: Keep quiet, can't you? At a quarter to six Coco will be parked at the corner of the Market Square.

MIKE: I'll scream. I'm a coward. The kids at school . . .

COLIN: Pack the cash in the ice-cream carton in the back of the car and make your way as quick as you can back to the café.

MIKE: Colin, I'm scared.

COLIN: Oh crikey, Mick! You do make me sick!