



FRE 111
LANGUAGE LABORATORY WORK/ORAL FRENCH

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Introduction

FRE101 Language Laboratory Work is a 3 credit, one semester course in the first year of B.A French B.A French degree of The National Open University of Nigeria. It will be available to all students as a core course.

The course is made up of 21 study units and a course guide and it covers basics of French sound system, reading and conversational skills development. This course guide tells you briefly what you should expect from the course, and what the units look like. It also intimates you on how you can get the best from the course. Finally this course guide gives you information on the assessment procedures.

What you will learn in this course

In this course, you will be taught basic oral elements of French language that will avail you the opportunity of having a solid background in the language. You will then be able to build on this background as you pursue your studies in the language. You will learn basic sounds of French, basic reading and spoken skills necessary to begin to practice spoken French.

Course aims

The central aim of this course is to equip you with basic building blocks with which you can build a strong spoken ability in French language.

This will be accomplished by aiming at:

1. introducing you to basic sound system of French making you learn how to read French and
2. introducing you to basic conversational skills in French language.

Course Objectives

On successful completion of this course, you should be able to:

1. pronounce French words correctly.
2. practise the use of *liaison*, *élision* and *enchainment* conveniently.
3. read simple French texts and passages.
4. engage in simple conversation in French.

Working through this course

To successfully complete this course, you are strongly advised to read the study units, listen to the tapes that accompany the course and also visit all the websites recommended. You should also work through the exercises faithfully. Although you may not enter any language laboratory throughout the period of your study in this course, the two audio tapes and the websites will be serving that purpose. You should also read recommended books and any other materials that you can lay your hands on that will help you in understanding the contents of the course. Note that each unit contains self- assessment questions and also tutor-marked assignments. Make sure you are faithful in following every instruction.

Course Materials

Major materials of the course are:

1. Course guide
2. Study units
3. Textbooks
4. Two Audio tapes
5. Recommended internet websites
6. Assignment file

Study Units

Apart from this course guide, there are twenty units in this course. The study units are as follows:

MODULE 1

- | | |
|---------|--|
| Unit 1: | Oral vowel sounds |
| Unit 2: | Nasal vowel and semi-vowel sounds |
| Unit 3: | Consonant sounds I: general consideration |
| Unit 4: | Consonant sounds II: special consideration |
| Unit 5: | Silent letters in French |

MODULE 2

- | | |
|---------|--|
| Unit 1: | French accents in pronunciation |
| Unit 2: | The principles of <i>liaison</i> in French |
| Unit 3: | <i>Élision</i> and <i>enchaînement</i> in French |
| Unit 4: | Intonation and stress in French |
| Unit 5: | French diphthongs and triphthongs |

MODULE 3

- Unit 1: Reading skills development I: Pronouncing difficult words
- Unit 2: Reading skills development II: Pronunciation of verb endings
- Unit 3: Reading skills development III: Liaison, élation and enchaînement
- Unit 4: Reading skills development IV: Intonation in texts
- Unit 5: Reading skills development V: monothongs, diphthongs and triphthongs

MODULE 4

- Unit 1: Conversation practice I: greetings and introduction
- Unit 2: Conversation practice II: Buying and Selling
- Unit 3: Conversation practice III: Consulting professionals for services
- Unit 4: Conversation practice IV: Telephone conversations
- Unit 5: Conversation practice V: Hotel and Restaurant
- Unit 6: Dictation exercises

The first five units concentrate on the teaching of the French sounds and their pronunciations in isolated words. In these first five units, French words are used as examples. The next five units go a step further in looking at pronunciation in French at more complex situations of phrases and sentences. At this level sentences in French are used as examples. From unit 11 to unit 15, you will learn how to read French through reading practices in texts and passages. These passages are systematically arranged from simple to complex texts in French language. Units 16 to 20 focus on practices in selected conversational dialogues. In the last unit, you will be tested, through dictation practices, on your understanding of the various pronunciation elements that you have learnt in the course.

Set textbooks

Alo, P.O. (1999). *Eléments de base en phonétique et le phonétisme du français*. Lagos: Rothmed.

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies, Inc.

Eruanga, O. (2004). *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris: CLE international.

Weinreb, R. P. (1996). *Façons de voir: French in Review*. New York: McGraw-Hill Companies, Inc.

Assignment file

In the assignment file you will find twenty Tutor-Marked Assignments. You are to do all the assignment and submit to your tutor for marking. Note that the assignments in this file account for 40% of your final total score in this course.

Assessment

The assessment of this course has been divided into two parts. The Tutor- Marked Assignments is the first part. As earlier said, these assignments account for 40% of your total score in the course. The second part of assessment is the final examination. In the final examination, you will have a written examination and also an oral examination. The final examination altogether accounts for 60% of the course total score.

Tutor-Marked Assignments (TMAs)

As you go along in this course, you will be required from time to time to do some assignments and submit same to your tutor. At the end of every unit, you will meet at least one assignment. Each time you have completed an assignment, sent it to your tutor with the TMA (Tutor-Marked Assignment) form. It is very important to submit your assignments as at when due. If you know you will not be able to meet the deadline set for the submission of an assignment, make sure you notify your tutor before the close of the deadline.

Final Examination and grading

At the end of this course (FRE 101), you will be required to sit a three-hour duration examination. In this final examination, there will be two sections. In Section A you will sit a written examination and in Section B, you will be called upon to demonstrate practically and orally the competence you have gained in the course. You are strongly advised to revise all the units and, very importantly, try as much as possible to practice orally all the aspects of French language covered in this course before the examination. Remember that this final examination account for 60% of the total course score.

Course Marking Scheme

It as been said earlier in this course guide that the assessment of this course consists of two parts - the Tutor-Marked Assignments and the final examination. There are twenty TMAs (Tutor-Marked Assignments) and one final examination. Each of the assignments will be marked over 20 marks making 400 marks at the end of the course. The 400 marks will at the end be converted to just 40%. This will be worked out using the following formulae:

<u>Marks obtained</u>		<u>40</u>
400	X	1

The final examination will then be graded over 60%. The table below shows clearly the breakdown of the course marking scheme.

Assessment	Marks allotted
TMA's 1 - 20	Each carries 10 marks and obtained marks to be 70% and 3 best assignment will be chosen to be computed, making 30%
Final Examination	70% of the total course score
Total course score	100%

Course Overview

There are twenty-one units in this course. Each unit has been designed to engage you for three hours. However you are advised to go through each unit at least twice in a week before you go to the next unit. You are also to do each assignment on completion of the unit under which the assignment comes. Each assignment is to be done before proceeding to the next unit.

How to get the best from this course

One of the advantages of distance learning is that you as the student can work on a study material at your own pace. While there is a fixed timetable for traditional students in the universities, you are the one to fix your own timetable as a student of National Open University of Nigeria. Therefore, to get maximum result from this course, you will need to create the most convenient time for yourself. If you believe you can study better in the morning then chose a period in the morning to study the units in this course. But if it in the afternoon or in the evening that you think your brain will work better, then choose appropriately.

All the units in this course have a common format and this is deliberate. It is to help you get familiar with the content of the course so easily. Meanwhile note that the course material has been written using instructional language. You are certain to get the best from this course if you follow instructions *in its totality*. You will also meet several self- assessment exercises as you read and study the content of each unit. Although the answers you give to those questions are not to be submitted, nevertheless, you are strongly advised to assess yourself through them

Very strategically, each unit has its learning objectives. You have not completed a unit until you are able to perform the actions stipulated in the objectives. Also, there are two audio tapes accompanying the course material. You should make judicious use of the tapes. Finally, visiting and working with the websites recommended will help you a great deal. Do you know something? If others have done it before, then you too can do it.

Summary

This course has been designed to introduce you primarily to the functioning of French sound system. You will be instructed to do several things as you go along in the course. The projected outcome of this course is that at the end of the course, you would have had a solid background in the pronunciation of French words and the use of intonation and other pronunciation rules in French expressions.

I welcome you to twenty-one exciting study units in French Laboratory work

MODULE 1

- Unit 1: Oral vowel sounds
- Unit 2: Nasal vowel and semi-vowel sounds
- Unit 3: Consonant sounds I: general consideration
- Unit 4: Consonant sounds II: special consideration
- Unit 5: Silent letters in French

UNIT 1 PRONUNCIATION OF FRENCH ORAL VOWELS

Unit Structure

- 1.1 Introduction
- 1.2 Intended learning outcome
- 1.3 What is a vowel sound?
 - 1.3.1 The French oral vowels
 - 1.3.2 Difference between [a] and [e]
 - 1.3.3 Difference between [o] and [œ]
 - 1.3.4 Difference between [u] and [y]
 - 1.3.5 Difference between [ɔ] and [œ]
- 1.4 Pronunciation Drills on the internet
- 1.5 Summary
- 1.6 References/ further reading/web Resources



1.0 INTRODUCTION

When a person begins to learn a new language, the most appropriate thing to do first is to learn the sound system of that language. In this unit, therefore, you will be introduced to the sound system of French starting from its oral vowel sounds. The French sound system, as in many other languages, can be divided into two basic categories which are vowels and consonants. Specifically, in this unit you will learn the pronunciation of the French vowels and semi-vowels by practicing the pronunciation of each of those sounds. You are strongly advised to make use of the audio tape that comes with this material and also to visit the website recommended for the purpose of profitable learning of these sounds.



1.2 Intended Learning outcome

At the end of this unit, you should be able to:
define a vowel sound.

list French oral vowels.

pronounce each of the French oral vowels..

4. write few French words to identify each of the French oral vowel sound



1.3 What Is a Vowel Sound

The French word for vowel is *voyelle*. A vowel can be defined as a speech sound produced when the air that is released from the lungs for the purpose of a speech gets out through the mouth without meeting any obstacle in the speech organs. Try to pronounce the sound [o] as found in the word “go” and you will find out that the sound [o] comes out through the mouth freely without any obstacle anywhere. Sound [o] is a vowel. The French, vowels are divided into three types: oral vowels, nasal vowels and the semi-vowels. In this unit, you will learn only the oral vowels. In unit two you will learn nasal vowels and semi-vowels.

1.3.1 The French Oral Vowels

In all, there are twelve oral vowels in French. An oral vowel is produced when the sound comes out only through the mouth. Note that there are sounds that come out through both the mouth and the nose at the same time. Such sounds are called nasal sounds. You will learn about nasal vowels in unit two. Generally, special symbols are used to present sounds in language. These symbols, placed in between two crochets [], are known as International Phonetic Alphabet (IPA). If you are coming across these symbols for the first time, do not panic as you will get well used to them before the end of this course.

To begin to learn the pronunciation of these twelve sounds, you will need to work with the audio tape that comes with this course material. You will get maximum benefit from this unit if you follow instructions strictly as given in the tape. The twelve oral vowels are given here as follows:



1.	[i]	as in French words	dit, lit, type, physique, ignorer, vie
2.	[e]	as in French words	thé, parler, legal, donné, été
3.	[ɛ]	as in French words	dès, père, mais, lait, paquet
4.	[a]	as in French words	sac, patte, sale, pas, rat
5.	[ɑ]	as in French words	pâte, théâtre, âge, dégât, tâche
6.	[ɔ]	as in French words	donner, comment, Porte, homme,
7.	[o]	as in French words	pot, dos, peau, chaud, impôt
8.	[u]	as in French words	doux, sous, bout, goût, bouffon
9.	[y]	as in French words	du, sur, rue, but, vendu
10.	[œ]	as in French words	deux, jeu, jeudi, heureux, feu
11.	[ø]	as in French words	sœur, peur, heure, seul, œuf
12.	[ə]	as in French words	le, de, ce, fenêtre, demande.



When you critically look at these twelve oral vowels, you will notice that some of them need to be thoroughly explained. It is so because you may find two vowels having similar sound and you may want to conclude that they have the same pronunciation. However, you should note that these vowels are different from one another, and each one has its own peculiar sound. Consider the following four pairs.

3.1.2 Difference between [a] and [ɑ]

Traditionally, these two vowels are a bit different from each other in their pronunciation. While [a] as in *date*, *sac* and *sale* is a short vowel pronounced with a short duration of time, [ɑ] as in *âge*, *dégât* and *tâche* is a long vowel pronounced with a longer duration of time. Meanwhile you should not bother yourself much about the difference in these two vowel sounds because nowadays, the distinction between them is no longer stressed. By implication, they are today considered to be the same vowel. In other words, whether a, à or â in spelling, you pronounce [ɑ].

1.3.3 Difference between [o] [œ] and [ə]

These two vowels sound very much alike but they are different. While [o] as in *dos*, *peau* and *beau* is pronounced with total round lips, [œ] as in *deux*, *jeux*, *jeu* is pronounced not only with round lips, but also with the lips protruded in front. If you are familiar with English language, you will not find it difficult to pronounce vowel [o] as it exists in your mother tongue. For sounds [œ] and [ə] which do not exist in your mother tongue, you might encounter little difficulty in pronouncing them if this is the first time you are coming across them or if you have not properly mastered them. If you practice the pronunciation of this sound adequately, you will in no time overcome the difficulty in its pronunciation.

1.3.4 Differences between [u] and [y]

There is a great tendency that you will want to pronounce these two vowels the same way as a beginner. However they are two distinct sounds of French language. Again, as a speaker of English, you will not need to spend much time to learn the pronunciation of [u] because the sound exists in English as in words like *put*, *push* and *look*, but in the case of the vowel [y] as in *tu*, *vu*, *but*, you will need to spend quality time to learn its pronunciation because it does not exist in English. To

pronounce vowel [y], all you need do is to let your lips be in half round position and then try to pronounce sound [u]. Another fundamental thing to note here is that while sound [u] is graphically represented by letters “ou” in French as in *sous*, *toute*, *bout*, *pour*, vowel [y] is represented by letter “u” as in *sur*, *but*, *vendu* and *vu*. You will now proceed to learn the four nasal vowels as earlier mentioned.

1.3.5 Difference between [ɔ̃] and [œ̃]

Also as a beginner in French language, you will likely pronounce these two sounds differently. To pronounce [ɔ̃] as in *père*, *mère*, *tête* and *lait*, the position of your lips will be totally flat. This sound exists in English as in words like *many*, *ten*, *men* *rest*, so you will quickly know its pronunciation in French; but in the case of [œ̃] which does not exist in French, you need to do more practices through your audio tape. To pronounce this sound as in *peur*, *heure*, *soeur* and *meuble*, put your lips at a round position and try to pronounce the first sound [ɔ̃].

E

Having gone through these four pairs of similar sounds, try and write three words to identify each of the eight sounds. Make sure you do this before you proceed in this unit. Before the curtain is drawn you are requested to go on this unit, into two websites on the internet. This will avail you the opportunity of listening to the sounds you have just learnt being pronounced by native speakers of French.

1.4 Pronunciation Drills On The Internet

If you are not used to the internet, then you are advised to go and familiarize yourself with the use of the internet because you will need it a great deal in this course. The world we live in today is that of technology and the internet technology, especially, has a lot to offer you in your studies. There are several online resources through which you can listen to and practice French sounds but you will be using only one of them in this unit. Making use of the internet is now a common thing in Nigeria especially for those who live in the cities and medium size towns. It is only people in the village that may not know what the internet is. So you are advised to make use of the site I recommended to you here. If you do not have the internet facilities in your home, you can easily get a cyber café close to you. The site recommended to you is called **Fonetik** and its website address is

http://www.hku.hk/french/starters/fonetik/fonetik_main.htm.

When you get to the home page of this site, click on *les sons français en dix leçons* and you will be taken to a page where ten lessons on French sounds are itemized. For practice on the twelve oral vowels that you

have been learning in this unit, click on les *sons du français* which is the second lesson on the list. The page that contains all the French sounds will be open to you. Note that you are only to work on the first twelve sounds which are the oral vowels. To listen to the pronunciation of these vowels, click on the French words that are written in front of each vowel symbol, and then wait for the window media player to play the sound. You will also need to minimize the window media player to be able to view the words being pronounced.

When you are through with a vowel, go to the next until you finish the twelve vowels. Make sure you repeat each word after the speaker. Meanwhile, for you to be able to listen to these sounds, you will need a personal head-phone because most cyber cafés do not fix speakers to their computer. If you go to a cyber café with your head-phone, the cyber café's administrator will help you to fix it into the computer. By the time you go over these twelve vowels using this internet resource, you will be glad you have visited the site.

Finally, note that you will still need to visit this site and many others as you go along in this course.

SELF-ASSESSMENT EXERCISE

1. Give 5 French words to identify each of the following French vowel sounds:

[i]

[e]

[a]

2



1.5 SUMMARY

In this unit, you have been introduced to the sound system of French language. You have learnt that a vowel sound is different from a consonant sound and that there are oral vowels, nasal vowels and semi- vowels sounds in French. You have learnt that there are twelve oral vowels in French with some pairs having very similar but different sounds. Through the tape that accompanies this material and the activities you have done using the two websites recommended, you have practically gone through the learning of these twelve sounds. By now you are supposed to be able to pronounce these sounds and write few words to illustrate each of them.



1.6 REFERENCES/FURTHER READINGS/WEB

RESOURCES

Alo, P.O. (1999). *Eléments de base en phonétique et le phonétisme du français*. Lagos : Rothmed Int.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris : CLE international.

http://www.hku.hk/french/starters/fonetik/fonetik_main.htm



1.7 Possible Answers to Self-Assessment Exercises

- | | | |
|------|--------------------|--|
| [i] | as in French words | dit, lit, type, physique, ignorer, vie |
| [e] | as in French words | thé, parler, legal, donné, été |
| [a] | as in French words | sac, patte, sale, pas, rat |

2

UNIT 2 PRONUNCIATION OF FRENCH NASAL VOWELS AND SEMI-VOWELS

Unit Structure

- 2.1 Introduction
- 2.2 Intended Learning outcome
- 2.3 What are nasal vowels and semi-vowels?
 - 2.3.1 Pronunciation of nasal vowels
 - 2.3.2 Difference between \tilde{u} \tilde{a}
 - 2.3.3 Difference between \tilde{e} \tilde{o}
 - 2.3.4 Pronunciation of semi-vowels
- 2.4 Summary
- 2.5 References/Further Readings/ Web Resources
- 2.6 Possible Answers to Self-Assessment Exercise



2.1 INTRODUCTION

In Unit 1, you were taken through oral vowels in French—vowels pronounced when only the mouth is engaged. In this unit, you will be taught nasal vowels and semi-vowels. There are four nasal vowels and three semi-vowels. In French both nasal vowels and semi-vowels are a bit difficult to pronounce. However, if you go through this unit faithfully, you will discover at the end that they are not as difficult as some think. Meanwhile I advise you to participate actively in the activities as may be required of you in the unit. Make sure you work assiduously with the tapes that accompany this course. You will also need to visit recommended websites in order to concretize what you would have learnt in this material coupled with the tapes.



2.0 Intended Learning Outcome

On completion of this unit, you should be able to:

1. define a nasal vowel define a semi-vowel
2. pronounce all nasal vowels and semi-vowels

3. identify nasal vowels and semi-vowels in French words



2.3 What Are Nasal Vowels and Semi-Vowels

A nasal vowel is produced when the air coming from the lungs comes out not only through the mouth but also through the nose at the same time. I believe you have not forgotten that an oral vowel is pronounced when the air comes out only through the mouth. As earlier mentioned, there are four nasal vowels in French. Normally when a vowel or vowel combination is followed by the letters *m* or *n*, that vowel is nasalized. When this is the case, the letters *m* or *n* are not pronounced; they serve only to mark the nasalization.

As for semi-vowels, also called semi-consonants, they occur when there is a combination of vowel and consonant sounds but sounding as one. There are three semi-vowels in French.

2.3.1 Pronunciation of Nasal Vowels



1. The letters *o+n* are pronounced together as one single nasalized vowel [ɔ̃], as in French words: **bon, sont, pont, blond, rond.**
2. The letters *e+n* and *e+m* are pronounced as one single nasalized vowel [ɛ̃], as in French words: **bon, sont, pont, blond, rond.**
3. The letters *a+n*, *e+n*, and *e+m* are pronounced as one single nasalized vowel [ɑ̃], as in French words: **blanc, enfant, comment, gouvernement, grand.**
4. The letter combinations *ain*, *aim*, *ein*, *in*, *im*, *ym*, *yn* and *ien* all form one single nasalized vowel sound [ɛ̃], as in French words: **brin, impossible, prince, faim, enceinte.**
5. The letter combination *un* is pronounced as one single nasalized vowel [œ̃], as in French words: **brun, un, lundi, humble, commun.**

2.3.2. Difference between [ɔ̃] and [ɑ̃]

In pronouncing sound [ɔ̃], as in words like “bon”, the position of the lips is round. This makes the sound a round vowel. However, to pronounce sound [ɑ̃], as in words like “banc”, the position of the lips is not round but a bit wide. Try to read these two sentences and observe the position of your lips as you pronounce the nasal vowels in each of the sentences.

2.3.3 Difference between [ɛ̃] and [œ̃]

To pronounce sound [ɛ̃], the position of the lips is wide. In [œ̃], the position of the lips is round. Try to read these two sentences and observe the position of your lips as you pronounce the nasal vowels in each of the sentences.

Un bain est bien pour quelqu'un qui craint le parfum. Un lundi j'ai vu un brun parfum qui est commun.

2.4 Pronunciation of Semi-vowels



1. [j] as in French words **yeux**, **paille**, **pied**, **mouillé**, **lion**
Try to pronounce this sentence: *Le vieux lion patient vient à pied sous le ciel.*
2. [w] as in French words **oui**, **nouer**,
Try to pronounce this sentence: *Quoi? Un oiseau dans le foin? Oui!*
3. [ɥ] as in French words **lui**, **huile**
Try to pronounce this sentence: *En juin, une huître muette fuit les hues*

SELF-ASSESSMENT EXERCISE

1. How will you define a nasal vowel sound?
2. How many nasal vowels does French language have?



2.5 SUMMARY

In this unit, you have been further introduced to the sound system of French language. You have learnt that a nasal vowel sound is different from an oral vowel sound and that there are three semi-vowels sounds in French... Through the tapes that accompany this material and the activities you have done using the two websites recommended, you have practically gone through the learning of seven different sounds of French. By now you are supposed to be able to pronounce these sounds and write few words to illustrate each of them.

4. Give 5 French words to identify each of the following French vowel sounds:

0i. [] ii. [ɛ̃] iii. [] iv. [] v. [ʊ]

5. Describe the position of the lips when pronouncing the following French sounds:

i. [w] ii. [j] iii. [] iv. [] v. [ɛ̃]



5
œ

2.6 REFERENCES/FURTHER READINGS

Alo, P.O. (1999) *Eléments de base en phonétique et le phonétisme du français*. Lagos : Rothmed Int.

Lucile, C. & Annie-Claud, M. (1998): *Phonétique progressive du français*. Paris :CLE international.

http://www.hku.hk/french/starters/fonetik/fonetik_main.htm



2.7 possible Answers to Self=assessment Exercise

A nasal vowel is the vowel that is produced with the vibration of the vocal cord, when the air coming from the lungs comes out not only through the mouth but also through the nose at the same time.

Four

UNIT 3 CONSONANT SOUNDS: GENERAL CONSIDERATION

Unit Structure

- 3.1 Introduction
- 3.2 Intended Learning outcome
- 3.3 What is a consonant sound
- 3.3.1 French consonant and their pronunciations
- 3.3.2 Pronunciation Drills using the internet
- 3.4 Summary
- 3.5 References/Further Readings
- 3.6 Possible answers to self-assessment



3.1 Introduction

In both units 1 and 2, you learnt the vowel sounds of French. It is believed that you can now pronounce any vowel sound in French. If you still find it difficult to produce a particular vowel sound, then it is not time yet to begin this unit. But if you don't have problem producing any French vowel sound, then you can continue with this unit. In this unit and the one coming after it, you will learn how to pronounce consonant sounds of French. Just as there are few French vowel sounds that are alien to English, there are French consonants sounds not known to English language as well. This being the case, you should devote as much time to this unit. Make sure you make judicious use of the tape that comes with this unit.



3.2 Intended learning outcome

On completion of this unit, you should be able to:

define a consonant sound.

differentiate between a vowel sound and a consonant sound. list all the consonants sounds of French.

identify each of the consonant sounds of French.

pronounce correctly all the consonant sounds of French.



3.3 What is a Consonant Sound?

The Oxford Advanced Learner's Dictionary defines a consonant sound as *a speech sound made by completely or partly stopping the flow of the air being breathed out through the mouth*. This definition clearly places consonant as a direct opposite of vowel. In unit 1, we defined a vowel sound as a speech sound that is produced when the air that comes from the lungs does not meet with any obstacle before it finally comes out either solely through the mouth or through both the mouth and the nose at the same time. To produce a consonant sound, in the other hand, the air coming from the lungs does not have a free passage, but will have to be blocked momentarily by two organs of speech before it is finally allowed to escape.

Try to produce the consonant sound [b] in the English word 'baby' and you will discover that the two lips are involved in blocking the passage of the air momentarily but later allow the air to come out through the mouth. But the sound [i] the word 'fish' comes out of the mouth without any momentary blockage of the air. While [b] is a consonant sound, [i] is a vowel sound.

Now read the following words and say whether the underlined sounds are consonants or vowels:

(i.) man (ii.) game (iii.) fan (iv.) bus (v.) name

Although all languages of the world share few sounds together, you should note that the number of consonants in English does not necessarily translate into the same number of consonants in French there are consonants in French that are not in English and vice versa

3.3.1 French Consonants and their Pronunciation

There are eighteen (18) original consonant sounds in French; but as a result of the event of borrowing words from English, one more consonant sound has been added to the original number bringing the total number of French consonant sounds to nineteen (19) as at today. The table below shows the phonetic symbol assigned to each of the consonant sounds as well as the graphic representations of each sound in French. Few French words are also given to further demonstrate the pronunciation of these sounds. Meanwhile, you will need to make use of your tape so as to learn the pronunciation of each of them.

Symbols	Letters	As in French words
[b]	B	bon jour, cham ber, abri , bar be, bou ger
[k]	C+ a, o, u CH K QU	su cre, cam arade, cam ion, pub lic, fric psych ologie, cha os, ch loroforme, chor us, kaki , kilowatt , kiosque , kidnaper , kleptomanie que , querelle , brusquement , technique , presque
[d]	D	d anger, bavard er, dormir , salad e, malad ie
[f]	F (FF) PH	f évrier, neuf , café , off usquer, off rir ph armacie, paragraphe , philosophie , physique
[g]	G + a, o, u C	g are, gaz , grand , argument , goût , second
[ʒ]	G J	germe , âge , bagage , générateur , gibet jamais , je , déjeuner , jeune , Jésus
[h] never	Pronounced H	(h) ero, (h) aricot, (h) aut, (h) azard, (h) iéarchie
[ʃ]	SH CH	sh ooter, short , shériff , ch amber, chimie , recherche , demarche , marché
[l]	L (LL)	le , île , lundi , aller , national
[m]	M (MM)	madame , mesure , comment , même , maman
[n]	N (NN)	non , nouveau , animal , traditionnel , noir
[p]	P (PP)	père , épée , papier , appareil , appartenir
[ʁ]	GN	agneau , campagne , accompagner , gagner , igname
[R]	R (RR)	r ire, arriver , marcher , domir , ramener
[s]	S	sucre , salut , savoir , semer , sénateur
	SS C+ e, i SC Ç T X	poisson , session , assis , assembler , associer circulation , facile , cinquante , cent , ceci science , scintiller , scinder , scléroser garçon , commençons , caleçon , soupçonner , leçon population . Attention , nation , notion soixante
[t]	T (TT)	tard , tirer , attaquer , vite , tout
	TH	thème , théâtre , thé , théologie , théorie
[v]	V W	neuvième , veuve , veste , arriver , vérifier wagon .
[w]	W OU + i	week-end oui
[z]	Z S between vowels	zéro , zèbra , zigsaguer , zone , zinc vision , prise , refuser , visage
[]	NG	parking , smoking , camping

Having gone through all the consonant sounds in French, pause for a moment and write down the consonant sounds that do not exist in English.

A critical look at all these sounds will show clearly that most of the time, letters and sounds are two parallel entities in a language like French. Take for instance, the consonant sound [s] have seven different graphic representations. The implication of this is that you will need to devote enough time to learn these sounds. For the purpose of thorough learning, the next unit will take a look at some salient points on French consonant sounds. But before you go to the next unit, you are advised to visit a website that I have recommended in order to consolidate on what you have just learnt about these consonant sounds.

3.3.3 Pronunciation Drills using the Internet

In Unit 1, I advised you to get used to the internet. This is necessary because, apart from the tapes that come with this material, the use of the internet will help you a great deal in getting rooted in the sound system of French which this course is particularly interested in. Before you proceed to the next unit, make sure you visit the website here recommended. The address of the site is <http://phonetique.free.fr/>

This website has been designed to cater for several elements of French pronunciation. However, for the purpose of this unit, you are to work on the rubric labeled consonnes. To get to this page, click on *phonèmes* then on *consonnes*. When you get to the page, listen to the pronunciation of all the sounds by clicking on *présentation des consonnes* after which you can attempt the exercises. When you finish a particular exercise, it will be automatically marked and you will see your score immediately.

There are so many exercises on consonant sounds; just endeavour to do all the exercises because they are systematically designed to equip you with solid background in the pronunciation of French consonant sounds in French.

SELF-ASSESSMENT EXERCISE

Give 10 French words where letter “s” is pronounced as [z]



3.4 SUMMARY

This unit presents generally all the consonants of French. You have learnt these sounds individually by considering the phonetic symbol, the graphic representations of each sound as well as French words that show the pronunciation of each vowel. Since this unit is only to present the sounds to you, the next unit will go a step further in taking a look at the special features of some of these consonant sounds.



3.5 REFERENCES/FURTHER READINGS

Alo, P.O. (1999) *Eléments de base en phonétique et le phonétisme du français*. Lagos :Rothmed Int.

Eruanga, O. (2004). *A New Approach to Contemporary French*. Lagos: Omoge Press LTD

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris: CLE international.

<http://phonetique.free.fr/>

<http://www.learnfrenchinboston.com/freeLessons/freelessons.cfm>



3.6 possible Answers to Self=assessment Exercise

choisir

Plaisir

Désirer

Lisez

Colonisation

Chose

déshumanisation

Vision

Télévision

division

UNIT 4 CONSONANT SOUNDS: SPECIAL CONSIDERATION

Unit Structure

- 4.1 Introduction
- 4.2 Intended Learning outcome
- 4.3 Special characteristics of some French consonant sounds
 - 4.3.1 Final consonant letters that are pronounced
 - 4.3.2 Consonant letters “s” and “ss”
 - 4.3.3 Consonant letter “g” pronounced as either [g] or [ʒ]
 - 4.3.4 Consonant letter “c” pronounced as either [k] or [s]
 - 4.3.5 The aspirated “h”
 - 4.3.6 Consonant sounds not known in English
- 4.4 Summary
- 4.5 References/Further Readings
- 4.6 possible Answers to Self-Assessment exercises



4.1 Introduction

As indicated in unit 3, the learning of French consonant sounds will be incomplete without taking into consideration the special features few of them have. In this unit therefore, you will learn the special features of some French consonants sounds as they relate to good pronunciation of French. For instance, you have learnt that final consonants are silent in French that is not true of all consonants. This unit will, among other things teach you that consonants l, f, c and r are pronounced even where they are final consonants in French words.



4.2 Intended Learning outcome

On completion of this unit, you should be able to:

- state French final consonants that are pronounced.
- identify French consonant sounds that are absent in English.
- describe the special features of some French consonants sounds.



4.3 Special Characteristics of some French Consonant Sounds

As have been mentioned in the introductory part, this unit aims essentially at teaching you the pronunciation implication of some consonants sounds that have special features when taken side by side with the letters that represent them. Let us now begin to look at these special features one after the other.



4.3.1 Final Consonant Letters that are Pronounced

As a rule generally, a final consonant letter is not pronounced in French unless it is followed by a silent “e” or a vowel sound. For example, the final consonant letter “t” in French words *petit*, *dit*, *finit* are not pronounced because they are not followed by any vowel sound or a silent “e” (you will learn more on French silent letters in unit 7).

However, seven consonants are exceptions to this rule. They are **b, c, f, k, l, q** and **r**. these consonants are pronounced even when found at the final position of French words. Take for examples the words *public*, *neuf*, *original*, *finir*, *coq*, *club*, *anorak* where the final consonant letters should be pronounced. Meanwhile, there are few exceptions where five of these seven final consonants are not pronounced in the final. The exceptions are listed below:

- i. Final consonant letter **b** is not pronounced in the French word *plomb*
- ii. Final consonant letter **c** is not pronounced in the French words *estomac*, *tabac*, *porc*, *banc*
- iii. Final consonant **f** is not pronounced in the French words *nerf*, *clef*, *oeufs*
- iv. Final consonant **l** is not pronounced in the French words *gentil*, *outil*, *appareil*, *oeil*
- v. Final consonant **r** is not pronounced in the French words *manger*, *danser*, *premier*, *calendrier*, *panier* (all words ending in *er*).

4.3.2 Consonant Letters “S” and “SS”

In French, when a single letter “s” is found between two vowel sounds, it is pronounced as [z] but a double “ss” is pronounced as [s]; eg. Sound [z] is heard in words like *vision*, *rose*, *réaliser*, *aisé* while sound [s] is heard in words like *mission*, *assistance*, *passion*, *assembler*. Note that

this rule is only applicable to a situation where there are two vowel sounds found immediately before and immediately after the consonant letter “s” or “ss”. So in words like *version*, *danser*, *réponse*, letter “s” is pronounced as normal sound [s].

4.3.3 Consonant Letter “g” Pronounce as either [g] or [ʒ]

When consonant letter “g” is followed by letter *e*, *i* or *y*, it is pronounced as [ʒ] as in words like *germe*, *genèse*, *general*, *gibier*, *gin*, *gisement*, *gymnastique*, *gynécologie*; but when followed by any other letter, it is pronounced as [g] as in words like *gomme*, *gare*, *gloire*, *Ghana*, *golfe* etc.

4.3.4 Consonant Letter “c” Pronounced as either [k] or [s]

In French letter “c” is pronounced as [s] when it is followed by letter *e*, *i* or *y* as in words like *cigare*, *circonstance*, *centre*, *cent*, *célébrer*; but when it is followed by any other letter, it sounds [k] as in *camarade*, *comment*, *cou* etc.

4.3.5 The Aspirated Consonant “h”

In some cases, letter “h” is regarded as a silent letter in French. For example, in words like *heure*, *homme*, *hôpital*, *habiter*, *habitude*, letter “h” is silent and you have *l’heure*, *l’homme*, *l’hôpital*, *j’habite* and *l’habitude* respectively. The letter becomes aspirated in words like *haut*, *hazard*, *héro*, *haricot*, *harpe* etc and you have *le haut*, *le hazard*, *le hero*, *le haricot* and *la harpe* respectively.

4.3.6 Consonant Sounds not known in English

There are two consonant sounds in French that are absent in English. They are [ʁ] as in *agneau*, *igname*, *vigne* and [ʒ] as in *je*, *jamais*, *germe*, *general*. You are advised to devote more time to the learning of these two consonant sounds. As someone who already speaks English,

you may initially find these two sounds a bit difficult to produce; but after much practice, you will get used to their pronunciations.

Self-assessment Exercise

Identify the sound effect in the following underlined consonants:

1. admission
2. cuisine
3. geler
4. gonfler
5. camion
6. celui



4.5 Summary

In this unit, you have been able to learn the special characteristics of some consonant letters and sounds in French. You have seen how a particular consonant letter can have more than one sound. You have also learnt a few rules as regards final consonant letters and their respective sounds. Very importantly, if you are not sure you have understood the content of this unit, I advise that you go over it again and again. This is necessary because if you begin to lay a faulty foundation at this level, you may find it difficult to correct some of the pronunciation errors that emanate from these special characteristics of French consonant sounds and letters. But if you take your time in learning these special characteristics, you will be laying a solid foundation for yourself in the language.



4.6 References/Further Readings/Web Resources

Alo, P.O. (1999). *Eléments de base en phonétique et le phonétisme du français*. Lagos : Rothmed Int.

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies, Inc.

Eruanga, O. (2004). *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris : CLE international.

Weinreb, R. P. (1996) *Façons de voir: French in Review*. New York: McGraw-Hill Companies, Inc.



4.7 Possible answers

1. admission [s]
2. cuisine [z]
3. geler [ʒ]
4. gonfler [g]
5. camion [k]
6. celui [s]

UNIT 5 SILENT LETTERS IN FRENCH

Unit structure

5.1	Introduction
5.2	Intended Learning outcome
5.3	Silent letters in French
5.3.1	Silent “e”
5.3.2	Silent consonants
5.3.3	Omission of sounds in speech
5.4	Summary
5.5	References/Further Readings
5.6	Self -Assessment Exercises



5.1 INTRODUCTION

In unit 4, you learnt about some final consonant letters that must be pronounced even when they are not followed by a vowel sound. In the same unit, you were hinted that as a pronunciation rule, final consonants are silent in French. To further intimate you with the phenomenon of silent letters in French, you will be learning, in this unit, situations where letter “e”, though a vowel, is not pronounced. Apart from letter “e”, you will also be learning about the final consonant letters that are not pronounced. Also, this unit will be teaching you a pronunciation characteristic in French where some sounds are silent in a group of words. To be able to understand the three aspects of silent letters as presented in this unit, you will compulsorily need to make use of the tape that comes with this unit.



5.2 Intended Learning outcome

At the end of this unit, you should be able to:

- identify silent “e” in French
- recognize when letter “e” is pronounced in French
- identify silent final consonants and their exceptions in French
- practice the pronunciation characteristic of omission of sounds in French speech.



5.3 Silent Letters in French

In language generally, a silent letter refers to a letter written but not pronounced in the oral delivery of speech. In both English and French, there are letters written but are silent in pronunciation. Take for example the English words *name*, *type* and *some*, the final letter “e” in all the three words is not heard in pronunciation. This same scenario exists in French. In the words *père*, *parle*, and *sale*, the final letter “e” is silent in pronunciation. As you begin to learn this phenomenon of silent letters in French, note that the case of silent letters is more rampant in French than in English.

For instance while a final consonant is always pronounced in English, the reverse is the case in French—most French final consonants are silent. For adequate learning of the silent letters in French, they have been divided, in this unit, into three domains. Let us begin with the silent letter “e”

5.3.1 Silent Letter “e” in French

Generally in language, letters appear in three different positions. A letter can appear at the beginning, at the middle or at the end of a word. When it appears at the beginning, we say it is in the initial position; if it is in the middle, then it is in the middle position and when it is at the end of a word, we say it is in the final position. Letter “e” can be found in the three positions in French. When this letter appears at the initial position, it is compulsorily pronounced. Listen to the pronunciation of the following French words in the tape:



- | | |
|--------------------|-------------------|
| 1. <i>essence</i> | 6. <i>essayer</i> |
| 2. <i>effacer</i> | 7. <i>examen</i> |
| 3. <i>effectif</i> | 8. <i>expert</i> |
| 4. <i>erreur</i> | 9. <i>elle</i> |
| 5. <i>essai</i> | 10. <i>exode</i> |

You will notice that each of the words listed above begins with letter “e”. Owing to their position (initial) in the words, they are compulsorily pronounced. However, when letter “e” appears either in the middle of a word (in front of a single pronounceable consonant), it is always silent. Play your tape and listen to the pronunciation of the following words:



- | | |
|------------------------|-----------------------|
| 1. <i>Élever</i> | 6. <i>amener</i> |
| 2. <i>Asseoir</i> | 7. <i>emmener</i> |
| 3. <i>Étouffement</i> | 8. <i>ensemencer</i> |
| 4. <i>Événement</i> | 9. <i>étinceler</i> |
| 5. <i>Gouvernement</i> | 10. <i>glissement</i> |

In all the above ten words, letter “e” appears in the middle and it is silent in pronunciation. Meanwhile, there are situations where letter “e” appears in the middle of a word and it is pronounced. Listen to the pronunciation of the following examples in the tape:



- | | |
|---------------------|-----------------------|
| 1. <i>fenêtre</i> | 6. <i>tenir</i> |
| 2. <i>venir</i> | 7. <i>petit</i> |
| 3. <i>demander</i> | 8. <i>recourir</i> |
| 4. <i>cependant</i> | 9. <i>second</i> |
| 5. <i>mener</i> | 10. <i>secrétaire</i> |

The silent “e” is more notorious when it appears as the final letter in a word. As a matter of fact there is no exception to the silent letter “e” when it is the final letter in a word. Listen to the pronunciation of the following words in your tape and take particular note on the silent letter “e” which ends each of them.



- | | |
|---------------------|--------------------|
| 1. <i>porte</i> | 6. <i>femme</i> |
| 2. <i>parle</i> | 7. <i>école</i> |
| 3. <i>montre</i> | 8. <i>portable</i> |
| 4. <i>française</i> | 9. <i>cassette</i> |
| 5. <i>étudiante</i> | 10. <i>classe</i> |

In French, just as it is also a characteristic of English pronunciation, the final letter “e” is not pronounced. However this letter plays a pronunciation role in French grammatical words such as nouns and adjectives where feminine gender is marked by letter “e”. Listen to the pronunciation of the following pairs of words in the tape.



Masculine	Feminine
1. étudiant	étudiante
2. nigérian	nigériane
3. grand	grande
4. petit	petite
5. anglais	anglaise

Note that in the masculine nouns and adjectives, the final consonants are not pronounced; but in the corresponding feminine nouns and adjectives, the introduction of the feminine marker “e” has made possible the pronunciation of the final consonants that are silent in masculine.

You must note here that when we are talking of silent letter “e”, we are not in any way including its accented forms. The accented forms of letter “e” are é, è, ê and ë. These accented forms of letter “e” are never silent. You will be learning the pronunciation of accented letters in the next unit (unit 6).

5.3.2 Silent Consonants

In unit 4, you learnt about some final consonants that are pronounced in French. They are **b, c, f, k, l, q, r**. Outside these seven consonants, others remain silent when they appear as the last letter in a word. Many Anglophone beginners in French have pronunciation problem in this area of final consonant because in English final consonants are always pronounced as against what exists in French. take for instance, the final consonants in the English words *tip, kick, jump, bulbs* are pronounced but in French words *petit, dans, maisons, grand*, the final consonants are not pronounced. The table below the French consonant letters that should not be pronounced when any of them appears as the last letter in a word. The table also contains few cases of exceptions.



Silent final	Examples	Exceptions consonants
D	grand, chaud, sour d	sud, David, Alfred
G	long, sang, jou g	gang, gro g
M, N	The letters M and usually silent, but remember N are that they cause the preceeding	
P	champ p , camp p , loup p , coup p	un slip p , un cap p
S	sans, trois, petits, vous	fil s , bus, tennis,
T	tout, tant, et, salut, ving t	brut, concept, septhuit, direct, strict, ouest
X	deux, prix, époux, cheveux	six, index,
Z	chez, riz, rez-de-chaussée	Gaz

5.3.3 Omission of Sounds in Speech

Closely related to silent letter “e” and final consonants is another pronunciation phenomenon known as omission of sounds in speech. There are occasions in French pronunciation where some letters that are ordinarily not silent become silent as a result of the need for fluency in speech. For example, while a beginner in French will pronounce every syllable in *Je ne sais pas*, someone who is used to French will say *Je n’ sais pas*. A very fluent person will further reduce the length of the speech by saying something like *J’ sais pas*.

The omission of sound in this example can be explained further like this:

1. Je ne sais pas – four syllables
2. Je n’ sais pas – three syllables (sound [ə] omitted).
3. J’ sais pas - two syllables (sounds [ə] [n] omitted).

Listen to the pronunciation of the following expressions in the tape.
You will notice that the letters written in bold style are omitted in the speech.

1. ce n'est pas que je n'ai pas faim
2. dans le mois de mai
3. petit à petit
4. que est-ce que tu fais?
5. Henri, je te parle!
6. Tu me fais rire
7. Fais ce que tu veux...

Meanwhile, omission of sounds like this in French is not something that is a must. It only shows that the speaker is fluent. However it is good if you can begin to practice it as you speak French.

Self-assessment Exercise

Identify the pronounced consonants at end of the words below

- | | | | |
|------------------------|----------------------|---------------------|-----------------------|
| 1. Passe <u> </u> | 2. essence <u> </u> | 3. exode <u> </u> | 4. étudiant <u> </u> |
| 5. Étudiante <u> </u> | 6. _grand <u> </u> | 7. grande <u> </u> | 8. second <u> </u> |
| 9. Comment | 10. sous <u> </u> | | |



5.4 Summary

In this unit, you have learnt about the silent letter “e”, the final consonants that are silent and also the omission of sounds in French speech. By now you have been able to identify situations where letter “e” must be pronounced and situations where it must remain silent. You are also supposed to be able to identify final consonants that are pronounced and those that are silent. Finally, you have learnt the importance of sounds omission for the purpose of fluency in French. This unit is critical to your understanding of French pronunciation and so, you should make sure you have mastered the three aspects taught before you go to the next unit.



5.5 REFERENCES/FURTHER READINGS

Alo, P.O. (1999). *Eléments de base en phonétique et le phonétisme du français*. Lagos :Rothmed Int.

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies, Inc.

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Weinreb, R. P. (1996). *Façons de voir: French in Review*. New York: McGraw-Hill Companies, Inc.



5.6 Possible Answers to Self-assessment

1. Passe = s Essence = c 3. exode = d

4. étudiante = t 5 7 grande = e

MODULE 2

- Unit 1: French accents in pronunciation
- Unit 2: The principles of *liaison* in French
- Unit 3: *Élision* and *enchaînement* in French
- Unit 4: Intonation and stress in French
- Unit 5: French diphthongs and triphthongs

UNIT 1 FRENCH ACCENTS IN PRONUNCIATION

Unit Structure

- 1.1 Introduction
- 1.2 Intended Learning out come
- 1.3. General presentation of French accents
 - 1.3.1 French accents that bring about pronunciation change
 - 1.3.2 French accents that do not affect pronunciation
- 1.4 Summary
- 1.5 References/Further Readings
- 1.6 Possible Answers to self-assessment Exercises



1.1 INTRODUCTION

If the language you are already familiar with is English and you have just begun to learn French, then the subject of accents in French will be a strange thing to you. This is because English does not traditionally have accented letters like French. In this unit, you will learn about the accented letters in French and especially how they bring about changes in pronunciation. You should as a matter of obligation work with the tape that accompanies this course material in order to fully and profitably learn these accents in relation with the role they play in French pronunciation.



1.2 Intended Learning Objectives

On completion of this unit, you should be able to:

- 1 name the different accents in French.
- identify the accents appropriate for each accented letters.
- recognize the pronunciation attached to each accented letter.
- identify accented letters that do not change pronunciation.



1.3.1 General Presentation of French Accents

One of the most obvious differences between the French, and the English words is the use of accented vowel letters and consonant letter *c* in French which is absent in English. Note that in both English and French there are five vowel characters. They are *a, e, i, o, u*. While none of these vowel letters is accented in English, all of them have the

potential of receiving accents in French. Below are the five French accents and the vowel letters with which they are placed:

1. **Acute accent**, called *accent aigu* in French (é). As you can see, this accent is placed on vowel letter *e*. Examples of French words where acute accent is used are *parlé, possibilité, communauté, beauté, loué*.
2. **Grave accent**, called *accent grave* in French (è, à, ù). In the case of grave accent, it has the potential of being placed on three French vowel letters as you can see here. The French words *dernière, père, mère, frère, voilà, au delà, oh là là, où*, are examples of the use of grave accent on French vowel letters.
3. **Circumflex**, also called *circumflex* in French (â, ê, î, ô, û). This accent can be placed on all the five French vowel letters as you can see. Here are few examples of French words where the circumflex is used: *pâte, dégât, être, bête, maître, île, hôtel, hôpital, goût, août, sûr*.
4. **Dieresis**, called *le tréma* in French (ë, ï). The dieresis (*le tréma*) can only operate on two French vowel letters and here are examples of words that make use of this accent: *noël, mais, haïr, égoïste, coïncidence*.
5. **The Cedilla**, called *la cédille* in French (ç) le cédille is the only accent that makes use of a consonant letter. Unlike the others that are placed on vowel letters, *la cédille* is placed under consonant letter *c*. You will see the use of this accent in French words such as *français, leçon, Français, garçon, reçu*.

Before you proceed in this unit, write five words each to show the use of all the five French accents.

Having learnt these accents and especially the French letters with which each of them is used, it is very important that you learnt the way they affect pronunciation in French. While there are few among these accents that bring about change in pronunciation, there are also some of them that do not tamper with the pronunciation of the letter on which they are placed. You will therefore now learn the relationship between these accents and French pronunciation.

1.3.2 French Accents that bring about Pronunciation Change

Now that you are about to learn how accents affect pronunciation in French, you are to make use of the tape that accompanies this material. As you listen to the tape, you will be required to do some exercises. Follow the instructions strictly and you will benefit very tremendously. The following accented letters are pronounced differently from when there is not accent:



1. **é:** When vowel letter e stands without the acute accent, it is pronounced [] or [] as in *elle*, and *demandar*. But when it is accented with acute accent, it is pronounced [e] as in *mangé, télévision, réponse, degré, unité*.
2. **è:** The pronunciation implication of this accented letter is that wherever it is used it is pronounced [] as in *père, dès, lève, secrète, très*.
3. **ê:** This accented letter has the same pronunciation as è but longer. Listen to the pronunciation of the following words paying particular attention to the sound of the accented letter ê: *bête, être*.
4. **ï and ë:** The dieresis (*le tréma*) marks a vowel as being in a separate syllable from any neighbouring vowel. For example the letter combination *ai* is normally pronounced [e] or []. However with the dieresis over the **ï**, it becomes *a-i*. Listen to the sound of **ï** and **ë** in the following words: *astéroïde, coïncidence, Noël*.
5. **ç:** Whenever the cedilla (*la cédille*) is placed under consonant letter c, it is pronounced as [s] and not as [k]. Study the pronunciation of the following words: *reçoit, reçu, garçon*.

As have been said earlier on, there are few French accents which do not change the pronunciation of the accented letter. You will now learn about them.

1.3.3 French Accents that do not affect Pronunciation

The following accents do not change the pronunciation of the accented letters.



1. **à and â:** There is no change in pronunciation when either of these two accents are placed on vowel letter *a*. Therefore, there is no difference in the pronunciation of the vowel letter *a* in the following French words: *pas*, *debâcle*, *par*, *pâte*.
2. **î:** Also, the circumflex on vowel letter *i* does not change the pronunciation of the original letter without the accent. So there will be no pronunciation difference between *dire* and *gîte* as far as letter *i* and its accented form *î* are concerned.
3. **ô:** This accented letter has the same pronunciation as an ordinary letter *o*. There is therefore no significant difference between the pronunciation of *chômer* and *chose* despite the accented letter *ô* in the first word.
4. **ù and û:** Likewise, the grave accent and the circumflex on letter *u* does not affect the original pronunciation of its ordinary form without an accent. As a result of that, there is no pronunciation difference between *ou* and *où* or between *sur* and *sûr*. Note however that there is difference in meaning between *ou* and *où* or between *sur* and *sûr*.

SELF-ASSESSMENT EXERCISE

Hier, Je suis allé à l'hôpital. Arrivé à l'hôpital, j'ai vu un garçon qui regardait par la fenêtre. Quand je suis entré dans une chambre, j'ai découvert que le garçon est le fils de mon frère.

pronounce accented letters, but also how to write using appropriate accents in French.



1.4 SUMMARY

All along in this unit, you have been taken through the study of accents in French pronunciation. You have seen how accents have constituted a line of demarcation between French and English. Very essentially, you have learnt about accented letters that do bring about change in the pronunciation of the ordinary letters without accents. You have equally learnt about those other accented letters that do not affect the pronunciation of ordinary unaccented letters. Meanwhile if you do not properly understand this unit, go over it again and again until you are sure you have understood the content as contained in this unit.



1.5 REFERENCES/FURTHER READINGS

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies, Inc.

Eruanga, O. (2004). *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris: CLE international.



1.6 Possible Answers to Self- assessment Exercises

Hier, Je suis allé à l'hôpital. Arrivé à l'hôpital, j'ai vu un garçon qui regardait par la fenêtre. Quand je suis entré dans une chambre, j'ai découvert que le garçon est le fils de mon frère.

UNIT 2 THE PRINCIPLE OF LIAISON IN FRENCH

Unit Structure

2.1	Introduction
2.2	Intended Learning outcome
2.3	What is liaison?
2.3.1	Compulsory liaison
2.3.2	Forbidden liaison
2.3.3	Optional liaison
2.4	Summary
2.5	References/Further Readings/Web Resources
2.6	Possible Answers to Self-assessment



2.1 INTRODUCTION

There are many principles and rules for acceptable pronunciation in French. The principle of liaison is one of these rules and principles. You will be learning these rules and principles in this course. In this unit specifically, you will learn the situations that bring about a liaison in the pronunciation of French. You will learn about compulsory, optional and forbidden liaison. As you begin to study this unit, make sure you study with the tapes that accompany this material.



2.2 Intended Learning outcome

On successful completion of this unit, you should be able to:

define liaison as used in French language. state the two main causes of liaison in French

identify compulsory, forbidden and optional liaisons.



2.3 What Is Liaison?

Liaison can be defined as the linking of the final and usually silent consonant of a word with the beginning vowel sound of the following word. It is an oral principle in French, whereby two words are pronounced as if they are one. For liaison to take place, however, the two words must come one after the other. Also and most

importantly, the first word must end with an unpronounced consonant while the second word begins with a vowel sound. Study the illustration below:

Nous_ aimons nos _ amis.

In this sentence, there will be a liaison between the first two words (*Nous aimons*) because the first word ends with an unpronounced consonant “s” and the second word begins with a vowel sound [a]. Because of this, the two words will now be pronounced as if they are one. Between the second and the third words (*aimons nos*), there cannot be any liaison because while the first word ends with an unpronounced consonant, the second does not begin with a vowel sound. But between the third and the last words (*nos amis*), another liaison will take place. This is made possible because the third word ends with an unpronounced consonant “s” and the last word begins with a vowel sound [a]. To pronounce this sentence therefore, you will have something like [nuz m ʔnozami].. This is what we call liaison in French. Look at the sentences below and write together two words that constitute a liaison.

*Ils sont de bons amis. Mon amie est bien riche.
Les animaux sauvages se trouve dans la forêt.*

For a thorough understanding of the principle of liaison in French, you will now learn about compulsory, optional and forbidden liaisons in French.

2.3.1 Compulsory Liaison

Compulsory liaison means that a liaison must take place between two words if they satisfy the criteria already discussed above.

Remember that the two criteria are that:

- i. there must be two words and they come one after the other in a sentence or a phrase.
- ii. the first word ends with an unpronounced consonant while the second word begins with a vowel sound.

Liaison is compulsory in the cases enumerated below.



1. Between an article and a noun.
e.g. *les_ amis, les_ étudiants, des_ hommes, un_ an,*
2. Between an article and an adjective. e.g. *les_ anciens combattants,*
3. Between an adjective and a noun.
e.g. *mon_ ami, grand_ homme, bons_ amis, petit_ enfant*
4. Between a pronoun and a verb.
e.g. *nous_ avons, ils_ ont, vous_ êtes, nous les_ avons*
5. Between a verb and a noun or an adjective. e.g. *il est_ avocat, nous sommes_ impatients*
6. After the auxiliary verb *être*.
e.g. *il est_ allé, elles sont_ arrivées, il était_ allé, Il est_ ici, je suis_ ici*
7. After a monosyllabic preposition, adverb or conjunction
e.g. *chez_ eux, en_ Italie, en_ Amérique, très_ intéressant, quand_ elle parle*
8. In certain expressions of compound words.
accent_ aigu, pas_ encore, avant_ -hier, petit_ à petit, tout_ à coup, tout_ à fait, tout_ à l'heure, vis-à-vis, de plus_ en plus, de moins_ en moins, de temps_ en temps, de mieux_ en mieux etc.

2.3.2 Forbidden Liaison

There are situations where liaison is forbidden even when the two major criteria earlier discussed are met. In the three cases below, there is no liaison.



1. After a singular noun.
e.g. *le pied # ou la jambe,*
2. with the conjunctions “et” and “ou”
e.g. *femmes_ et # hommes, lui et # elle, du pain # ou un croissant*
3. Before a verb coming after an inversion. e.g. *vont-ils # arriver?*
4. After an interrogative adverb.
e.g. *Quand # est-il arrivé? , Combien # en as-tu?*
5. After a proper noun.
e.g. *Jean # est là, Jacques # a dormi*
6. Between a singular noun and an adjective coming after the noun. e.g. *un étudiant # américain, une femme # élégante.*
7. In certain fixed expressions.
e.g. *nez # à nez, mort # ou vif, riz # au lait*

8. Before a noun beginning with and aspirated “h”.

e.g. *la # haine, le # héro, le # hazard, la # honte, le # haut, le # haricot, la # Hollande*

Note that “h” can be silent and therefore behave as a vowel. It can also be aspirated and behave as a consonant. This is why there cannot be liaison between for example *les honteux* because the “h” in *honteux* is aspirated. Meanwhile the “h” in words like *heure* and *homme* are silent and there is compulsory liaison between, say for example, the two words *les homes*. The words beginning with “h” that are of latin origin act as if they begin with a vowel and liaison occurs. However, the words beginning with “h” that are of non-latin origin act as if they begin with a consonant - liaison does not occur.

2.3.3 Optional Liaison

In the case of optional liaison, you are at liberty to either use liaison or not. The following situations bring about optional liaison.



1. Between plural nouns and adjectives.

e.g. *des romans # _ italiens, des appartements # _ élégants, des femmes # _ élégantes*

2. Between auxiliary or modal and their principal verbs.

e.g. *il doit # _ apprendre, je suis # _ arrivé,*

3. After adverbs.

e.g. *Vraiment # _ inutile, considérablement # _ accepté*

4. After conjunctions (note that liaison is forbidden after the conjunction “et”)

e.g. *mais # _ enfin,*

5. Before proper nouns.

e.g. *Chez # _ Anne, sans # _ Henri*

Note the use of the symbols. While _ means there should be a liaison, the symbol # means that liaison is forbidden, and # _ means optional

liaison. Also, in liaison [s] becomes [z] in pronunciation. For example the liaison between *les amis* will bring about [lezami] instead of [lesami].

SELF-ASSESSMENT EXERCISE

Put the symbol _ where there is compulsory liaison and the symbol # where liaison is forbidden in the following sentences:

1. *les écoles sont grandes.*
2. *les Hollandais sont intelligents*
3. *Ces hommes sont les héros de la démocratie.*
4. *Je suis riche mais elle est pauvre.*
5. *Monsieur Richard est le directeur de l'école.*



2.4 SUMMARY

Through this unit, you have learnt the principle of liaison. For a quick reminder, you have learnt that before a liaison can take place, there must be two words coming one after the other and that the first word must end with an unpronounced consonant with the second word beginning with a vowel sound. In the same vein, you have learnt the three different situations where liaison is compulsory, forbidden or optional. You are strongly advised not to go into the next unit until you have thoroughly understood the principle of liaison. Note that pronunciation without obeying the rules of liaison is wrong pronunciation in French.



2.5 REFERENCES/FURTHER READINGS/WEB RESOURCES

Chantal, P.T et al (1989).. *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris : CLE international.

Weinreb, R. P. (1996). *Façons de voir: French in Review*. New York: McGraw-Hill Companies, Inc.

<http://www.languageguide.org/francais/grammar/pronunciation/>
<http://courseweb.edteched.uottawa.ca/Phonetique/pages/phonetique/intr o.htm>



2.6 Possible Answers to Self--assessment Exercises

1. *les_ écoles sont grandes.*
2. *les # Hollandais sont_ intelligents*
3. *Ces_ hommes sont les # héros de la démocratie.*
4. *Je suis riche mais # elle est pauvre.*
5. *Monsieur Richard # est le directeur de l'école.*

UNIT 3 ELISION AND ENCHAINEMENT IN FRENCH PRONUNCIATION

Unit structure

3.1	Introduction
3.2	Intended Learning outcome
3.3	Definition of <i>élision</i> and <i>enchaînement</i>
3.3.1	<i>Élision</i> in pronunciation
3.3.2	<i>Enchaînement</i> in pronunciation
3.4	Summary
3.5	References/Further Readings/Web Ressources
3.6	Possible Answers to Self- Assessment



3.1. INTRODUCTION

In unit 7, you learnt about the principle of *liaison* as it relates to pronunciation in French. Other pronunciation principles in French are *élision* and *enchaînement*. In this unit, you will learn these two principles as they relate to good pronunciation in French. Lack of adequate learning of these pronunciation principles have caused many who have learnt French to have bad command of French pronunciation. It is my belief that a proper understanding of the functioning of these principles will help you to build a solid background in the pronunciation of French language. You should make use of the tape as you go on in this unit to learn about these two principles.



3.2 Intended Learning Outcome

At the end of this unit, you should be able to:

- define both *élision* and *enchaînement*
- recognize when to use *élision* and *enchaînement* as they concern pronunciation
- identify the difference between *liaison* and *enchaînement*



3.3.1 Definition of Élision and Enchaînement

Elision is a process by which some words drop their final vowel and replace it with an apostrophe before words beginning with a vowel

sound. It must be noted here that elision does not only have pronunciation implication, it also has orthographic implication.

Generally in French when a word ending with a vowel sound is followed immediately by another word beginning with a vowel sound, the vowel sound of the first word will have to go and to be replaced with an apostrophe. For example, we cannot have *la école* because the first word *la* ends with a vowel sound [a] while the second word *école* begins with another vowel sound [e]. In this kind of situation, elision will have to take place thereby giving *l'école*. You will notice in *l'école* that an apostrophe has replaced the vowel sound [a] in the first word *la*.

In the case of enchaînement, it occurs when a word ending with a pronounced consonant sound is immediately followed by another word that begins with a vowel sound, like a liaison the two words are pronounced as if they are one entity. Although the principles of liaison and enchaînement are closely related, they are different pronunciation principles. Note that a liaison occurs when the first word ends with an **UNPRONOUNCED** consonant. In enchaînement, the final consonant of the first word is normally **PRONOUNCED**.

That is the difference between liaison and enchaînement. For instance, between the two words *les ami*, liaison will take place because the consonant “s” in the first word *les* is normally not pronounced when the word stands on its own. However, what occurs between the two words *grande école* is enchaînement because the consonant [d] is pronounced in the first word *grande*.

3.3.2 Elision in French Pronunciation

As it has been described, elision occurs when the final vowel of a word gives way for the initial vowel of the word that immediately follows the first word. The following are situation that can bring about this principle

1. When the first word ends with letter “e” as in words like *le, je, te, me, se, ce, que* etc. and the second word begins with a vowel sound.

Examples:

<i>je ai</i>	becomes	<i>j'ai</i>	
<i>tu te es</i>	becomes	<i>tu t'es</i>	
<i>il me écrit</i>	becomes	<i>il m'écrit</i>	<i>ce est lui</i> becomes <i>c'est</i>
<i>que est-ce que</i>	becomes	<i>qu'est-ce que</i>	

2. When the first word ends with letter “e” as in words like *le, je, te, me, se, ce, que* etc. and the second word begins with silent **h**

Examples:

<i>je habite</i>	becomes	<i>j'habite le homme</i>	becomes
<i>l'homme</i>			
<i>le homologue</i>	becomes	<i>l'homologue le hôpital</i>	becomes
<i>l'hôpital</i>			
<i>le honneur</i>	becomes	<i>l'honneur</i>	

3. When the first word is the feminine definite article **la** and the second word begins with a vowel sound. Or silent **h**.

Examples:

<i>la école la amie</i>	becomes	<i>l'école</i>
<i>la heure</i>	becomes	<i>l'amie</i>
<i>la horloge</i>	becomes	<i>l'heure</i>
	becomes	<i>l'horloge</i>

note that there cannot be élision with aspirated **h**. It will therefore be wrong to have:

<i>la honte</i>	becoming	<i>l'honte</i>
<i>le haricot</i>	becoming	<i>l'haricot</i>
<i>le hazard</i>	becoming	<i>l'hasard</i>
<i>le hibou</i>	becoming	<i>l'hibou</i>

You might want to ask how to know words where **h** is aspirated. Before you go further in this unit, take your French–English dictionary and

check French words that begin with letter **h**. When there is an asterisk (*) before letter **h**, it means that **h** is to be aspirated

4. When the conjunction **si** is followed by the pronouns **il** or **ils**

Examples :

<i>si il veut parler</i>	<i>si</i> becomes	<i>s'il veut parler</i>
<i>ils sont là</i>	becomes	<i>s'ils sont là</i>

* note that there cannot be élision between the conjunction **si** and the personal pronoun **elle**. It will be wrong to have:

<i>si elle</i>	becoming	<i>s'elle</i>
<i>si elles</i>	becoming	<i>s'elles</i>

* note also that there cannot be elision with the vowel letter **u**. It will be wrong to have:

tu es mon ami becoming *t'es mon ami* (only in spoken French)

3.3.3 Enchaînement in pronunciation

There are two types of enchaînement in French: *enchaînement vocalique* and *enchaînement consonantique*. The first type occurs when a word ends with a pronounced vowel and the word that follows it immediately begins with a vowel. In the second type, the first word ends with a pronounced consonant followed by another word beginning with a vowel sound.



Examples of enchaînement vocalique

Il va _ au cinema
 J'ai _ eu _ un billet
 Il a _ eu un ami
 Il a parlé _ une langue inconnue

Examples of enchaînement consonantique

Il _ est treize _ heures _ à Paris Elle _ adore _ être _ aimable Un bel _ oiseau

SELF-ASSESSMENT EXERCISE

Réalisez enchaînement consonantique dans les phrase suivantes:

c'est homme est beau
nous avons un bel enfant
il est allé en Amérique



3.4 SUMMARY

In this unit, you have learnt the principles of elision and enchaînement as they relate to pronunciation in French. At the beginning of the unit, you were told that if you fail to have a solid background in these principles, you may have difficulties in future to correct the errors associated with them. You have also learnt the difference between liaison and enchaînement. I would like to repeat it again here that if you are not sure you have mastered the functioning of these principles, go over it again with the help of the tape. Only make sure you have understood this unit before you move on to the next unit.

- i. Tu es une fille.
- ii. Le homme et le hasard.
- iii. Je suis allé à le hôpital.

the following. Put the symbol to indicated enchainement in expressions.

- i. elle adore Arthur
- ii. Port-au-Prince
- iii. Port-Hacourt
- iv. Par exemple
- v. Après avoir entendu



3.5 REFERENCES/FURTHER READINGS

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris : CLE international.

Weinreb, R. P. (1996) *Façons de voir: French in Review*. New York: McGraw-Hill Companies.



3.6 Possible answers to Self -assessment

Cet__ homme est beau

Nous__ avons un bel_ enfant

Il__ est_ allé en_ Amérique

UNIT 4 INTONATION AND STRESS IN FRENCH

Unit Structure

4.1	Introduction
4.2	Intended Learning outcome
4.3	Definition of intonation and stress
	4.3.1 Intonation in French
	4.3.2 Stress in French
4.4	Summary
4.5	References/Further Readings/
4.6	Possible Answers to Self-assessment



4.1 INTRODUCTION

Having learnt French pronunciation principles such as liaison, élimination and enchainement in the two previous units, you are now more familiar with the pronunciation of French than when you first started this course. Meanwhile, there are still few principles that you will need to learn. In this unit, therefore, you will learn the principles of intonation and stress. These two principles are essential to good pronunciation of French especially as they are not the same with what we have in English. As usual, you are enjoined to make use of the tapes that come with this book as you go on to learn about intonation and stress in French.



4.2 Intended Learning outcome

On completion of this unit, you should be able to:

1. define both intonation and stress in a language
2. distinguish between intonation and stress in pronunciation
3. identify the syllable that bears the stress in French words
4. identify the intonation pattern that goes with each type of sentence in French



4.3. Definition of Intonation and Stress

The Longman Dictionary of contemporary English defines intonation as a pattern of rise and fall in the level of the voice, which often adds meaning to what is being said; e.g. to show that a question is being asked or that the speaker is angry or elated etc. The same dictionary

defines stress (in pronunciation) as the degree of force put on a part of a word when it is spoken. The Oxford Advanced Learner dictionary corroborates these definitions by defining intonation as the rise and fall of voice in speaking, especially as it affects the meaning of what is being said. It also defines stress (in pronunciation) as an extra force used when pronouncing a particular word or syllable.

If you look carefully at the definitions given by the two dictionaries, you will observe that they are saying the same thing. Simply put, while intonation operates on a sentence altogether, stress operates on the individual words. Note that each language has its own pattern of both intonation and stress; the pattern of intonation and stress in English might not be the same as that of French. So, as you go further in this unit to learn about French intonation and stress, note that you are learning the pronunciation of a language that is different from English. Before you go into learning French intonation and stress, pronounce the following English sentences:

1. Could you please come?
2. Your name was mentioned
3. What a nice attempt!

If your voice goes up towards the end of the sentence, then the intonation is a rising one, but if it comes down, then it is a descending or falling intonation. Now suggest the type of intonation in each of the three sentences. Pronounce also the following English words and suggest the syllable that receives the highest tone in each of the words:

- | | |
|------------------|-------------------|
| 1. Consolidation | con-so-li-da-tion |
| 2. Interesting | int-res-ting |
| 3. Government | go-vern-ment |

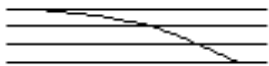
4.3.1 Intonation in French

A good French pronunciation requires mastery of several elements as has been underlined in the previous units. Intonation is a major element of pronunciation in French language. Error in intonation can tamper with the meaning of an expression thereby causing communication problems.

Intonation in French, as in other languages, refers to the varying pitch levels of speech. Often referred to as the "melody" of a language, intonation is associated with certain sentence types: declarative, exclamative, imperative, and interrogative (questions). In French, rising intonation is called *intonation montante* while falling intonation is called *intonation descendante*. Now you should play your tape and listen to the pronunciation of the sentences below

Declarative Intonation

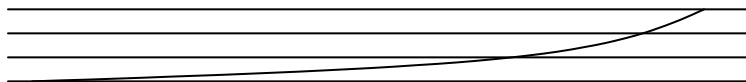
Short declarative sentences typically have a falling intonation.



1. Donnez moi de l'argent!
2. Ouvre la porte!
3. Allons à la maison!
4. Viens ici!

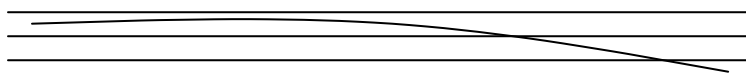
4.3.2 Interrogative Intonation

a. Yes/No (*Oui ou Non*) questions are marked by a sharp rise of intonation at the final syllable.



1. Vous êtes Nigérian?
2. Est-il le président de l'association?
3. Est-ce qu'il est étudiant ?
4. Tu prends de la bière ?

b. Information questions begin with a rising intonation on the question word (*où, pourquoi, comment, quand, qu'est-ce que, quel etc.*) and then gradually fall



1. Comment vous appelez-vous ?
2. Quand est-ce que tu es arrivé ?
3. Qu'est-ce que vous-voulez ?
4. Où se trouve le Togo ?

Having gone through the various intonation patterns in French, you should now learn stress pattern of French. Note that intonation and stress go hand in hand in the pronunciation of French.

4.3.3 Stress in French

In French, stress (called *accentuation* in French) is placed on the final syllable of a word. Stress placement in French is totally different from that of English because in English, the syllable that bears the stress varies according to the word itself. Note that French stress falls on the last syllable whereas English stress may fall on any syllable (initial, medial, or final). The implication of this difference is that stress is easily learnt in French than in English since only the final syllable of French words bears the stress. Play your tape and study the difference in pronunciation of the following French words and their English equivalents.



<u>French</u>	<u>English</u>	
Education atlant TIQUE	obl IGA toire	edu CA tory éduca TION
dange REUX	atl AN tic démocra TIE	de MO cracy
	D angerous	

You will notice that in all the five French words, it is the last syllable of each word that bears the stress. But it is not the same for the corresponding English words. While the stress falls on the third syllable GA in the word “obligation”, it falls on the first syllable in the word “education” and on the second syllable in the word “democracy” and so on. Since the objectives of this unit do not include the teaching of English stress, you should pay particular attention on the French stress pattern which only rests on the last syllable of every French word.

Another difference between French and English stress is that while each English word has a stressed syllable even in a phrase or in a sentence, French speakers treat a phrase like they treat a single word: they place the stress at the end of a phrase or a short sentence with only one clause. Compare the two languages:



French	English
1. Il aime regarder la television.	He L ike W ATching tele V ision
2. Je finirai le devoir de MAIN .	I shall F inish the as S IGNment
to M orrow.	

SELF-ASSESSMENT EXERCISE

1. What is intonation in French?



4.4 SUMMARY

In this unit, you have been taught French intonation and stress. You have learnt the intonation that goes with each of the sentence type in French: declarative, exclamative, imperative and interrogative. Also, you learnt about the stress pattern of French especially how it is different from what we have in English. As it has always been stressed in the previous units, make sure you have adequately understood the content of this unit before you proceed to the next unit.



4.5 REFERENCES/FURTHER READINGS

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits* : New York : McGraw-Hill Companies, Inc.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris : CLE international.

Weinreb, R. P. (1996) *Façons de voir: French in Review* New York McGraw-Hill Companies.



4.6 Possible answers to Self-Assessment exercise

Intonation in French, as in other languages, refers to the varying pitch levels of speech. Often referred to as the "melody" of a language, intonation is associated with certain sentence types: declarative, exclamative, imperative, and interrogative (questions). In French, rising intonation is called *intonation montante* while falling intonation is called *intonation descendante*. Now you should play your tape and listen to the pronunciation of the sentences below

UNIT 5 FRENCH DIPHTHONGS AND TRIPHTHONGS

5.1	Introduction
5.2	Intended Learning outcome
5.3	Definition of diphthongs and triphthongs
5.3.1	Pronunciation of French diphthongs
5.3.2	Pronunciation of French triphthongs
5.4	Summary
5.6	References/Further Readings
5.7	possible Answers to self-assessment



5.1 INTRODUCTION

You will recollect that in units 1 and 2, you learnt about the pronunciation of French vowels. All the vowels learnt in those two units are monophthongs since the quality of their sounds does not change over the duration of pronunciation. In this unit, you will be learning the pronunciation of vowels whose quality of sounds changes in the course of their pronunciation. These categories of French sounds are called diphthongs and triphthongs. You will need to work with the tape that comes with this material in order to learn these sounds conveniently and appropriately.



5.2 Intended Learning Outcome

On successful completion of this unit, you should be able to:

define diphthongs and triphthongs.

identify diphthongs and triphthongs in French speech. pronounce French diphthongs and triphthongs correctly.



5.3.1 Definition of Diphthongs and Triphthongs

In pronunciation, a diphthong occurs when there is a combination of two vowel sounds or letters in a single syllable involving a quick but smooth movement from one vowel to another. In the case of a triphthong, it occurs when there is a combination of three sounds or letters also within a syllable. You should also note that a monophthong occurs when there is only one vowel sound or letter. While every language of the world has monophthongs, not all languages have diphthongs and triphthongs.

However, both English and French have diphthongs and triphthongs. For a proper understanding of diphthongs and triphthongs, you will need to know what a syllable is. A syllable is any of the units into which a word is divided in pronunciation, containing a vowel sound and one or more consonant sounds. For example the word “education” can be divided into four syllables: *e-du-ca-tion*. Now let us go back to diphthongs and triphthongs. Take for examples the following English words:

1. bit
2. boy
3. flower

When you pronounce the first word, you will discover that the quality of the vowel sound [i] does not change in the course of the pronunciation of the word “bit”. But in the second word, there is a combination of the vowel sounds [] and [i] whereby the quality of sound changes from the first vowel to the second in the duration of the pronunciation of the word “boy”. So, in the pronunciation of the word “boy”, there is a diphthong. In the case of the third word, there is a combination of three vowel sounds which are [a], [u] and [ə]. Try to pronounce the word “flower” and you will see that there is a movement from the first vowel, to the second and finally to the third within one syllable. As you have just learnt, both English and French have diphthongs and triphthongs. You will now proceed to learn the pronunciation of French diphthongs and triphthongs.

5.3.2 Pronunciation of French Diphthongs

The difference between English and French diphthongs is that while it is possible to have a single vowel letter pronounced as a diphthong in English, there must be at least two vowel letters for a diphthong to occur in French. For example, the vowel letter “i” in the English word “rice” is pronounced as a diphthong [r a i s]. A situation where a single vowel letter like this is pronounced as a diphthong does not occur in French. Now you should play the cassette and listen to the pronunciation of the following words in French. You are also to repeat the pronunciation of each word in order to properly learn their pronunciation.



aérogramme, aéroport, aéronautique failli, taille, travail, médaille
aorte, faon (nasal)
créatif, idéal, réagir, péage paie,

soleil, pareil
oeil, fauteuil, cueillir, feuille météo, vidéo
liable, il y a, media liens, rien, bien
liant, étudiant
lièvre, siècle, policières, infirmières lier, sommelier, dossier,
nier, moitié, intensifié il y aurait, violence
lion, décision, attention, papillon lieu, adieu
plusieurs
coaguler, boa, boadicée Noël, Noël
poids, doivent, moi, voir, loisir, fois, foie, moitié, s'asseoir, voiture, oiseau, toile
puant, suant point, coin, soin
grenouille, fouiller, nouilles, oui
puis, je suis, aujourd'hui, nuit, ennui, huit ouest, souhaiter, fouetter,
oui (colloquial), alouette loué, doué
tués, situé onctueux
tueurs, sueurs

5.3.3 Pronunciation of French triphthongs

French triphthongs are not as common as its diphthongs. As it has been defined earlier in this unit, a triphthong occurs when the vowel sound in a syllable changes from the first quality to the second and finally to the third quality of sound. Play your cassette now to listen and learn the pronunciation of the following French words which contain triphthongs.



déployé, soyez, envoyé, cahier, ça y est veillant, ayant
 vieille
 veillée, veiller, payer, essayer voyelle
 joyeux
 mouillé, enrouillé appuyé
 croyant, soyant

SELF-ASSESSMENT EXERCISE

What is the difference between French and English diphthongs?



5.4 SUMMARY

In this unit, you learnt the pronunciation of French diphthongs and triphthongs. You have seen the difference between English and French when it comes to the aspect of diphthongs and triphthongs. By now you should be able to pronounce appropriately French words that contain diphthongs or triphthongs. If you are sure you can pronounce French words containing diphthongs and triphthongs, then you are free to proceed to the next unit.



5.5 REFERENCES/FURTHER READINGS

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies Inc.

Lucile, C. & Annie-Claud, M. (1998). *Phonétique progressive du français*. Paris :CLE international.

Weinreb, R. P. (1996). *Façons de voir: French in Review*. New York: McGraw-Hill Companies Inc.

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5.6 Possible Answers to Self- assessment Exercises

The difference between English and French diphthongs is that while it is possible to have a single vowel letter pronounced as a diphthong in English, there must be at least two vowel letters for a diphthong to occur in French. For example, the vowel letter “i” in the English word “rice” is pronounced as a diphthong [r a i s]. A situation where a single vowel letter like this is pronounced as a diphthong does not occur in French.

MODULE 3

- Unit 1: Reading skills development I: Pronouncing difficult words
 Unit 2: Reading skills development II: Pronunciation of verb endings
 Unit 3: Reading skills development III: Liaison, éision and enchaînement
 Unit 4: Reading skills development IV: Intonation in texts
 Unit 5: Reading skills development V: monothongs, diphthongs and triphthongs

UNIT 1 **READING DEVELOPMENTS I:** **PRONOUNCING DIFFICULT WORDS AND FIGURES**

Unit Structure

- 1.1 Introduction
- 1.2 Intended learning outcome
- 1.3
 - 1.3.1 Passages A & B
 - 1.3.2 Passage A
- 1.4 Passage B
- 1.5 Comments on the words and figures in bold font
- 1.6 Conclusion
- 1.7 Summary
- 1.8
- 1.9 References/Further Readings/Web Resources

1.10 **Possible answers to self- assessment**



1.1 INTRODUCTION

Reading is one of the basic skills language learners should aspire to acquire as he or she learns a new language. Ability to read a language effectively will consequently affect positively the spoken competence of a foreign language learner. In this unit and the subsequent four units, you will be practicing the reading of selected passages in French. These passages have been recorded in a tape for you. You will recollect that in the previous units (1 – 10), efforts have been concentrated on the sound system of French. To further concretize what you have learnt in these previous units, this unit will teach you the pronunciation of some French words that may seem difficult to someone who has just begun to learn French. You will also

learn how to read figures in French. These seemingly difficult words and figures have been underlined in the two passages that you will learn to read in this unit.



1.2 Intended Learning Outcome

At the end of this unit, you should be able to:

pronounce correctly some difficult words in French. read French figures correctly.
read the two passages in the unit correctly.

state reasons why some words are difficult to pronounce in French.



1.3 Passages A & B

1.3.1 Passage A

Put the tape on and listen to this passage paying more attention on the pronunciation of the words in bold font.

Le Nouveau Système D'éducation Au Nigéria, Le 6-3-3-4

Les années quatre-vingts ont été décrites comme des années où le Nigéria a beaucoup redéfini ses objectifs fondamentaux en vue d'accélérer le développement national. Cependant, pour atteindre rapidement le développement scientifique et technologique prévu, il était aussi nécessaire de redéfinir l'objectif de l'éducation nationale ainsi que de réformer les structures de l'ancien système éducatif, l'héritage de l'administration coloniale. C'est ainsi que le nouveau système d'éducation, le 6-3-3-4 fut lancé en 1982

La nouvelle politique d'éducation est basée sur l'intégration de l'individu pour qu'il devienne un citoyen équilibré et utile. Etant donné que l'éducation ne doit pas se limiter à l'école mais qu'elle doit durer toute la vie, la nouvelle politique d'éducation offre des chances égales à tous les citoyens. Elle proposera à l'individu l'acquisition d'un métier ou d'une technique pour le préparer aux fonctions de la société et lui permettra de développer son caractère physique et moral.

Le nouveau système d'éducation présente l'ensemble du système scolaire qui s'étend du primaire en passant par le secondaire jusqu'à l'université. Mais on ne peut pas parler de nouveau système sans jeter un coup d'oeil sur l'enseignement préscolaire qui reste les premiers pas à l'école.

Il est dispensé dans les écoles maternelles mais il n'est pas obligatoire. Les écoles maternelles **accueillent** les enfants de **3 à 5** ans et l'enseignement dure **3** ans. Ici, les petits enfants sont préparés pour la formation de **base**: écriture, langue, **dessins**, histoires, **calcul**, jeux et chants. La plupart des écoles maternelles sont des **établissements** privés et l'enseignement y est payant. A la fin de la **troisième** année, les enfants sont prêts à **passer** à l'école primaire.

(Source: French Essays on Culture and Civilisation)

1.3.3. Passage B



La boutique de mon oncle

J'ai beaucoup d'oncles et de tantes qui **habitent** mon village. Quelques-uns sont **cultivateurs** mais mon oncle Donkor, le frère de mon père est **boutiquier**. Il a une petite boutique où il vend une grande variété de **choses**. Enfin, je crois qu'il vend un peu de tout parce qu'il n'y a jamais de place à l'**intérieur**. Je vais **souvent** rendre visite à mon oncle et s'il n'est pas trop occupé je reste là jusqu'au soir. Son travail est très **intéressant** et j'aime regarder les clients.

Un **veillard** arrive. Il cherche un **médicament** pour un mal de tête ou bien un mal d'estomac, et je constate avec **surprise** que mon oncle est non **seulement** boutiquier mais aussi pharmacien, ensuite, c'est une femme qui entre. Elle veut acheter une cuvette. Il y a des cuvettes de toutes sortes – des cuvettes blanches, des cuvettes colorées, de grandes cuvettes, de petites cuvettes. Mais la femme sait exactement ce qu'elle **désire**. C'est une cuvette pour porter ses **marchandises** au marché, une cuvette en **métal**. Il y a une longue **discussion** entre la femme et mon oncle. Enfin, ils sont satisfaits, tous les deux. La femme paye, serre la main à mon oncle et s'en va, très contente. Mon oncle met l'argent dans un petit tiroir, derrière le **comptoir**.

Le client qui arrive maintenant est un chauffeur de camion. Presque tous les camions **s'arrêtent** dans le village, surtout devant la boutique de mon oncle, parce qu'il a une pompe à **essence**. Il a, en outre, un **réfrigérateur**, et pendant que les camions font le plein à la pompe, les chauffeurs et les passagers **descendent** et **entrent** pour boire quelque chose de frais.

On raconte toujours des histoires quand ces **personnes arrivent**. C'est quelquefois l'histoire d'un grand arbre qui est frappé par l'orage et qui tombe en travers de la route. Alors il faut **passer** des heures à attendre, pendant que des hommes, avec leurs scies, leurs coupe-coupe et leurs haches, essaient d'ouvrir le passage barré.

(Source: Le petit Kofi.)

2. Write these figures in words. a. 106 b. 94

1.3.4 Comments on the Words and Figures in Bold Font

Before you read these comments on the two passages above, make sure you have listened to the reading of the passages through the tape. As it has been said earlier on, some words and figures have been put in bold font in the two passages. These

words and figures will certainly be difficult to produce by a beginner in French language who is already used to English. We shall look at some of these words and figures and make some clarifications on their pronunciations.

1. personnes, passer and surprise : The letter “s” in “**personnes**” sounds like “s” in the English word “same”. Note that whenever letter “s” follows letter “r”, it sounds [s] However, the same letter “s” in “**surprise**” sounds like “z” in the English word “lazy”. This is because in French, when letter “s” is found between two vowels as in the case of the word “**surprise**” the sound becomes “z”; but when there are two letters “ss” as in “**passer**” the sound is “s” like in the word “same” in English. This principle is applicable to words like **université, désire, acquisition, basée, proposera, nécessaire, essence, dessins, discussion** etc. as found in the two passages

2. quatre, équilibré, acquisition, boutiquier : There is a tendency that you will pronounce the letter “u” in these words. In French, letter “u” is silent in a situation where it comes after “q”

3. administration, acquisition: Take note of the way the “tion” in these words is pronounced. It does not have the same pronunciation as in English. Go back to the tape and learn its pronunciation properly.

5. national, moral, calcul, métal: In French, when a consonant ends a word, it is not pronounced; but there are exceptions: the words **national, moral, calcul, métal** are examples. There are some consonants that must be pronounced even when they end a word (you learnt about them in Unit 4). These consonants are **l, f, c, q, r** and **b**.

6. développement, enseignement, établissement, médicament, rapidement, seulement, accueillent, habitent, entrent, arrivent: “ent” is pronounced as a nasal vowel [ɛ̃] when found at the end of a noun or an adverb. So in both **développement, enseignement, établissement, médicament** (nouns) and **rapidement, seulement** (adverbs), “ent” is pronounced. However, when “ent” is found at the end of a conjugated verb as in **accueillent, habitent, entrent, arrivent**, it is not pronounced.

7. nécessaire, cultivateurs, intérieur, veillard, désire, comptoir, réfrigérateur, université, personne: One very important thing you must learn in French pronunciation is that letter “r”, wherever it is found (at the beginning, at the middle, at the end) in a word, must be pronounced.

6. Figures: Make sure you learn how to read figures in French. Constant practice will help you.

Having gone through these comments on the underlined words and figures, try now to read the two passages. You are advised to get a tape recorder and record your voice so as to compare it with the recording that comes with this material.

SELF-ASSESSMENT EXERCISE

1. Underline the letter(s) that should not be pronounced in the following words:
- a. rapidement b. arriver c. faire d. donnent e. national

**1.4 SUMMARY**

In this unit, you have gone through the reading of two French passages. In the passages, few words and figures have been underlined for particular attention to be paid on them. Comments have also been made concerning the underlined words and figures. If you study the comments thoroughly, you will be able to pronounce many French words that seem to be difficult.

**1.5 REFERENCES/FURTHER READINGS**

Mbuko, L. (2001). French Essays on Culture and Civilisation. Ibadan: Bounty Press

Pratt, A.M.P. (2005). Le petit Kofi. Ibadan: Bounty Press.

**1.6 Possible Answers to Self-assessment Exercise**

1. a. rapidementt b. arriver c. faire d. donnent e. nationa

UNIT 2 READING DEVELOPMENT II: PRONUNCIATION OF VERB ENDINGS

Unit Structure

2.1	Introduction
2.2	Intended learning Outcome
2.3.1	Passages A & B
2.3.2	Passage A
2.3.3	Passage B
2.4	
2.5	Summary
2.6	References/Further Readings



2.1 Introduction

In the immediate past unit (unit 11), you were informed that competence in reading will affect positively the spoken ability of a learner of foreign language. In this unit, you will continue to learn how to read effectively French passages and texts. Specifically in this unit, you will learn the pronunciation of various verb endings showing the different tenses such as *le présent*, *le passé composé*, *le futur simple*, *l'imparfait* and so on. There are two passages which have been recorded in the tape. As you go through the tape, notice the pronunciation of the underlined words paying particular attention to the way the verb endings are pronounced.



2.2 Intended learning out come

At the end of this unit, you should be able to:

- pronounce correctly major verb endings in French. read the two passages in the unit correctly.
- distinguish the pronunciation of one verb ending from another.



2.3 Passage A & B

2.3.1 Passage A



Le Pouvoir Incroyable de ma Mère

Un jour – **c'était** à la fin du jour – j'ai vu des gens **requérir** l'autorité de ma mère pour **faire** se lever un cheval qui **demeurait** insensible à toutes les injonctions. Le cheval était en pâture, **couché**, et son maître **voulait** le **ramener** dans l'enclos avant la nuit; mais le cheval **refusait** obstinément de se **lever**, bien qu'il n'**eût** apparemment aucune raison de ne pas **obéir**, mais telle **était** sa fantasia du moment, à moins qu'un sort ne l'**immobilisât**. **J'entendis** les gens s'en **plaindre** à ma mère et lui **demande** aide.

- Eh bien ! allons voir ce cheval, **dit** ma mère, tu **perdrais** ta peine.
Elle **s'avança** et, **levant** la main, **dit** solennellement :

- S'il est vrai que, depuis que je suis née, jamais je n'ai **connu** d'homme avant mon mariage ; s'il est vrai encore que, depuis mon mariage, jamais je n'ai **connu** d'autre homme que mon mari, cheval, **lève-toi** !

- Et tous nous **vîmes** le cheval se **dresser** aussitôt et **suivre** docilement son maître. Je **dis** très simplement, je **dis** fidèlement ce que j'ai **vu**, ce que mes yeux ont **vu**, et je **pense** en vérité que **c'est** incroyable, mais la chose **est** bien telle que je l'ai **dite** :

le cheval se leva incontinent et **suivit** son maître ; s'il **eût refusé** d'**avancer**, l'intervention de ma mère **eût** eu pareil effet.

D'où **venaient** ces pouvoirs? Eh bien! ma mère **était** née immédiatement après mes oncles jumeaux de Tindican. Or, on **dit** des frères jumeaux qu'ils **naissent** plus subtils que les autres enfants et quasiment sorciers ; et quant à l'enfant qui les **suit** et qui **reçoit** le nom de « sayon », c'est-à-dire de « puîné des jumeaux », il est, lui aussi, **doué** du don de sorcellerie ; et même on le **tient** pour plus redoutable encore, pour plus mystérieux encore que les jumeaux, auprès desquels il **joue** un rôle fort important ; ainsi s'il **arrive** aux jumeaux de ne pas **s'accorder**, c'est à son autorité qu'on **recourra** pour les **départager** ; au vrai, on lui **attribue** une sagesse supérieure à celle des jumeaux, un rang supérieur ; et il va de soi que ses interventions sont toujours, **sont** forcément délicates.

(Source : *L'enfant noir*)

2.3.2 Passage B



La Tortue et le Roi

Un jour, le roi **annonça** à la contrée toute entière qu'il **donnerait** un cadeau magnifique à celui qui **boirait**, d'un trait, deux litres d'eau bouillante.

Plusieurs animaux et humains se **présentèrent**, mais ils ne **purent** boire de l'eau.

Alors la tortue se **présenta** chez le roi et dit qu'elle **pourrait** boire l'eau d'un seul coup.

Le roi **fixa** un délai de sept jours et invita tous les notables pour être les témoins de la grande prouesse.

Au matin du septième jour, les tam-tams **commencèrent** à **résonner** dès l'aube et tout le monde se **rassembla** sur la place publique.

Le roi, **entouré** de ses notables, occupait un côté du carré, la population les trois autres autour d'un grand feu sur lequel **bouillait** l'eau.

Puis, la tortue se mit au centre du carré, salua le roi, les notables et toute la population, puis se **dirigea** vers la grande marmite et **prit** la mesure prescrite par le roi.

Elle **vint** devant le roi, le **pria** de **toucher** à l'eau pour être sûr du degré de température. La chaleur que **dégageait** l'eau ne permit pas au roi d'y **plonger** sa main; il **approuva** que l'eau était bien bouillante... la tortue **quitta** le roi, **passa** devant chaque notable lui **demandant** de s'assurer du degré de l'eau. Tous les notables **certifièrent** que l'eau était réellement bouillante. La tortue **quitta** la rangée du roi et des notables, se **promena** sur les trois autres côtés formés par l'assemblée et lui **posa** la même question.

Toute la population lui **donna** une réponse identique à celle du roi et celles des notables.

Pendant qu'elle se **promenait** du roi aux notables, de notables à la population, l'eau s'était considérablement **refroidi**, la tortue se mit alors au milieu du cercle et but l'eau d'un seul trait.

Toute la population l'**acclama**, le roi lui **présenta** le cadeau promis devant tout le monde.

(Source: *Contes nigériens*)

2.3.4 Comments on verbs in bold font

In the two passages you have just listened to, almost all the verbs have been printed in bold font. This is to enable you learn the pronunciation of major verb endings according to the tenses in French. The time has now come for us to look at some of these underlined verbs and study more deeply their respective pronunciation. However, before you read the comments, write out all the verbs that are not underlined in the two passages.

1. était, venaient, perdrais : Although the verb endings (*ait, aient, ais*) of these verbs are different in letters, they all are pronounced the same way.

2. dresser, refusé : Despite the difference in the letters of the endings (*er, é, e*) of these verbs, their pronunciations are the same. Take a particular note of the infinitive ending “er”; it is only in this situation that letter “r” is not pronounced as an individual sound. In the same manner, the verb endings *és, éés* in verbs like *organisés* and *confusées* are pronounced like the endings of *dresser* and *refusé*.

3. connu, vu: The *passé composé* verb ending for all French regular “re” verbs is letter “u”. A Nigerian beginner in French might find it difficult to pronounce this letter because the sound [y] does not exist neither in English nor in their mother tongue. You will need to pronounce this sound repeatedly in order to get familiar with it.

4. suivit, prit, entendis, refroidi : In the verb endings (*is, it* and *i*) the consonants “s” and “t” are silent

5. requérir, obéir, plaindre, faire, boire : These verbs are in the infinitive form and the letter “r” in the endings *ir, re*, must be pronounced.

6. attribue, joue, arrive, naissent: One thing you should note here is the difference between an adverb formed by adding “ment” such as *vraiment* or a noun that ends with “ment” such as *gouvernement* and

the present tense verb endings for third person plural "ent" such as *naissent*. While only letter "t" is silent in *vraiment* and *gouvernement*, letters "ent" are silent in *naissent*.

7. levant, demandant: Note the pronunciation of the present participle ending "ant" in French

8. annonça, présenta, immobilisât: Note that letter "t" in *immobilisât* is silent.



2.5 SUMMARY

In this unit you have learnt the pronunciation of the major verb endings in French. Two passages have been recorded in an audio tape in order that you can listen to the pronunciation of these various verb endings. If you know you have not mastered the pronunciation of these endings properly, then go over the tape again and again until you are sure that you can pronounce them properly.



2.6 REFERENCES/FURTHER READINGS

Adeniyi, E.A. (1994). *Contes Nigerians*, Ibadan: Agoro Publicity Company.

Laye, C. (1976). *L'Enfant noir*, Paris : Présence Africaine.



2.7 Possible Answers to self -assessment Exercises

- a. donnais [ɔ̃] b. connu [y] c. quitteras [a] d. mongèrent [r]
e. prit [i]

UNIT 3 READING DEVELOPMENT III: LIAISON,

ELISION AND ENCHAINEMENT IN CONTEXT

Unit structure

- 3.1 Introduction
- 3.2 Intended Learning outcome
- 3.3. Passages A & B
 - 3.3.1 Passage A
 - 3.3.2 Passage B
- 3.4 Comments on the group of words in bold font
- 3.5 Summary
- 3.6 References/Further Readings/Web Resources
- 3.7 Possible Answers to Self-assessment Exercises



3.1 INTRODUCTION

In units 7 and 8 of this course, you learnt the principles of *liaison*, *élision* and *enchaînement* as they relate to pronunciation in French. The mistakes students of French language make in the area of these principles make it expedient for you to devote enough time to learn them at this level of your studies in French. In this unit, therefore, you will have the opportunity once again to learn these three principles by seeing how they apply within a text. There are two passages in this unit and as you listen to the reading of the passages through your tape, take special note of the way the underlined expressions or group of words are pronounced.



3.2 Intended Learning outcome

At the end of this unit, you should be able to:

recognize where there is need for *liaison* in French texts. recognize where there is need for *élision* in French texts. recognize where there is need for *enchaînement* in French texts.

read the two passages taken into consideration the principles of *liaison*, *élision* and *enchaînement*



3.3 Passages A & B

3.3.1 Passage A



Pourquoi le crabe n'a pas de tête

Avant **d'aller** au lit, mon grand-père ou ma grand'mère raconte quelquefois des contes **aux enfants**. Voici une de **ces histoires**, qui explique pourquoi le crabe **n'a** pas de tête. C'est mon grand-père qui parle.

Je parle **d'un** temps où tous **les animaux** savent parler. **Ils ont l'éléphant** pour roi et pour **son interprète**, ils choisissent le crabe. Mais, malheureusement, **aucun animal n'a** sa propre tête. il y a bien des têtes, oui, mais **un animal** ne sait jamais quelle tête il va porter. Aujourd'hui c'est une grande tête, demain c'est une petite tête. c'est tantôt une belle tête, tantôt une vilaine tête. Il y a même des jours où il **n'y** a pas assez de tête pour tout le monde. C'est grave, vous savez. Sans tête, la vie est difficile. **Les animaux** ne peuvent plus supporter cette situation. Finalement ils font **appel au** roi. "Père Eléphant," **dissent ils**, "donnez-nous des têtes permanentes, **s'il** vous plaît." Père Eléphant, très sage, très gracieux, considère sérieusement leur plainte. Puis, par **son interprète**, il dit : "Oui, c'est vrai. **Vous avez** raison et **vous allez** recevoir des têtes. " Et **les animaux, tout heureux**, rentrent à la maison. **Lorsqu'il entend** l'éléphant, le crabe rit : "Moi" dit-il, "je suis **l'interprète**. Je suis sûr **d'avoir** une belle tête.

Et le lendemain, **les animaux** arrivent de **bonne heure**, pour prendre leurs têtes. **L'éléphant** distribue avec soin les têtes et **l'un après l'autre, les animaux** regagnent leur gîte, contents **d'avoir** une tête permanente.

Mais notre ami, le crabe, **n'est** pas pressé. Il se promène dans la forêt, passe par le marigot, visite le marai et **s'amuse** bien. En route il rencontre **des animaux** qui portent joyeusement leurs nouvelles têtes. Il salue poliment tous **ces amis**. Enfin à la tombée de la nuit, il est fatigué et revient à la cour du roi. Mais, quelle surprise ! La cour est vide. Le roi **n'y est** pas ! Il **n'y** a plus de têtes ! La distribution est terminée.

Et le pauvre crabe sans tête ne peut même pas pleurer. Et, **jusqu'à** présent, il n'a **pas encore** de tête. (Source : *Le petit Kofi*)

3.3.2 Passage B



Une jeune fille difficile

Il était une fois une jeune fille **d'une** beauté extraordinaire. Elle s'appelait Mariama. Tous les **jeunes hommes** de la région voulaient **l'épouser** mais elle trouvait toujours un prétexte pour refuser leur proposition. Au **jeune homme** qui était **d'une** famille pauvre elle disait:

‘Quoi! .me prenez-vous pour une poule ? Allez au marché, **vous y** trouverez des femmes qui se vendent au prix **d'une** poule.’

A **une autre d'une** petite taille, elle répondait: ‘Si je voulais un pygmée pour mari vous seriez le premier.’ Des réponses pareilles ne manquaient jamais à Mariama. Elle **s'amuse** toujours à humilier **les hommes** qui voulaient **l'épouser**.

Partout dans la région, on ne parlait que du mauvais caractère de Mariama. Un jour, le dieu de **l'Amour** a entendu parler **d'elle**. **Il a** tout de suite préparé un plan pour punir Mariama. **Il a** invité un des nombreux singes qui se trouvaient dans la forêt et **l'a** transformé **en homme**. Mais **quel homme!** **Un homme** grand, beau, riche, aimable; **en un** mot, **un homme** parfait.

Je **n'ai** pas besoin de vous dire que Mariama est vite tombée amoureuse de **cet étranger** qui paraissait avoir toutes les qualités **d'un** mari idéal. Le mariage a eu lieu quelques jours après.

Peu de temps plus tard, le mari a dit au revoir à ses beaux-parents et **il est** parti avec sa nouvelle femme. Arrivée dans le village de son mari, Mariama a été accueillie avec joie. Mais à cause de long voyage de retour, elle a demandé la permission **d'aller** se reposer.

Au milieu de la nuit, **elle a** été réveillée par un **bruit étrange**. Et qu'est- ce qu'elle a vu dans sa case? Au lieu de **son époux** charmant, au lieu de son mari idéal, il **y avait** un singe **d'une** laideur effroyable.(Source: *Nouvel Horizon 4*)

3.4 Comments on the Group of Words in Bold Font

As a quick reminder, you have learnt in unit 7 that *liaison* occurs in French pronunciation when two words are pronounced as if they are one word because the first word ends with a silent consonant and the second word begins with a vowel sound. You also learnt in unit 8 that *élision* takes place when there is a suppression

of vowel sounds in the first word when there are two words and the first ends with a vowel sound and the second begins with a vowel sound also. Equally in unit 8, you learnt that *enchaînement* comes to play when there are two words and the first ends with a pronounced consonant followed by the second word which begins with a vowel sound. In the light of the foregoing, study the comments made below go back to listen to the reading of the two passages as contained in the tape.

1. ces histoires, les animaux, ils ont:

In these groups of two words, there is *liaison*. For example you will have to pronounce *ces histoires* as if they are one word. Note also that the pronunciation of letter “s” in the word “ces” becomes [z].

2. aucun animal, son interprète, bruit étrange : There is *liaison* in these groups of two words but the unlike letter ‘s’, the consonants of the first words retain their natural sound.

3. d’aller, l’éléphant, s’amuse, d’avoir, d’une : Naturally without *élision*, *d’aller, l’éléphant, s’amuse, d’avoir, d’une* would have been respectively *de aller, le éléphant, se amuse, de avoir, de une*, but the principle of *élision* has brought about the suppression of the vowel letter ‘e’ replacing it with an apostrophe.

4. appel au, il était, cet étranger, une autre : In these groups of two words, what has taken place in their pronunciation is the principle of *enchaînement*. Unlike in the case of *liaison*, here, the last consonants of the first words are pronounced even when the words stand alone.

At this point, try on your own to give some examples (different from those in the two passages above) of each of *liaison*, *elision* and *enchaînement*.

Self-assessment Exercise

State the relationship between these pairs of words (*liaison*, *enchaînement* or *élision*)

- a. les enfants b. l’animal c. grande amie d. ces hommes e. bel oiseau



3.5 SUMMARY

In this unit, you have seen it demonstrated, through reading skills development, three principles that have great influence on pronunciation in French. A student who has not mastered *liaison*, *elision* and *enchaînement* in French will have a lot of problems in reading and speaking the language. This is why you need to go over this unit over and over again and make sure you have mastered the three principles before you go to the next unit.



3.6 REFERENCES/FURTHER READINGS

Ajiboye, T. Et al (1999). *Nouvel Horizon 4*. Ibadan: Bounty Press.
 Pratt, S.A.M. (2005). *Le petit Kofi*. Ibadan: Bounty Press Limited.



3.7 Possible Answers to Self-assessment

a. les enfants (liaison) b. l'animal (élision) c. grande amie
 (enchaînement) d. ces hommes (liaison) e. bel oiseau (enchaînement)

UNIT 4 READING DEVELOPMENT IV: INTONATION IN TEXTS

Unit Structure

4.1	Introduction
4.2	Intended learning outcome
4.3	Passages A & B
4.3.1	Passage A
4.3.2	Passage B
4.3.3	Comments on the expressions and sentences in bold font
5.0	Summary
6.0	References/Further Readings/Web Resources
7.0	Possible Answers to Self-assessment



4.1 INTRODUCTION

In this unit, you will go further in developing good reading ability and as it have been said, good reading ability engenders good command of spoken language. In unit 9, French intonation was discussed out of context; but in going through this unit, you will learn how intonation flows in a text. As usual, there are two passages in which few expressions and sentences have been underlined. As you listen to the tape, pay particular attention to the tone at the beginning, in the middle and at the end of the expressions and sentences in bold font.



4.2 Intended Learning outcome

At the end of this unit, you should be able to:

1. read the two passages correctly
2. describe the intonation pattern of each of the underlined expressions and sentences in the passage
3. differentiate between rising and falling intonation in French



3.3 Passages A and B

3.3.1 Passage A



Conte Anansi

C'est le dernier soir que Kofi va passer à Lomé. Demain, il doit partir pour Accra. **Toute la famille est réunie chez l'oncle Kwassi. Après le repas du soir, tout le monde reste à causer dans la cour.** Bientôt, de petites voix s'élèvent :

'Grand'maman, tu vas nous raconter une histoire ? Tu en sais mieux que maman.' La grand-mère se laisse facilement persuader ; elle est bien contente d'être flattée par ses petits enfants. Elle commence : 'Eh bien..., ' et aussitôt tout le monde se tait.

'Je parle d'Anansi, l'araignée. Vous le connaissez, les petits ?' 'Oh oui, grand-maman, tout le monde connaît Anansi,' s'écrient les enfants.

'Bon ! Un jour, ce malin d'Anansi décide qu'il va posséder toute la sagesse du monde entier.,'

'La sagesse, qu'est-ce que c'est ?' interrompt un des petits. **La grand- mère pense un instant et sourit dans l'obscurité.** 'Si l'on a de la sagesse, on n'est pas stupide, mon petit. Alors, Anansi va partout, ramassant toute la sagesse. Il la met dans unealebasse, qu'il bouche avec des feuilles, et après quelque temps, il croit avoir toute la sagesse du monde. Il prend donc une ficelle, et l'attache au goulot de laalebasse, qu'il suspend à son cou. Là-dessus, il cherche l'arbre le plus haut de la forêt, afin de mettre son trésor hors de la portée des autres habitants de la brousse. Mais laalebasse, qui pend devant lui, sur son ventre, l'empêche de grimper à l'arbre. **Il ne comprend pas pourquoi.**

A plusieurs reprises, il essaie de le faire, mais en vain. Tout à coup, il entend une voix moqueuse derrière lui. C'est un chasseur qui le regarde.' **'Oh, c'est Akute, le chasseur, n'est-ce pas, grand'mère ?'** crie quelqu'un.

'Oui, oui, sans doute,' répond grand'mère. 'Enfin c'est un chasseur qui dit : **« Anansi, pourquoi ne mets-tu pas laalebasse derrière ? »** Alors le pauvre Anansi voit que c'est le seul moyen pour pouvoir grimper. Mais il comprend également qu'il n'a pas toute la sagesse, puisque le chasseur en a, lui aussi. Dépité, il jette laalebasse par terre.

Elle se brise et toute la sagesse s'échappe. **C'est depuis ce temps qu'on trouve la sagesse partout.**

Et la grand'mère de Kofi attend patiemment la foule de questions qui va suivre.(source : *Le petit Kofi*)

3.3.2 Passage B



Une Vie de Boy

Le nouveau commandant a besoin d'un boy. Le père Vandermayer m'a dit de me présenter à la Résidence demain. Cela me soulage car, depuis la mort du père Gilbert, la vie à la Mission m'est devenue intolérable. C'est sans doute aussi un bon débarras pour le père Vandermayer...

Je serai le boy du chef des Blancs : le chien du roi et le roi des chiens. Je quitterai la Mission ce soir. J'habiterai désormais chez mon beau-frère au quartier indigène. C'est une nouvelle vie qui commence pour moi. Mon Dieu, que votre volonté soit faite...

Enfin, ça y est ! Le commandant m'accepte définitivement à son service. Cela s'est passé à minuit. J'avais fini mon travail et m'apprêtais à patir au quartier indigène quand le commandant m'invita à le suivre dans son bureau. Ce fut un terrible moment à passer.

Après m'avoir longement observé, mon nouveau maître me demanda à brûle-pour-point si j'étais un voleur.

- **Non, commandant, répondis-je.**
- **Pourquoi n'es tu pas un voleur ?**
- Parce que je ne veux pas aller en enfer.

Le commandant sembla sidéré par ma réponse. Il hocha la tête, incrédule.

- **Où as tu appris ça ?**
- Je suis chrétien, mon Commandant, répondis-je en exhibant

fièrement la médaille de saint Christophe que je porte à mon cou.

- Alors, tu n'es pas un voleur parce que tu ne veux pas aller en enfer ?
- **Oui, mon Commandant.**

- Comment est-ce l'enfer ?

- Bon, c'est les flammes, les serpents et Satan avec des cornes...

J'ai une image de l'enfer dans mon livre de prières... Je... je peux vous la montrer.

(Source: *Une Vie de Boy*)

3.3.3 Comments on the expressions and sentences in bold font

In unit 9, where you learnt about stress and intonation patterns in French, it was stated that the French has two intonation patterns which are rising and falling types. In the two passages you have just listened to, there are expressions that have been put in bold characters. You are now to look at these expressions and learn the type of intonation each of them has based on their sentence type.

a. Short declarative sentences

1. Toute la famille est réunie chez l'oncle Kwassi.
2. 'Je parle d'Anansi, l'araignée.
3. Il ne comprend pas pourquoi.
4. Le nouveau commandant a besoin d'un boy.
5. Je serai le boy du chef des Blancs.
6. Oui, mon Commandant.

In short declarative sentences, intonation follows a falling pattern.

b. Longer declarative sentences.

1. C'est le dernier soir que Kofi va passer à Lomé.
2. Après le repas du soir, tout le monde reste à causer dans la cour.
3. La grand-mère pense un instant et sourit dans l'obscurité.
4. Il prend donc une ficelle, et l'attache au goulot de laalebasse, qu'il suspend à son cou.
5. C'est depuis ce temps qu'on trouve la sagesse partout.
6. Et la grand'mère de Kofi attend patiemment la foule de questions qui va suivre.
7. Le père Vandermayer m'a dit de me présenter à la Résidence demain.

Longer declarative sentences always follow a rise intonation then a fall intonation towards the end of the sentence.

c. Exclamative and imperative sentences

1. 'Bon!
2. Enfin, ça y est !

Both exclamative and imperative sentences have sharp falling intonation at the last syllable of the sentence.

d. Interrogative sentences

1. Grand'maman, tu vas nous raconter une histoire ?
2. Oh, c'est Akuete, le chasseur, n'est-ce pas, grand'mère ?
3. Comment est-ce l'enfer ?
4. Anansi, pourquoi ne mets-tu pas la calebasse derrière ?
5. Pour quoi n'es tu pas un voleur ?
6. Où as-tu appris ça ?

There are two types of interrogative sentences in French. While yes/no (*Oui ou Non*) question are marked by a sharp rise of intonation at the final syllable, information questions begin with a rising intonation on the question word (*où, pourquoi, comment, quand, qu'est-ce que, quel etc.*) and then gradually marked by falling intonation. For instance, the first two interrogative sentences above require yes or no answers while the remaining four sentences are information questions.

Before you read the conclusion of this unit, try and read the passages on your own and see if you have followed the intonation of each of the sentences that make up the two passages. you can record you reading in a cassette and later compare it with the one in the cassette that comes with this course material.

SELF-ASSESSMENT EXERCISE

Write the correct intonation for each of the following sentences

1. Je mange.
2. Tu manges?
3. Qu'est-ce que tu manges?
4. Quel monde!



5.0 SUMMARY

In this unit, you have practised, through the reading of two passages, French intonation. Having gone through unit 9 and this present unit, you should be able, by now, to speak French taking into consideration the intonation that follows each type of sentences in the language.

Meanwhile, if you are still in doubt as to your understanding of French intonation system, then go through this unit again. You should proceed to the next unit after you have thoroughly learnt the subject of this unit.



6.0 REFERENCES/FURTHER READINGS

Pratt, S. A. M (2005). *La vie de Kofi 2*. Ibadan: Bounty Press Limited.
Oyono, F (2002). *Une vie de boy*. Paris: Pocket.



7.0 Answers to Self-assessment Exercise

- | | |
|-----------------------------|-----------------------------|
| 1. Je mange. | (falling intonation) |
| 2. Tu manges? | (rising intonation) |
| 3. Qu'est-ce que tu manges? | (rising/falling intonation) |
| 4. Quel monde! | (sharp rising intonation) |

UNIT 5 **READING DEVELOPMENT III: MONOTHONGS, DIPHTHONGS AND TRIPHTHONGS IN TEXTS**

Unit Structure

5.1	Introduction
5.2	Intended Learning outcome
5.3	Passages A & B
	5.3.1 Passage A
	5.3.2 Passage B
	5.3.3 Comments on the words in bold font
5.4	Summary
6.0	References/Further Readings
7.0	Possible Answers to Self-assessment Exercises



5.1 INTRODUCTION

In unit 10, you learn about diphthongs and triphthongs. Now that you are learning reading skills, this unit has been designed for you to appropriate within texts what you have learnt before in texts. Note that it will not be enough to just learn the pronunciation of words in isolation since words are used to form sentences in order to make speeches. So, you should make sure you practise thoroughly the reading of the two passages in this unit so as to be sure you have properly learnt the pronunciation of not only the monothongs but also the diphthongs and triphthongs of French language.



5.2 INTENDED LEARNING OUTCOME

At the end of this unit, you should be able to:

1. pronounce French diphthongs within a given text pronounce French triphthongs withing a given text
2. differentiate between monothongs, diphthongs and triphthongs in French
3. read the two passages in the unit.



5.3 Passages A & B

5.3.1 Passage A



Les Repas en Afrique

C'est maman qui prépare les repas, c'est-à-dire, elle fait la **cuisine**. Le matin, nous ne mangeons pas grand'chose. Nous préférons une bouillie de **maïs** ou de riz. Dans quelques familles on boit du café, ou du thé, et on mange du pain. Si l'on va travailler au champ on mange peut-être une pâte mais alors on ne mange pas à midi.

A l'école, pendant la **récréation**, beaucoup d'élèves prennent leur petit déjeuner. On achète des pâtes de toutes sortes, des arachides, des bananes et des gâteaux.

En Afrique Occidentale les plats préférés sont les pâtes. Pour faire ces plats on met des bananes, du **manioc**, du taro, ou de l'igname dans un **mortier** et on pile tout cela à l'aide d'un pilon. Ce sont toujours les femmes qui pilent. On voit des pileuses dans chaque village. Le pilon est un grand bâton en bois et le **mortier** est creusé dans un tronc d'arbre.

Mais en Afrique Occidentale on mange aussi beaucoup d'autres choses, comme, par exemple, le **maïs**, le riz, et le mil. En Guinée et au Mali c'est le fonio qu'on aime. Le **manioc**, surtout, est cultivé partout. C'est la racine du **manioc** qu'on mange. Cette racine de **manioc** râpée et séchée au feu, fournit la farine de **manioc**. On connaît la farine de **manioc** dans toute l'Afrique Occidentale. Au Bénin, au **Nigéria** et au Ghana, par exemple, on dit "garri". En Côte d'Ivoire on connaît le garri mais on a aussi 'l'attiéké'. C'est du **manioc** râpé mais ce n'est pas séché. En Guinée, c'est avec la farine de **manioc** qu'on prépare le 'tô', qui correspond au 'fufu' du Ghana. Au Nigéria, 'l'eba' est très célèbre. On mange aussi les feuilles de **manioc**. C'est vraiment une plante utile.

Tous ces plats se mangent avec de sauces. Ma mère fait de bonnes sauces avec de l'huile de palme ou d'arachide. Elle ajoute du piment, des oignons, des tomates et d'autres légumes comme, par exemple, le gombo et l'aubergine. On met aussi de la **viande** ou du poisson dans ces sauces. Quelquefois aussi, nous mangeons des fruits. Je préfère les bananes et les mangues mais mes frères aiment sucer des oranges. (*Source : Le petit Kofi.*)

5.3.2 Passage B



Le journal de toundi

Maintenant que le révérend père Gilbert m'a dit que je sais lire et écrire couramment, je vais pouvoir tenir comme lui un journal.

Je ne sais quel plaisir cache cette **manière** de Blanc, mais **essayons** toujours.

J'ai jeté un coup d'oeil dans le journal de mon **bienfaiteur** et maître pendant qu'il confessait ses fidèles. C'est un véritable **grenier** aux souvenirs. Ces Blancs savent tout conserver... J'ai retrouvé ce coup de pied que me donna le père Gilbert parce qu'il m'avait aperçu en train de le singer dans la sacristie. J'en ai senti à nouveau une brûlure aux fesses. C'est **curieux**, moi qui **croyais** l'avoir oublié... Je m'appelle Toundi Ondoua. Je suis le fils de Toundi et de Zama. Depuis que le Père m'a baptisé, il m'a donné le nom de Joseph. Je suis Maka par ma mère et Ndjem par mon père. Ma race fut celle des mangeurs d'hommes. Depuis l'arrivée des Blancs nous avons compris que tous les autres hommes ne sont pas des animaux.

Au village, on dit de moi que j'ai été la cause de la mort de mon père parce que je m'étais **réfugié** chez un prêtre blanc à la veille de mon **initiation** ou je devais faire connaissance avec le fameux serpent qui veille sur tous ceux de notre race. Le père Gilbert, lui, croit que c'est le Saint-Esprit qui m'a conduit jusqu'à lui. A vrai dire, je ne m'y étais rendu que pour approcher l'homme blanc aux cheveux semblables à la barbe de maïs, habillé d'une robe de femme, qui donnait de bons petits cubes sucres aux petits Noirs. Nous **étions** une bande de jeunes **païens** à suivre le **missionnaire** qui allait de case en case pour solliciter des **adhésions** à la **religion** nouvelle. Il connaissait quelques mots Ndjem, mais il les prononçait si mal qu'il leur donnait un sens obscène. Cela amusait tout le monde, ce qui lui assurait un certain succès. Il nous lançait ses petits cubes sucres comme, on jette du grain aux poules.

C'était une véritable bataille pour **s'approprier** l'un de ces **délicieux** morceaux blancs que nous **gagnions** au prix de genoux écorchés, d'yeux tuméfiés, de plaies douloureuses. Les scènes de distribution dégénéraient parfois en bagarres où s'opposaient nos parents. C'est ainsi que ma mère vint un jour à se battre contre la mère de Tinati, mon compagnon de jeu, parce qu'il m'avait tordu le bras pour me faire lâcher les deux morceaux de sucre que j'avais pu avoir au prix d'une hémorragie nasale. Cette bataille avait failli tourner en massacre car des **voisins** luttaient contre mon père pour l'empêcher d'aller fendre la tête

au père de Tinati qui, lui-même, parlait de transpercer l'abdomen de papa d'un seul coup de sagaie. Quand on eut calmé nos parents, mon père, l'oeil mauvais, arme d'un rotin, m'invita à le suivre derrière la case. (Source: *Une vie de boy*)

5.3.3 Comments on the underlined words

Although this unit intends to teach you the correct pronunciation of monothongs, diphthongs and triphthongs, the focus will be on diphthongs and triphthongs since the pronunciation of monothongs has been extensively taught in several units of this course. As stated in unit

10, a diphthong in French occurs when there is a change in the movement of a vowel sound from one quality to another within a syllable. You have also learnt that a triphthong occurs when there is a movement of vowel sound in a syllable from one to another and to the third quality. In two passages above, some words have been underlined (in bold characters). Some of these words contain diphthongs while a few of them contain triphthongs. Try to pronounce the following words taking note of the sound of the letters in bold characters.

Diphthongs	Triphthongs	cuisine	essayions	maïs
croyais recréation	païens manioc			
manière curieux réfugié	initiation étions missionnaire	bienfaiteur		

Unlike diphthongs which are very common in French, triphthongs are rare and as you can see in the two passages you have read in this unit, only a very few examples of triphthongs can be found. However, there are many words in the two passages which contain diphthongs.

SELF-ASSESSMENT EXERCISE

Which among monothongs, diphthongs and triphthongs is represented by the letters in bold character in each of the following words?

a. **envoyé** b. **anéantir** c. **parler** d. **citoyen** e. **louable**.



5.0 SUMMARY

In this unit, you have learnt how to pronounce words that contain diphthongs and those that contain triphthongs. Although you have learnt the pronunciation of diphthongs and triphthongs in unit 10, this unit has afforded you the opportunity of learning how to pronounce words which contain these two pronunciation elements within a text or passage. Note that it is good to learn the pronunciation of words within a speech context and that is what you have learnt in this unit and the previous four.

un commando palestinien au cours d'une spectaculaire opération militaire. Plusieurs milliers de soldats, des dizaines de chars et des renforts d'infanterie israéliens sont actuellement déployés à quelques centaines de mètres de la bande de Gaza en vue d'une éventuelle opération d'envergure.



6.0 REFERENCES/FURTHER READINGS

Pratt, S. A. M (2005). *La vie de Kofi* 2. Ibadan : Bounty Press Limited.
Oyono, F (2002). *Une vie de boy*. Paris : Pocket.



7.0 SELF-ASSESSMENT EXERCISE

- a. **envoyé** (triphthong) b. **anéantir** (diphthong) c. **parler** (monothong)
d. **citoyen** (triphthong) e. **louable** (diphthong)

MODULE 4

- Unit 1: Conversation practice I: greetings and introduction
 Unit 2: Conversation practice II: Buying and Selling
 Unit 3: Conversation practice III: Consulting professionals for services
 Unit 4: Conversation practice IV: Telephone conversations
 Unit 5: Conversation practice V: Hotel and Restaurant
 Unit 6: Dictation exercises

UNIT 1 CONVERSATION PRACTICE I: GREETINGS AND INTRODUCTION**Unit structure**

- | | |
|-----|---|
| 1.1 | Introduction |
| 1.2 | Intended Learning outcome |
| 1.3 | Dialogues 1 & 2 |
| | 1.3.1 Dialogue 1 |
| | 1.3.2 Dialogue 2 |
| 1.4 | Comments on the Dialogues |
| 1.5 | Summary |
| 1.6 | References/Further Readings/web Resources |
| 1.7 | Possible Answers to Self-assessment Exercises |

**1.1 INTRODUCTION**

Through the previous units, you have learnt various aspects of French pronunciation and reading development skills. In this unit, and the other four units after it, you will be learning conversational skills in French through listening to recorded dialogues. In this unit in particular, you will learn how to greet people in various situations as well as how to say some things about yourself to someone you are meeting for the first time. As you listen to the tape, you will be asked to perform some activities geared towards equipping you with conversational skills needed to practise French orally.

**1.2 INTENDED LEARNING OUTCOME**

At the end of this unit, you should be able to:

1. read the two dialogues correctly and fluently.
2. introduce yourself to someone you have not met before in good French.

3. engage in simple conversation with someone you have met before in good French.
4. say few things about yourself in good French.



1.3 Dialogues 1&2

The two dialogues below have been recorded in the tapes that come with this material. You are to listen to them and perform all the activities you will be called upon to perform.

1.3.1 Dialogue 1



Présentation (Introduction)

This dialogue is between Stéphane (an Ivoirien) and Kolawole (a Nigerian). They are meeting each other for the first time.

Stéphane : Bonjour

Kolawole : Bonjour

Stéphane : Comment allez-vous?

Kolawole : Je vais bien, merci. Et vous?

Stéphane : Je vais bien, merci. Comment vous appelez-vous?

Kolawole : Je m'appelle Kolawole. Et vous? Comment vous appelez- vous?

Stéphane : Je m'appelle Stéphan.

Kolawole : Enchanté

Stéphane : Enchanté, Kolawole

Kolawole : Et vous venez d'où, Stéphane?

Stéphane : Je viens de la Côte d'Ivoire. Je suis ivoirien..

Kolawole : Ah, vous êtes ivoirien. Je viens du Nigéria. Je suis nigérian.

Stéphane : Ah, vous êtes nigérian. Vous venez d'où exactement?

Kolawole : Je viens d' Ibadan. Je suis étudiant.

Stéphan : Ah, vous êtes étudiant. Moi, je suis professeur, professeur d'anglais.

Kolawole : Ah, vous êtes professeur d'anglais? Vous parlez anglais?

Stéphane : Oui. Et vous parlez français?

Kolawole : Oui. Un petit peu.

Stéphane : OK. Je vais chez moi maintenant

Kolawole : OK. Moi, aussi. Au revoir. Bonne journée.

Stéphane : Au revoir. Bonne journée.

1.3.2 Dialogue 2



Mr. Agbotan a Beninois, in a friend's house in Lagos, meets Emeka a university student studying French.

M. Agbotan: Comment t'appelles-tu ?

Eméka: Je m'appelle Eméka, mais mes amis m'appellent Emesco.

M. Agbotan: De quelle nationalité es-tu ?

Eméka: Je suis nigérian.

M. Agbotan: Où es-tu né ?

Eméka: Je suis né le 19 mars 1989 à Owéri.

M. Agbotan: Où est Owéri?

Eméka: Owéri est une ville située au sud-est du Nigéria.

M. Agbotan: C'est une ville de combien d'habitants ?

Eméka: Je ne sais pas au juste. C'est une des grandes villes du Nigéria.

M. Agbotan: Où as-tu grandi ?

Eméka: J'ai grandi ici à Lagos.

M. Agbotan: Tu aimes vivre dans cette ville?

Eméka: Bien sûr, comme tous les Lagosiens, je suis fière de cette ville, c'est une ville cosmopolite et très dynamique!

M. Agbotan: Où habites-tu exactement à Lagos?

Eméka: Actuellement, j'habite Ikeja. **M. Agbotan:** Quelle est ton adresse? **Eméka:** J'habite au 5 de la rue Toyin.

M. Agbotan: Le week-end, qu'est-ce que tu aimes faire?

Eméka: J'aime rencontrer mes amis.

M. Agbotan: Qu'est-ce que tu fais dans la vie? Tu travailles ou tu étudies?

Eméka: J'étudie le français à l'Université Covenant et je travaille dans un restaurant 20 heures par semaine.

M. Agbotan: Tu es vraiment courageuse! **Eméka:** Je vous remercie monsieur.

1.4 Comments on the Dialogues

You are to study the following comments on the two dialogues you have just listened to. The comments talk about some features which are very crucial to conversation in French. Before you read the comments, practise the reading of the two dialogues.

a. The use of “*tu*” and “*vous*” in French conversation:

The use of *tu* and *vous* often constitutes a problem for a beginner in French. In French conversation, *tu* which means “you” is normally used when conversing with a friend, a mate, a very younger person or any other familiar person. But with an elderly person or someone that is not close to you, the French tradition demands that you use *vous* for the person. As you can see in the two dialogues, Kolawole and Stéphane are meeting for the first time and so they use *vous* for each other. Look at the examples of the use of *vous* in dialogue 1.

Stéphane : Comment allez-vous?

Kolawole : Je vais bien, merci. Et vous?

Stéphane : Je vais bien, merci. Comment vous appelez-vous?

Kolawole : Je m'appelle Kolawole. Et vous? Comment vous appelez- vous?

Throughout dialogue 1, *tu* is not used because the two persons involved in the conversation are not friends, not mates, and not familiar yet with each other. However, in dialogue 2, M. Agbotan does not use *vous* for Emeka. He uses *tu* because Emeka is a young boy :

Meanwhile, Eméka has to use *vous* for M. Agbotan because the latter is an elderly person to him: **Eméka:** Je vous remercie monsieur

b. The use of the word *enchanté*.

The word *enchanté* is used when meeting someone for the first time. It literally means “pleased to meet you” in English. This word is an

adjective and therefore agrees with the person saying it. If a girl, a lady or a woman is the one saying it, then it will be *enchantée* with an additional “e” which is a feminine mark in French. However, note that the “e” added does not affect the pronunciation of the word. This expression is used in dialogue 1:

Kolawole : Enchanté

Stéphane : Enchanté, Kolawole

Restructure the sentences by substituting *tu* for *vous* or *vous* for *tu* where it is necessary.

ELEVE: Comment t'appelles-tu monsieur ?

MONSIEUR : De quelle nationalité es-tu ?

ELEVES: Tu aimes vivre dans cette ville ?

MONSIEUR: élève vous êtes vraiment courageuse !



1.5 SUMMARY

In this unit, you have been introduced to conversational French. You have listened to two recorded dialogues through which you have learnt basic greetings and how to talk briefly about yourself in French. By now, you are supposed to be able to engage in conversation in French with someone you are meeting for the first time, an elderly person, a friend and a younger person to you, discussing your nationality, where you were born, where you live and what you like to do during week-end.



1.6 REFERENCES AND OTHER SOURCE MATERIALS

Eruanga, O. (2004). *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

www.bonjourdefrance.fr www.polarfle.fr



1.7 POSSIBLE ANSWERS TO SELF-ASSESSMENT EXERCICES

Restructure the sentences by substituting tu for vous or vous for tu where it is necessary.

ELEVE: Comment vous appelez- vous monsieur ?

MONSIEUR : De quelle nationalité es-tu mon élève ?

ELEVES: Vous aimez vivre dans cette ville ?

MONSIEUR: élève, tu es vraiment courageuse !

UNIT 2 CONVERSATION PRACTICE II: BUYING AND SELLING

Unit Structure

2.1	Introduction
2.2	Intended Learning Outcome
2.3	Dialogues 1& 2
2.3.1	Dialogue 1
2.3.2	Dialogue 2
2.3.3	Comments on the Dialogues
3.0	Summary
4.0	References/Further Readings
5.0	Possible Answers to Self-assessment Exercises



2.1 INTRODUCTION

In the previous unit, you were introduced to conversational French. This unit is a continuation of conversational skill development. As it has been stated, your competence in a language will be nothing to write home about if you cannot converse in that language. This unit will specifically teach you how to converse in a buying and selling environment. There are two dialogues and have been recorded in the tape B which comes with this material. You are to listen to the tape and perform the activities that have been given to you.



2.2 INTENDED LEARNING OUTCOME

At the end of this unit, you should be able to:

read the two dialogues correctly and fluently.

ask for what you want to buy before a trader in simple and good French.

engage in simple conversation with a trader bargaining for a price of what you want to buy in simple and good French

engage in simple conversation with a customer who wants to buy something from you as a seller.



2.3 DIALOGUES 1&2

The two dialogues below have been recorded in the tapes that come with this material. You are to listen to them and perform all the activities you will be called upon to perform.

2.3.1 Dialogue 1



Sofia is in France to spend three weeks in order to perfect her French. Today is Sunday and she wants to buy fruits, vegetables and meat in the market. He is in front of a fruits and vegetables trader.

Sofia: Bonjour Monsieur.

Le marchand: Bonjour Mademoiselle, je peux vous aider?

Sofia: Oui. Je voudrais acheter des fruits et aussi des légumes pour faire des farcis niçois.

Le marchand: D'accord. Pour les farcis, il vous faut des oignons, des courgettes, des aubergines, des tomates, des poivrons et pour la farce, il faut aller chez le boucher. Vous avez la recette des farcis?

Sofia: Oui, j'ai un très bon livre de recettes.

Le marchand: Quoi ? Un livre de recettes? Mais je connais cette recette! Vous lavez, vous blanchissez et ensuite évidez le cœur des légumes et ensuite vous mettez la farce à l'intérieur des légumes et vous laissez cuire pendant trente minutes.

Sofia: Merci, ça coûte combien? **Le marchand:** Ca fait €62,50 en tout **Sofia:** Voilà!

Le marchand: Merci beaucoup. Bonne journée.

Sofia: Merci beaucoup. À bientôt.

2.3.2 Dialogue 2



Mr. Usman, a Nigerian has spent 7 days in Togo on an official trip as a foreign affairs officer in his company. Now he wants to return to Nigeria but needs to buy statuettes as souvenirs. He is at *Grand Marché* in Lomé in front of a young man who sells statuettes.

M. Usman: Dis, mon ami, combien tu vends ces petites statues en bois?

Le marchand: Oh, monsieur, ces belles statuettes là-bas ? Je les ai achetées à un des maîtres de la sculpture africaine. Et je les ai déjà offertes à un marchand béninois à dix mille francs pièce.

Usman: Je n'achète pas au détail, tu sais. J' en veux trente.

Le marchand: Alors, je vous fais un prix d'ami. Les trente, vous les aurez pour deux cent cinquante mille.

Usman: Non, c'est bien trop cher. Cent mille francs.

Le marchand: Mais, monsieur, la vie est chère! Deux cent mille – donnez l'argent.

Usman: C'est encore trop. Je vais chercher ailleurs.

Le marchand: Attendez monsieur, cent quatre-vingt mille, dernier prix

Usman: Quand j'ai dit non, c'est non !

Le marchand: Elles sont bien travaillées, vous savez. Alors, combien vous me donnez ?

Usman: Cent vingt mille. Pas plus.

Le marchand: Cent cinquante mille. C'est très peu, mais vous avez de la chance. Je suis très pauvre et je n'ai rien vendu ce matin. Prenez-les, et donnez-moi cent quarante mille.

Usman : Cent trente mille et je les prends... Voilà.

Le marchand: Est-ce que vous aimez ces beaux couteaux en bronze? On les a faits au Ghana. Regardez!

Usman: Fais-moi un bon prix pour les six là-bas!

Le marchand: Donnez-moi douze mille!

Usman: Je m'en vais, je perds mon temps ici.

Le marchand: Pour vous monsieur, dix mille francs. C'est mon dernier prix. On m'a déjà offert dix mille ce matin et je les ai refusés.... Mais pour vous, puisque c'est vous... euh... neuf mille cinq cents.

Usman: D'accord. Je prends les statuettes et les couteux.

Le marchand: Merci. Vous m'avez ruiné, mais c'est la vie. Au revoir et bonne chance.

(*adapted from Bonjour L'Afrique 3*)

2.3.3 Comments on the Two Dialogues

You are to study the following comments made on the two dialogues you have just listened to. The comments talk about some conversational tips you will need to know in order to be able to communicate correctly in a market environment.

Before you read the comments, however, practise the reading of the two dialogues and be sure you have mastered the pronunciation of the words and expressions in the dialogues.

a The expression “*je peux vous aider*”

This expression is used in many situations possible. It can be translated directly into English to mean “what can I do for you?” or “can I help

you?” or more informally “what do you want?”. It is used in French to ask for what someone wants. So the fruits and vegetables seller in dialogue 1 uses it to ask for what Sofia wants to buy. This expression can be used in several other situations such as in an office. A receptionist or a secretary or any other person in an office uses it to ask for what someone entering the office wants. Another French expression that can be used in the place of “Je peux vous aider” is “*vous désirez?*” which is a shortened form for “*que désirez-vous?*”

b The phrase “*Je voudrais....*”

This is a very useful phrase in French conversation. It is used in a formal conversation and it means “I would like...”. In dialogue 1, Sofia uses the phrase to tell the trader what she wants to buy:

Sofia: Oui. Je voudrais acheter des fruits et aussi des légumes pour faire des farcis niçois.

Meanwhile it is an expression used in a formal setting. This is why Mr. Usman, in dialogue 2 does not use it. He cannot use it because he initiates the conversation by using *tu* for the young man selling the statuettes by saying “*dis, mon ami, combien tu vends ces petites statues en bois?*” You too can use this phrase to express what you want or what you want to do in French conversation. Look at the following examples:

Je voudrais manger du riz ce soir – I want to eat rice this evening

Je voudrais emprunter le livre. - I want to borrow the book

Je voudrais une boîte de Fanta - I want a bottle of Fanta

c The phrase “*combien coûte...?*” or “*combien coûtent...?*”

When you want to ask for the price of what you want to buy, you can use this phrase. It means “how cost”. If what you want to buy is one thing (singular), then you say “*combien coûte*” but when they are more than one thing then you say “*combien coûtent*”. In the two dialogues, this phrase is in different versions. In dialogue 1, Sofia ask the trader “*ça coûte combien?*” meaning “that costs how much?”. In dialogue 2, Mr. Usman does not use the phrase directly but asks: “*combien tu vends ces petites statues en bois?* Which literally means “how much do you sell these small statutes made of wood”

d. C’est cher/C’est bon marché/Un bon prix

It is rare to bargain for the price of a commodity without using one of these expressions. When a seller tells you a price that is high to you, you say “*c’est cher*”. If it is cheap you say “*c’est bon marché*” or you say

“*c’est un bon prix*” which means “it is a good price. In dialogue 2, these expressions are used by Mr. Usman

M. Usman: Non, **c’est bien trop cher**. Cent mille francs.

M. Usman : Fais-moi **un bon prix** pour les six là-bas.

However, in dialogue 1, Sofia does not need to use any of these expressions because she buys the fruits and the vegetables at the price given to her by the seller. She does not negotiate the price.

SELF-ASSESSMENT EXERCISE

Write the following Expressions in French

1. “Can I help you”
2. “I would like to buy a tin of milk”.
3. You want to ask for the price of a tin of milk, express yourself
4. “That is my last price”.
5. “It is too expensive”



3.0 SUMMARY

In this unit, you have been taught how to converse in a buying and selling environment. You have listened to two dialogues and you have performed some activities aimed at consolidating your knowledge of expressions used in market situations. If you are not sure you can engage in simple conversation as regards buying and selling, then you are strongly advised to go over this unit again and again. You should not go to the next unit until you know within yourself that you can engage in simple French conversation as it relates to the subject of this unit.



4.0 REFERENCES/FURTHER READING

Antrobus, L. *et al* (1996). *Bonjour L'Afrique*. Essex :Longman.
www.bonjourdefrance.com



5.0 Possible answers to Self-assessment Exercises

1. Je peux vous aider? / Je peux t'aider?
2. Je voudrais acheter une boîte du lait.
3. Combien coûte une boîte du lait
4. C'est mon dernier prix.
- 5 C'est trop cher. / Ça coûte trop cher.

UNIT 3 CONVERSATION PRACTICE III: CONSULTING A PROFESSIONAL FOR SERVICE

Unit Structure

3.1	Introduction
3.2	Intended Learning Outcome
3.3	Dialogues 1& 2
3.3.1	Dialogue 1
3.3.2	Dialogue 2
3.3.3	Comments on the Dialogues
4.0	Summary
5.0	References/Further Readings
6.0	Possible Answers to Self-Assessment Exercises



3.1 INTRODUCTION

In the course of this unit, you will continue to learn conversational skill in French by listening to two recorded dialogues. In unit 17, you learnt about how to converse when you want to buy or sell goods; but in this unit, what you have learnt in unit 17 will be extended to buying and selling of services. The first dialogue is essentially a conversation between a woman who wants to have her hair done and a hairdresser.

The second dialogue is between a medical doctor and a patient who comes for consultation. You are to listen to the two dialogues and engage in the activities as you may be called upon to do so.



3.2 Intended Learning Outcome

By the time you complete this unit, you should be able to:

read the two dialogues correctly.

ask your barber or hairdresser to do your hair for you in simple French.

discuss your health problem with a medical doctor in simple French.

ask generally for a service from a professional in simple French. engage in simple conversation with your client if you are a service provider.



3.3 Dialogues 1 & 2

You will now listen to the two dialogues

3.3.1 Dialogue 1



A woman with a long hair enters a salon to do her hair with Salami, her hairdresser.

The woman: Bonjour, Salami. Aujourd'hui je veux me faire couper les cheveux. Pouvez-vous me recevoir maintenant ? Où dois-je m'asseoir ?

The hairdresser: Bonjour Madame. Oui, je peux vous recevoir, j'ai de la place. Vous pouvez vous asseoir ici.

The woman: Merci. Je veux des cheveux plus courts, avec une coupe au carré.

The hairdresser: Oui, je peux aussi vous proposer une décoloration, pour changer la couleur de vos cheveux. Voulez-vous devenir blonde ?

The woman: Non, car mon mari ne veut pas. Mais je peux peut-être avoir des cheveux frisés pour changer ?

The hairdresser: C'est une bonne idée. Si vous ne voulez plus des cheveux raides, mon apprenti peut vous faire une permanente. Ce sera joli avec votre visage.

The woman: Oui, c'est d'accord, mais je suis pressée. Mes enfants doivent venir me chercher ici dans deux heures.

The hairdresser: Très bien! Nous pouvons commencer tout de suite. (à l'apprenti) Peux-tu apporter la brosse, le peigne et les ciseaux, s'il te plaît ?

The apprentice: Madame, nous commençons par le shampoing. Pouvez-vous maintenant vous asseoir sur ce fauteuil devant le bac. Voilà! L'eau est-elle trop chaude ou trop froide ?

The woman: Non, elle est tiède. C'est parfait.

The apprentice: Je peux vous mettre une crème pour démêler facilement vos cheveux.

The woman: Plus tard...

The apprentice: C'est presque fini. Maintenant, je vais prendre mon séchoir pour sécher vos cheveux ... C'est fini. Vous pouvez vous regarder dans le miroir.

The hairdresser: Ah! Je vois vos enfants qui arrivent.

The woman: Merci beaucoup. Vous avez travaillé très vite.

3.3.2 Dialogue 2



Fejiro is ill. She goes to her family doctor, Doctor Sule.

Fejiro: Bonjour, Docteur!

Dr. Sule: Ah! Voici ma patiente préférée. Bonjour, Fejiro! Qu'est-ce qui se passe?

Fejiro: Je ne me sens pas bien : je tousse beaucoup, j'éternue et mon nez coule. Je me mouche toute la journée. J'utilise au moins dix paquets de mouchoirs par jour.

Dr. Sule: Allongez-vous, je vais prendre votre tension... 11,2 : elle est normale. Vous avez mal à la tête?

Fejiro: Oui.

Dr. Sule: Vous avez de la fièvre? **Fejiro:** Oui. J'ai 38, 7 de température.

Dr. Sule: Vous avez des courbatures? **Fejiro:** Non, je ne crois pas.

Dr. Sule: Vous êtes en contact avec des personnes malades?

Fejiro: Mon amie a la grippe mais elle reste chez elle.

Dr. Sule: Bon. Vous avez un bon rhume. Vous prendrez des médicaments : un cachet d'aspirine trois fois par jour et une cuillerée de sirop matin, midi et soir. J'ajoute des gouttes à mettre dans le nez quand il est bouché. Voici votre ordonnance.

Fejiro: Merci, Docteur. Combien coûte la consultation? **Dr. Sule:** 2000 Naira, s'il vous plaît. Au revoir, Mélanie. **Fejiro:** D'accord. Au revoir, Docteur!

3.3.3 Comments on the Dialogues

You should study the following comments in order to understand fully the two dialogues. However, read the two dialogues and compare your pronunciation with the one in the tape.

a The phrase “*je veux...*”

The phrase “*je veux...*” is very useful in French because with it you can make so many statements. It meant “I want” in English. Normally when you want to do something or you need the service of someone, you will need this phrase. In dialogue 1 of this unit, the phrase was used by the woman as she expresses what she wants to the hairdresser:

The woman: Bonjour, Salami. Aujourd'hui **je veux** me faire couper les cheveux. Pouvez-vous me recevoir maintenant? Où dois-je m'asseoir?

The woman: Merci. **Je veux** des cheveux plus courts, avec une coupe au carré.

One thing that you should note about the use of this phrase is that it is followed by the infinitive form of the verb that comes after it. For example, the woman says “*je veux me faire...*”.

The following are other examples of how the phrase is used:

1. ***Je veux étudier le français à l'université*** = I want to study French in the university.
2. ***Je veux regarder la télévision*** = I want to watch television.
3. ***Je veux deux livres de français*** = I want two French textbooks

b The phrase “pouvez-vous...?/peux-tu...?”

This is another very useful phrase in French especially in a situation of buying and selling of goods and services. The phrase means “can you....?”. in dialogue 1 the phrase was used by both the hairdresser and her apprentice:

The apprentice: Madame, nous commençons par le shampoing.
Pouvez-vous maintenant vous asseoir sur ce fauteuil devant le bac. Voilà!
 L'eau est-elle trop chaude ou trop froide?

The hairdresser: Très bien! Nous pouvons commencer tout de suite. (à l'apprenti)
 Peux-tu apporter la brosse, le peigne et les ciseaux, s'il te plaît?

Note that “***pouvez-vous***” will be used for someone you are using “vous” for and “***peux tu***” for someone you are using “tu” for. The difference between “vous” and “tu” in French conversation has been explained in unit 16.

c The expression “je ne me sens pas bien”

This expression means “I am not feeling fine” especially when it has to do with someone’s health. If you are in front of a doctor, you will definitely need this expression. This expression was used in dialogue 2 by Fejiro in order to let the doctor know that he is not feeling fine:

Fejiro: **Je ne me sens pas bien** : je tousse beaucoup, j'éternue et mon nez coule. Je me mouche toute la journée. J'utilise au moins dix paquets de mouchoirs par jour.

d The expression “Qu'est-ce qui se passe?”

This expression means “What is wrong?” and it can be used in several situations. The expression has several interpretations depending on the context in which it is being used. It can mean also “what is happening?”, “What is your problem?” etc. in dialogue 2, the doctor used the

expression to ask about the health condition of his patient who has come to consult him:

Dr. Sule: Ah! Voici ma patiente préférée. Bonjour, Fejiro! **Qu'est- ce qui se passe?**

Meanwhile the expression “*Qu’est-ce qui ne va pas?*” can be used in place of “*Ou’est-ce qui se passe?*” to mean “what is wrong?”.

SELF-ASSESSMENT EXERCISE

1. Say in French “I want to have my hair cut”.
2. Express the phrase “I want to....” in French.
3. How will you express “what is the matter with you” in French?
4. You are not feeling OK. How will you express yourself in French?



4.0 SUMMARY

The subject of this unit has been to introduce you to french conversation type between a service provider and a service receiver. You have listened to the two recorded dialogues and you have studied few comments made on the dialogues. You have also engaged in some conversational activities in the course of listening to the dialogues. By now you should be able to engage in a simple conversation between you and a professional who possesses the services you want.



5.0 REFERENCES/FURTHER READINGS/WEB RESOURCES

Antrobus, L. *et al* (1996). *Bonjour L’Afrique*. Essex : Longman. Chantal, P.T et al (1989). *Cahier de laboratoire et d’exercices écrits*. New York McGraw-Hill Companies, Inc.

www.bonjourdefrance.com



6.0 POSSIBLE ANSWERS TO SELF-ASSESSMENT EXERCISE

1. Je veux me faire couper les cheveux.
2. Je veux....
3. Qu'est-ce qui se passé? / Qu'est-ce qui ne va pas?
4. Je ne me sens pas bien.

UNIT 4 CONVERSATION PRACTICE IV: TELEPHONE CONVERSATION

Unit Structure

4.1	Introduction
4.2	Intended Learning Outcome
4.3.	Dialogues 1& 2
4.3.1	Dialogue 1
4.3.2	Dialogue 2
4.3.3	Comments on the Dialogues
5.0	Summary
6.0	References/Further Readings
7.0	Possible Answers to Self-assessment Exercises



4.1 INTRODUCTION

In continuation of the learning of conversational skills in French, you will be learning in this unit telephone conversation. As you know, there are some expressions exclusively reserved for telephone conversation and this unit will avail you the opportunity to acquaint yourself with these expressions. As usual, there are two dialogues already recorded in the tape B which follows this material. You should listen to the dialogues and perform all activities that you may be called upon to perform as you listen to the dialogues.



4.2 Intended Learning outcome

By the time you complete this unit, you should be able to:

1. read the two dialogues correctly.
2. discuss with your friend on phone about what you want to do.



4.3 Dialogue 1&2



Daniel calls his friend Tony on phone

Tony: Allô!

Daniel: Salut, c'est Daniel

Tony: Salut, Daniel. Ça va?

Daniel: Ça va bien. Tu es libre ce soir pour aller au cinéma?

Tony: Oui, je suis libre, mais je n'ai pas envie d'aller au cinéma. Pourquoi est-ce qu'on ne va pas au théâtre?

Daniel: Le dernier film de Patrice Leconte avec Alain Delon, Jean- Paul Belmondo et Vanessa Paradis vient de sortir et je veux le voir.

Tony: Je n'aime pas cette actrice . Nous allons toujours au cinéma et jamais au théâtre. Et moi, je préfère le contact direct entre les comédiens et le public .

Daniel: Le théâtre m'ennuie parce qu'il faut s'habiller .

Tony: Mais plus maintenant. Les gens vont au théâtre en jeans. **Daniel:** Au théâtre, il faut réserver ou nous n'avons pas de place. **Tony:** Mes parents ont un abonnement. Je peux l'utiliser.

Daniel: C'est gentil, mais, au théâtre, il n'y a pas d'action ou d'effets spéciaux .

Tony: Oui, mais je sais que cette pièce est très drôle .

Daniel: Le film aussi. Et, en plus, au cinéma, on peut manger et boire.

Tony: Et ça m'énerve parce qu'on ne peut pas entendre les dialogues : les gens font trop de bruit .

Daniel: Alors, qu'est-ce qu'on décide?

Tony: Allons au restaurant!

4.3.1 Dialogue 1

4.3.2 Dialogue 2



Le Secrétaire : Banque PHB, bonjour.

M. Ojukwu : Allô, bonjour, pourrais-je parler à M. Gbadegesin s'il vous plaît ?

Le Secrétaire : C'est de la part de qui ?

M. Ojukwu : Je suis M. Ojukwu de la société Guinness

Le Secrétaire : Je suis désolée, mais M. Gbadegesin est en réunion, puis-je lui transmettre un message ?

M. Ojukwu : Oui c'est urgent. Dites-lui de me rappeler le plus vite possible !

Le Secrétaire : A quel numéro peut-il vous contacter ?

M. Ojukwu : Sur mon portable au 0833619723

Le Secrétaire : C'est noté, M. Ojukwu, au revoir !

M. Ojukwu : Au revoir Madame !

4.3.3 Comments on the Dialogues

The comments made below will help you to learn telephone conversational skill which is the subject of this unit. Meanwhile, before

you study the comments try and read the two dialogues on your own and see if your reading is in line with what has been recorded in the tape.

a The expression “Allô”

In telephone conversations, the expression “Allô” is common. The English version of it is “Hello”. When your phone rings, you are the first person to speak and normally what you will say first is “Allô”. This expression was used in both dialogues:

Tony: Allô!

M. Ojukwu : Allô, bonjour, pourrais-je parler à M. Gbadegesin s’il vous plaît ?

b Banque PHB, bonjour.

If you happen to work in an office and someone you don’t know calls your office, the French telephone conversation tradition demands that you mention the name of your company or institution to your caller. This is exactly what the secretary in dialogue 2 did. Having picked her phone, she mentioned the name of her company and there after greeted the caller:

Le Secrétaire : Banque PHB, bonjour.

There is also the possibility of using the expression “*qui est à l’appareil?*” which means “who is on the line?”.

c The phrase “pourrais-je parler à....”

This phrase means “Can I speak with....”. It is a very useful phrase in telephone conversation and it is used when someone you want to speak with is not the one that picks the phone. This is what happened in dialogue where Mr Ojukwu wanted to speak with Mr. Gbadegesin, but it was the secretary who picks the phone:

M. Ojukwu : Allô, bonjour, **pourrais-je parler à M. Gbadegesin** s’il vous plaît ?

d De la part de qui?

This expression means “who is speaking” or “whom am I speaking with”. The secretary uses the expression because she hadn’t known the person calling. So, she asked the caller to identify himself/herself.

Le Secrétaire : C'est de la part de qui ?

Note also that the expression "*qui est à l'appareil*" which means "who is on the line" can be used in place of "*de la part de qui?*"

e **Puis-je lui transmettre un message?**

This expression means "do you have a message for him". Since her boss was not around, the secretary offered to take a message for him:

Le Secrétaire : Je suis désolée, mais M. Gbadegesin est en réunion, puis-je lui transmettre un message ?

f **The verbe rappeler**

The verb "rappeler" means to call again. Mr. Ojukwu in dialogue 2 offered to call Mr Gbadegesin again:

M. Ojukwu : Oui, c'est urgent. Dites-lui de me rappeler le plus vite possible.

SELF-ASSESSMENT EXERCISE

1. Your phone rings and you pick it. What French expressing will you say first ?
2. Suppose you work as a receptionist in *Ecole Gombo* and the phone rings. What will you say as you pick the phone ?
3. "Can I take a message for him". How will you say this in French during a telephone conversation?
4. "Call me on my mobile line". Say it in French.



5.0 SUMMARY

In this unit, you have learnt how to make and answer a telephone call. You have listened to two dialogues and you have engaged in conversation activities. Also you have studied few phrases and

expressions that are useful to telephone conversations in French. You should by now be able to make simple telephone conversation in French with your friends, relatives, mates and also in formal situations.



6.0 REFERENCES/FURTHER READINGS/WEB RESOURCES

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*.
New York : McGraw-Hill Companies, Inc.

Eruanga, O. (2004) *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

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7.0 POSSIBLE ANSWERS TO SELF-ASSESSMENT EXERCISES

1. Allo!
2. Ecole Gombo, bonjour/bonsoir.
3. puis-je lui transmettre un message? Est-ce que je peux lui transmettre un message ?
4. Appelle-moi/appelez-moi sur mon portable.

UNIT 20 CONVERSATION PRACTICE IV: HOTEL AND RESTAURANT

CONTENTS

5.1	Introduction
5.2	Intended Learning Outcome
5.3.	Dialogues 1& 2
5.3.1	Dialogue 1
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5.3.3	Comments on the Dialogues
6.0	Summary
7.0	References/Further Readings
8.0	possible Answers to Learning Exercises



5.1 INTRODUCTION

As you continue to learn conversational skills in French, this unit will teach you how to communicate orally in hotel check-in situations. You will also learn in this unit how to order meal in a restaurant, especially in a francophone environment. There are two dialogues in the unit; the first is a conversation in a hotel check-in situation, while the second is in the restaurant. You should, as you have been doing, listen to the two dialogues and do all activities that you might be called upon to do. After you might have listened to the dialogues, you should also study the comments that are made on the two dialogues.



5.2 Intended Learning Outcome

At the end of this unit, you should be able to:

read the two dialogues correctly.
 identify expressions that are related to hotel and restaurant environments.
 converse with a hotel receptionist in simple French. converse with a restaurant waiter/waitress in simple French



5.3 Dialogues 1 & 2

Now you should play tape B and listen to unit 20 dialogues 1 and 2

53.1 Dialogue 1

This dialogue is between a receptionist in a hotel in France and Mrs Onoja, a Nigerian, who is in France to spend her summer holidays.

- Réceptionniste:** Bonjour Madame, je peux vous aider ?
- Mme. Onoja:** Bonjour. Je m'appelle Madame Onoja. Je voudrais une chambre, s'il vous plaît.
- Réceptionniste:** Vous avez une réservation ?
- Mme. Onoja:** Oui, Monsieur. J'ai une réservation pour deux nuits.
- Réceptionniste:** Ah, voilà la réservation. Deux nuits, une chambre avec une salle de bain.
- Mme. Onoja:** Super, merci.
- Réceptionniste:** Vous avez la chambre 18, au premier étage.
- Mme. Onoja:** Merci. Et à quelle heure est le petit déjeuner?
- Réceptionniste:** Le petit déjeuner est de 8h à 10h dans la salle à côté de la réception.
- Mme. Onoja:** Merci, Monsieur

In the room

- Réceptionniste:** Voilà la chambre. Il y a un grand lit, une fenêtre, une petite table, et une salle de bain avec une douche et des toilettes.
- Mme. Onoja:** Oh, non ! Excusez-moi, mais il n'y a pas de serviettes !

Réceptionniste: Je suis désolé.

Mme. Onoja: Et, il n'y a pas de shampoing. Je voudrais du shampoing.

Réceptionniste: Tout de suite, Madame. **Mme. Onoja:** Et la clé ?

Réceptionniste: Voilà la clé, numéro 18.

A little later while leaving for the day

Mme. Onoja: Bonne journée, Monsieur

Réceptionniste: Excusez-moi, vous voulez laisser la clé ?

Mme. Onoja: Oui, merci.

Réceptionniste: Merci à vous. Et vous allez où aujourd'hui ? **Mme. Onoja:** Je vais à la tour Eiffel et je vais au Louvre **Réceptionniste:** C'est formidable. Amusez-vous bien! Bonne journée.

Mme. Onoja: Bonne journée.

5.3.2 Dialogue 2



Mrs. Onoja is now in a restaurant

Serveur: Bonsoir Madame.

Mme. Onoja: Bonsoir Monsieur. Je voudrais une table pour une personne, pour dîner, s'il vous plaît.

Serveur: Vous avez une réservation ?

Mme. Onoja: Non, je n'ai pas de réservation.

- Serveur:** Pas de problème. Voici une table pour une personne, et voici la carte.
- Mme. Onoja:** Merci Monsieur. S'il vous plaît!
- Serveur:** Oui Madame?
- Mme. Onoja:** Je voudrais de l'eau.
- Serveur:** Oui Madame. Et pour dîner, vous avez choisi?
- Mme. Onoja:** Je voudrais le menu à 15 Euros.
- Serveur:** Oui. Et en entrée? **Mme. Onoja:** Je voudrais le paté.
- Serveur:** Et en plat principal? **Mme. Onoja:** Je voudrais le steak frites.
- Serveur:** Bien Madame, quelle cuisson ?
- Mme. Onoja:** Bien cuit, s'il vous plaît. Non, à point, s'il vous plaît.
- Serveur:** En dessert?
- Mme. Onoja:** Une glace à la vanille. Et, excusez-moi Monsieur, où sont les toilettes?
- Serveur:** Au sous-sol.
- Mme. Onoja:** Je ne comprends pas. Vous pouvez répéter s'il vous plaît ?
- Serveur:** Au sous-sol. Vous descendez l'escalier. **Mme. Onoja:** Oh, je comprends maintenant. Merci. **Serveur:** Comment vous trouvez votre steak frites ?
- Mme. Onoja:** C'est délicieux. C'est parfait. L'addition s'il vous plaît.
- Serveur:** Bien Madame. Vous pouvez payer à la caisse.

5.3.3 Comments on the Dialogues

Before you study the following comments, you should try to read the two passages and compare your reading with the recorded conversations in the tape.

a The expression “Je peux vous aider?”

In unit 17, this expression was also used. As you have learnt, it is a common expression used in buying and selling situations. It means “what can I do for you” or “can I help you. In dialogue 1 of this unit, the receptionist used the expression so as to attend to Mrs. Onoja:

Réceptioniste: Bonjour Madame, **je peux vous aider ?**

You should get used to this expression because it is very useful not only in buying and selling situations but also whenever the occasion demands that you say “can I help you?” or “What can I do for you?” to someone.

b Vous avez une réservation?

This is an expression you will need if you happen to work in a hotel. It means “Do you have a reservation?” or “have you already booked?”. If for instance you are travelling to France or any other country, even within Nigeria, it is always advisable to make a hotel reservation ahead before the journey. That is why the receptionist in dialogue 1 asks whether Mrs. Onoja has already booked for accommodation in the hotel.

Mrs Onoja has already booked for two nights:

Réceptioniste: Vous avez une réservation ?

Mme. Onoja: Oui, Monsieur. J'ai une réservation pour deux nuits.

c Bonne journée.

This expression is often being misused by beginners in French. Some think it means “good day”, but the expression means “have a nice day”. You should know the difference between “good day” and “have a nice day”. To say good day in French, all you need to say is “bonjour”.

This expression was used in dialogue 1 by both the receptionist and Mrs Onoja:

Réceptionniste: C'est formidable. Amusez-vous bien! **Bonne journée.**

Mme. Onoja: Bonne journée. d The phrase “Je voudrais ...”

This expression means “I would like ...”. Meanwhile, it is an expression that is strictly for use in formal situations. It is not an expression that can be used in informal settings.

In dialogue 2, Mrs Onoja used it extensively to order for what she wanted from the waiter in the restaurant:

Mme. Onoja: Bonsoir Monsieur. Je voudrais une table pour une personne, pour dîner, s’il vous plaît.

Mme. Onoja: Je voudrais le menu à 15 Euros.

Mme. Onoja: Je voudrais le steak frites.

e l'entrée: The word “entrée” means “appetizer”. This is what is taken before the main course meal.

f dessert: The word means “dessert”. A dessert is what is taken after the main course meal to aid digestion.

g plat principal: This means “main course meal”

h Addition: This word means “bill” and not “addition”.

SELF-ASSESSMENT EXERCISE

1. You are in a hotel. Say in French, “I would like to have a room please”.
2. The receptionist asks if you have booked for a room. How will answer him that you have already booked for three nights?
3. “Have a nice day”. How will you say it in French?
4. Say it in French. “I want rice as the main course”

**6.0 SUMMARY**

This unit has taught you conversational skills in hotel and restaurant situations. You have listened to two different dialogues and you have studied remarks on the two dialogues. You have also learnt few words that are associated with hotel and restaurants. If you know you have not properly learnt how to communicate in hotel and restaurant situations, you are advised to go over the dialogues again and again before you go to the next unit.

**7.0 REFERENCES/FURTHER READINGS**

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*. New York : McGraw-Hill Companies, Inc.

Eruanga, O. (2004) *A New Approach to Contemporary French*. Lagos: Omoge Press LTD.

www.bonjourdefrance.com

<http://french.about.com/library/listening/bl-begdialogue4-transcript.htm>

**8.0 POSSIBLE ANSWERS TO SELF -ASSESSMENT EXERCISES**

1. Je voudrais une chambre s'il vous plait.

2. J'ai une reservation pour trois nuits.
3. Bon journée
4. Je voudrais du riz comme plat principal.

UNIT 6 CONVERSATION PRACTICE IV: DICTATION EXERCISES

Unit Structure

6.1	Introduction
6.2	Intended Learning Outcome
6.3	Dictation exercises
6.3.1	Dictation exercise 1
6.3.2	Dictation exercise 2
6.3.3	Dictation exercise 3
6.3.4	Dictation exercise 4
7.0	Summary
8.0	References/Further Readings
9.0	Possible Answers to Self-assessment



6.1 INTRODUCTION

This is the last unit in this course. In this unit, you will have the opportunity to test the knowledge you have acquired in this course through dictation exercises. There are four passages for this exercises and they have been recorded in tape B that follows this material. You are strongly enjoined to follow instructions in order to benefit maximally from this unit.



6.2 Intended Learning out come

At the end of this unit, you should be able to:

1. state the importance of dictation in the learning of a foreign language
2. read correctly all the texts for dictation in the unit
3. write correctly the dictation of each of the text in the unit.



6.3. Dictation Exercises

Dictation exercise is a potent method to test one's ability to practise a foreign language. It is a perfect exercise for acquiring precision in both spoken and written language. If you can write down what is being dictated, then you are likely to

be able to practise the language of that dictation. So in this unit, you will be called upon to write down some

dictations. The texts for dictation have been recorded in the tape but you are to follow the instructions.

To practise the dictation exercises, you are to adhere strictly to the following instructions:

- i. first listen to the passage in the tape beginning with dictation exercise 1
- ii. then rewind the tape and as you listen for the second time, write down in a paper what is being dictated.
- iii. then listen to the text again to correct whatever mistakes you have made.
- iv. then compare what you have written with the text as written in this material.
- v. when you are done with one dictation exercise, proceed to the next.
- vi. you should not look at the texts until you have practised the dictation.

Now you should play your tape for dictation exercise 1

6.3.1 Dictation Exercise 1

Do not read this sentence until you have practised the dictation.



1. *Les petits enfants sont jolis.*
2. *Le père Noël n'est pas mince.*
3. *Les tables sont vieilles.*
4. *Monsieur et madame Martin ne sont pas canadiens.*
5. *Marie est divorcée.*
6. *Le professeur de français est canadien.*
7. *Les étudiants sont jeunes.*
8. *Lori et Karine sont grandes*
9. *Elle est assez jolie*
10. *Nous sommes espagnols*

Now you should play your tape for dictation exercise 2

6.3.2 Dictation Exercise 2

Do not read this text until you have practised the dictation.



Adeolu frappe doucement à la porte. Il attend quelques instants, mais personne ne répond. Il entend un bruit qui vient du jardin, alors il appelle Okechukwu. Les deux chiens aboient très fort, puis Okechukwu demande qui c'est. Il court ouvrir la porte à Adeolu. Ils traversent la maison ensemble et s'installent dans le jardin, où Sefinat lit un magazine. Il fait beau et Adeolu se couche par terre. Sefinat et Okechukwu apportent de la bière et des petits gateaux. Les chiens en mangent aussi.

Now you should play your tape for dictation exercise 3

6.3.3 Dictation exercise 3

Do not read this text until you have practised the dictation.



Quand Patrick s'est réveillé, il a regardé par la fenêtre. Le jardin était couvert de neige mais le soleil brillait et il n'y avait plus de nuages. Il s'est habillé très vite. Il a mis un grand pullover et puis, il est sorti dans le jardin. Les oiseaux qui venaient chaque jour l'attendaient déjà. Il leur a jeté le pain d'hier et il leur a mis de l'eau dans une vieille casserole.

Mais quand le premier oiseau y buvait, un chat s'est approché. Soudain, l'oiseau a eu peur et est parti. Patrick a regardé sa montre. Huit heures vingt! Tous les jours, sa fille téléphonait vers huit heures et demie. Alors, il est entré dans la cuisine.

Now you should play your tape for dictation exercise 4

6.3.4 Dictation Exercise 4

Do not read this text until you have practised the dictation.



Dehors, quelqu'un enfonçait des clous dans du bois dur, épais, un homme qui devait bricoler après son travail, vers six heures en juin. Les

cerises étaient mûres dans les arbres, les roses entre deux floraisons, un orage avait ravivé la lumière et redonné de l'air à l'aube. On entendait aussi des enfants jouer contre les haies des jardins, devant les portes métalliques des garages où un ballon rebondissait quelquefois, tapage qui déclenchait des jurons, des menaces, des cris par les fenêtres ouvertes derrière les stores abaissés là où donnait le soleil encore haut et chaud à cette heure.

Ils étaient allongés côte à côte, nus sur le drap bleu pâle et ne se touchaient plus. La pointe chiffonnée d'un oreiller séparait leurs épaules. Leurs doigts s'effleuraient à peine sur la cigarette qu'ils se passaient, gardaient le temps d'une bouffée puis tenaient dressée, le filtre entre le pouce et l'index, et lâchaient quand les doigts en ciseaux de l'autre l'avaient saisie. L'homme continuait à enfoncer chaque clou en terminant la série des cinq grands coups de marteau réguliers par un doublé plus faible et sourd sur le bois. Il réparait peut-être une barrière ou construisait une palissade, quelque chose de solide en tout cas, côté jardin.

What is the importance of dictation in the study of language ?



7.0 SUMMARY

In this unit, you have learnt the importance of dictation exercises in the learning of a foreign language. You have equally practise dictation exercises through four different texts. You are advised to practice this dictation several times to be sure you have conveniently gone through this unit.



8.0 REFERENCES/FURTHER READINGS

Chantal, P.T et al (1989). *Cahier de laboratoire et d'exercices écrits*.
New York : McGraw-Hill Companies, Inc.

Worth-Stylianou, V. (1996) *Basic French Grammar*, London: John Murray

www.bonjourdefrance.com

<http://uregina.ca/~laninstitut/HotPot/French/Elementaire05/Exercices/D/dictée07.htm>



9.0 POSSIBLE ANSWERS TO SELF-EXERCISE

Dictation exercise is a potent method to test one's ability to practice a foreign language. It is a perfect exercise for acquiring precision in both spoken and written language. If you can write down what is being dictated, then you are likely to be able to practice the language of that dictation.