



**FRE 111**  
**LANGUAGE LABORATORY WORK/ORAL FRENCH**

Course Developer            Mr. Tuesday Owoeye  
   Department of Language and Literary Studies  
   Covenant University  
   Ota-Ogun State  
   Nigeria

Course Editor                Ms Lucy Jibrin  
   National Open University of Nigeria  
   Lagos

Programme Leader            Dr. Olu AKEUSOLA  
   National Open University of Nigeria  
   Lagos

Course Coordinator           Ms Lucy Jibrin  
   National Open University of Nigeria  
   Lagos



**NATIONAL OPEN UNIVERSITY OF NIGERIA**

National Open University of Nigeria  
Headquarters  
14/16 Ahmadu Bello Way  
Victoria Island  
Lagos

Abuja Annex  
245 Samuel Adesujo Ademulegun Street  
Central Business District  
Opposite Arewa Suites  
Abuja

e-mail: [centralinfo@nou.edu.ng](mailto:centralinfo@nou.edu.ng)

URL: [www.nou.edu.ng](http://www.nou.edu.ng)

National Open University of Nigeria 2006

First Printed 2006

ISBN:

All Rights Reserved

Printed by .....

For

National Open University of Nigeria

<b>TABLE OF CONTENTS</b>	<b>PAGE</b>
Introduction.....	1
What you will learn in this course.....	1
Course Aims.....	1
Course objectives.....	1
Working through this course.....	2
The Course Materials.....	2
Study Units.....	2 – 3
Set Textbooks.....	3
Assignment File.....	3
Assessment.....	4
Tutor-Marked Assignments (TMAs).....	4
Final Examinations and Grading.....	4
Course Marking Scheme.....	4 – 5
Course Overview.....	5
How to get the most from this course.....	5 – 6
Summary.....	6



## **Introduction**

Language Laboratory Work (FRE 101) is a 3 credit, one semester course in the first year of B.A French and International Studies 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:

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

## **Course Objectives**

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

- pronounce French words correctly.
- practise the use of *liaison*, *élision* and *enchainment* conveniently.
- read simple French texts and passages.
- 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:

- 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 6: French accents in pronunciation
- Unit 7: The principles of *liaison* in French
- Unit 8: *Élision* and *enchaînement* in French
- Unit 9: Intonation and stress in French
- Unit 10: French diphthongs and triphthongs
- Unit 11: Reading skills development I: Pronouncing difficult words
- Unit 12: Reading skills development II: Pronunciation of verb endings
- Unit 13: Reading skills development III: Liaison, *élision* and *enchaînement*
- Unit 14: Reading skills development IV: Intonation in texts
- Unit 15: Reading skills development V: monothongs, diphthongs and triphthongs.

- Unit 16: Conversation practice I: greetings and introduction
- Unit 17: Conversation practice II: Buying and Selling
- Unit 18: Conversation practice III: Consulting professionals for services
- Unit 19: Conversation practice IV: Telephone conversations
- Unit 20: Conversation practice V: Hotel and Restaurant
- Unit 21: 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, send 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:



$$\frac{\text{Marks obtained}}{400} \quad \times \quad \frac{40}{1}$$

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 FRE 101

<b>TABLE OF CONTENTS</b>		<b>PAGES</b>
Unit 1	Pronunciation of French Oral Vowels.....	1 – 6
Unit 2	Pronunciation of French Nasal Vowels and Semi-Vowels.....	7 – 11
Unit 3	Consonant Sounds: General Consideration.....	12 – 17
Unit 4	Consonant Sounds: Special Consideration.....	18 – 22
Unit 5	Silent Letters in French.....	23 – 29
Unit 6	French Accents in Pronunciation.....	30 – 34
Unit 7	The Principle of Liaison In French.....	35 – 40
Unit 8	Elision and Enchainement in French Pronunciation.....	41 – 46
Unit 9	Intonation and Stress in French.....	47 – 53
Unit 10	French Diphthongs and Triphthongs.....	54 – 58
Unit 11	Reading Development I: Pronouncing Difficult Words and Figures.....	59 – 64
Unit 12	Reading Development II: Pronunciation of Verb Endings.....	65 – 70
Unit 13	Reading Development ii: Liaison, Elision and Enchainement in Context.....	71 – 76
Unit 14	Reading Development IV: Intonation in Texts.....	77 – 82
Unit 15	Reading Development III: Monothongs Diphthongs and Triphthongs in Texts.....	83 – 88
Unit 16	Conversation Practice I: Greetings and Introduction.....	89 – 95
Unit 17	Conversation Practice II: Buying and Selling.....	96 – 102
Unit 18	Conversation Practice III: Consulting a	

	Professional for Service.....	103 – 109
Unit 19	Conversation Practice IV: Telephone Conversation...	110 – 115
Unit 20	Conversation Practice IV: Hotel and Restautant.....	116 – 122
Unit 21	Conversation Practice IV: Dictation Excercises.....	123 – 127



# UNIT 1 PRONUNCIATION OF FRENCH ORAL VOWELS

## CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is a vowel sound?
    - 3.1.1 The French oral vowels
    - 3.1.2 Difference between [a] and [ɑ]
    - 3.1.3 Difference between [o] and [ø]
    - 3.1.4 Difference between [u] and [y]
    - 3.1.5 Difference between [ɛ] and [œ]
  - 3.2 Pronunciation Drills on the internet
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

## 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.

## 2.0 OBJECTIVES

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..
- write few French words to identify each of the French oral vowel sounds.

### 3.0 MAIN CONTENT

#### 3.1 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.

##### 3.1.1 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.	[ ø ]	as in French words	deux, jeu, jeudi, heureux, feu
11.	[ œ ]	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.

## SELF-ASSESSMENT EXERCISES

What is the vowel sound in each of these French words: *port, bas, beau, eux, vu*

### 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 *dote, 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].

### 3.1.3 Difference between [o] [ø] 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, [ø] as in *deux, yeux, 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 [ø] 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.

### 3.1.4 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.

### 3.1.5 Difference between [ɛ] and [œ]

Also as a beginner in French language, you will likely pronounce these two sounds differently. To pronounce [ɛ] 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 [œ] 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 [ɛ].

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.

## 3.2 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](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 ESXERCISE**

port [ɔ]  
bas [ɑ]  
beau [o]  
eux [ø]  
vu [y]

### **4.0 CONCLUSION**

Through this unit, you have learnt about the twelve oral vowels of French language. If you have thoroughly followed the instructions, by now you should be able to pronounce these sounds when you come across them in French words and expressions. If you still find it difficult to pronounce one or more of these vowel sounds, go over them again and again by listening to the tape and follow the instructions adequately. You are advised to master all the twelve sounds properly before you go to the next unit of this course. The learning of how to pronounce the sounds of a language is something that must not be rushed since it is an important basic of that language.

If you can pronounce French words well, then you have laid a solid foundation for yourself in French. In the next unit you will be learning the nasal vowels as well as four other sounds known as semi-vowels.

## 5.0 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.

## 6.0 TUTOR MARKED ASSIGNMENT

Answer the following questions and submit to your tutor.

1. How will you define a vowel sound?
2. How many oral vowels does French language have?
3. How will you distinguish between a vowel and a consonant?>
4. Give 5 French words to identify each of the following French vowel sounds:
  - i. [y]
  - ii. [ɔ]
  - iii. [a]
  - iv. [o]
  - v. [i]
5. Describe the position of the lips when pronouncing the following French sounds:
  - i. [ø]
  - ii. [e]
  - iii. [ɛ]
  - iv. [œ]
  - v. [u]

## 7.0 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](http://www.hku.hk/french/starters/fonetik/fonetik_main.htm)

## UNIT 2 PRONUNCIATION OF FRENCH NASAL VOWELS AND SEMI-VOWELS

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What are nasal vowels and semi-vowels?
    - 3.1.1 Pronunciation of nasal vowels
    - 3.1.2 Difference between [  $\tilde{\text{ɔ}}$  ] and [  $\tilde{\text{ɑ}}$  ]
    - 3.1.3 Difference between [  $\tilde{\text{ɛ}}$  ] and [  $\tilde{\text{œ}}$  ]
  - 3.2 Pronunciation of semi-vowels
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### 1.0 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 OBJECTIVES

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

- define a nasal vowel
- define a semi-vowel
- pronounce all nasal vowels and semi-vowels
- identify nasal vowels and semi-vowels in French words

### 3.0 MAIN CONTENT

#### 3.1 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.

##### 3.1.1 Pronunciation of Nasal Vowels



1. The letters *o+n* are pronounced together as one single nasalized vowel [ɔ̃], as in French words: **bon**, **son**t, **pon**t, **blon**d, **ron**d.
2. 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**.
3. The letter combinations *ain*, *aim*, *eim*, *ein*, *in*, *im*, *ym*, *yn* and *ien* all form one single nasalized vowel sound [ɛ̃], as in French words: **brin**, **impossible**, **prince**, **faim**, **enceinte**.
4. The letter combination *un* is pronounced as one single nasalized vowel [œ̃], as in French words: **brun**, **un**, **lundi**, **humble**, **commun**.

##### 3.1.2 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.

- *Le dindon est moins bon que le chapon aux marrons.*
- *La transe de la danse est tentante à cent pour cent.*

### 3.1.3 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.*

### SELF-ASSESSMENT EXERCISE

Underline the the letters that are pronounced as nasal vowels in these sentences.

- *Le dindon est moins bon que le chapon aux marrons.*
- *La transe de la danse est tentante à cent pour cent.*
- *Un bain est bien pour quelqu'un qui craint le parfum.*
- *Un lundi j'ai vu un brun parfum qui est commun*

### 3.2 Pronunciation of Semi-vowels



1. [j] as in French words **yeux**, **paille**, **piéd**, **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*

### 4.0 CONCLUSION

Through this unit, you have learnt about the four nasal vowels and the three semi-vowels of French language. If you have thoroughly followed the instructions, by now you should be able to pronounce these sounds when you come across them in French words and expressions. If you

still find it difficult to pronounce one or more of these vowel sounds, go over them again and again by listening to the tape and follow the instruction adequately. You are advised to master all the seven sounds properly before you go to the next unit of this course. To concretize what you have just learnt, go to [http://www.hku.hk/french/starters/fonetik/fonetik\\_main.htm](http://www.hku.hk/french/starters/fonetik/fonetik_main.htm) and <http://www.languageguide.org/francais/grammar/pronunciation/index.html>.

Make use of these two websites to practice the pronunciation of the sounds again and again by following every instruction. The learning of how to pronounce the sounds of a language is something that must not be rushed, since it constitutes important basics of that language. If you can pronounce French words well, then you lay a solid foundation for yourself in French. In the next unit you will be learning the consonant sounds.

### **SELF-ASSESSMENT EXERCISE**

- *Le dindon est moins bon que le chapon aux marrons.*
- *La transe de la danse est tentante à cent pour cent.*
- *Un bain est bien pour quelqu'un qui craint le parfum.*
- *Un lundi j'ai vu un brun parfum qui est commun*

### **5.0 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.

### **6.0 TUTOR-MARKED ASSIGNMENT**

Answer the following questions and submit to your tutor.

1. How will you define a nasal vowel sound?
2. How many nasal vowels does French language have?
3. How will you distinguish between a nasal vowel and an oral vowel

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

- i. [ɔ̃]
- ii. [ɛ̃]
- iii. [ɑ̃]
- iv. [œ̃]
- v. [ɥ]

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

- i. [w]
- ii. [j]
- iii. [ɔ̃]
- iv. [œ̃]
- v. [ɛ̃]

## 7.0 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](http://www.hku.hk/french/starters/fonetik/fonetik_main.htm)

**UNIT 3      CONSONANT      SOUNDS:      GENERAL  
                 CONSIDERATION**

**CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is a consonant sound
  - 3.2 French consonant and their pronunciations
  - 3.3 Pronunciation Drills using the internet
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-marked assignment
- 7.0 References/Further Readings

**1.0 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.

**2.0 OBJECTIVES**

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.



### 3.0 MAIN CONTENT

#### 3.1 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

#### 3.2 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.

<b>Symbols</b>	<b>Letters</b>	<b>As in French words</b>
[b]	B	<b>bonjour, chamber, abri, barbe, bouger</b>
[k]	C+ a, o, u CH K QU	<b>sucre, camarade, camion, public, fric psychologie, chaos, chloroforme, chorus, kaki, kilowatt, kiosque, kidnaper, kleptomanie que, querelle, brusquement, technique, presque</b>
[d]	D	<b>danger, bavarder, dormir, salade, maladie</b>
[f]	F (FF) PH	<b>février, neuf, café, offusquer, offrir pharmacie, paragraphe, philosophie, physique</b>
[g]	G + a, o, u C	<b>gare, gaz, grand, argument, goût, second</b>
[ʒ]	G J	<b>germe, âge, bagage, générateur, gibet jamais, je, déjeuner, jeune, Jésus</b>
[h] never	Pronounced H	<b>(h)ero, (h)aricot, (h)aut, (h)azard, (h)iérarchie</b>
[ʃ]	SH CH	<b>shooter, short, shériff, chamber, chimie, recherche, demarche, marché</b>
[l]	L (LL)	<b>le, île, lundi, aller, national</b>
[m]	M (MM)	<b>madame, mesure, comment, même, maman</b>
[n]	N (NN)	<b>non, nouveau, animal, traditionnel, noir</b>
[p]	P (PP)	<b>père, épée, papier, appareil, appartenir</b>
[ʁ]	GN	<b>agneau, campagne, accompagner, gagner, igname</b>
[R]	R (RR)	<b>rire, arriver, marcher, dormir, ramener</b>
[s]	S	<b>sucre, salut, savoir, semer, sénateur</b>
	SS C+ e, i SC Ç T X	<b>poisson, session, assis, assembler, associer circulation, facile, cinquante, cent, ceci science, scintiller, scinder, scléroser garçon, commençons, caleçon, soupçonner, leçon population. Attention, nation, notion soixante</b>
[t]	T (TT)	<b>tard, tirer, attaquer, vite, tout</b>
	TH	<b>thème, théâtre, thé, théologie, théorie</b>
[v]	V W	<b>neuvième, veuve, veste, arriver, vérifier wagon.</b>
[w]	W OU + i	<b>week-end oui</b>
[z]	Z S between vowels	<b>zéro, zèbra, zigsaguer, zone, zinc vision, prise, refuser, visage</b>
[ŋ]	NG	<b>parking, smoking, camping</b>

## **SELF-ASSESSMENT EXERCISE**

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 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**

These two French consonant sounds do not exist in English:

[ʒ] and [ɲ]

## **4.0 CONCLUSION**

In this unit you have learnt the pronunciation of the consonant sounds of French language. From what you have just learnt, you have discovered that letters are most of the times different from sounds. As it has been said, the next unit will build and consolidate on the general presentation of consonant sounds that you have learnt in this unit. Meanwhile, it will not be profitable to jump into the next unit if you have not mastered the pronunciation of each of the nineteen consonants. You will be able to proceed only after you have thoroughly studied this unit.

## **5.0 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.

## **6.0 TUTOR-MARKED ASSIGNMENT**

You are to do this assignment and submit as indicated in your assignment file.

1. Describe briefly how a consonant sound is produced.
2. Give five French words to identify the following sounds:
  - i. [z]
  - ii. [ʁ]
  - iii. [g]
  - iv. [ʒ]
  - v. [h]
3. Give 10 French words where letter “s” is pronounced as [z]

## **7.0 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>



### 3.0 MAIN CONTENT

#### 3.1 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.



#### 3.2 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**).

#### 3.3 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].

### 3.4 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.

### 3.5 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.

## SELF-ASSESSMENT EXERCISE

How will you pronounce the underlined letters in the following words?

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

### 3.6 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.

### 3.7 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.

#### **4.0 CONCLUSION**

Many of the pronunciation errors committed by beginners in French language are traceable to their failure to pronounce correctly the consonant sounds. In French, many of the consonant letters have various pronunciation possibilities unlike in English where the majority of the consonant letters have unique pronunciation. Having gone through this unit, however, you have learnt the special features of some of the consonant sounds that may pose problem for you as you continue to build a solid background for yourself in French language. I implore you to go over this unit again and again until you are sure you have mastered all that have been taught therein. You will not be able to proceed to the next unit if you have not properly understood the content of this unit.

#### **SELF-ASSESSMENT EXERCISE**

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

#### **5.0 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 few rules as regard 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.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

You are to do this assignment and submit same to your tutor as indicated in the assignment file.

1. Give five (5) French words each to illustrate the pronunciation of the two French consonant sounds not known to English language.
2. Give five (5) French words each to distinguish between when letter “s” is pronounced [z] and letters “ss” is pronounced as [s].
3. Give three (3) French words each to illustrate the five pronounced final consonants letters in French.
4. Give three (3) words each to illustrate letter “c” pronounced as [s] or [k] respectively.
5. Give three (3) words each to illustrate letter “g” pronounced as [g] or [ʒ] respectively.

## **7.0 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.

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.

## **UNIT 5            SILENT LETTERS IN FRENCH**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Silent letters in French
  - 3.2 Silent “e”
  - 3.3 Silent consonants
  - 3.4 Omission of sounds in speech
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### 3.0 MAIN CONTENT

#### 3.1 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”

#### 3.2 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>essayeur</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.



<b>Masculine</b>	<b>Feminine</b>
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).

### 3.3 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.

#### SELF-ASSESSMENT EXERCISE

Underline the silent letters in the following words:

- |              |            |          |             |
|--------------|------------|----------|-------------|
| 1. passe     | 2. essence | 3. exode | 4. étudiant |
| 5. étudiante | 6. grand   | 7 grande | 8. second   |
| 9. comment   | 10 sous    |          |             |



Silent final	Examples	Exceptions consonants
<b>D</b>	grand, chaud, sourd	sud, David, Alfred
<b>G</b>	long, sang, joug	gang, grog
<b>M, N</b>	The letters M and usually silent, but remember N are that they cause the preceeding	
<b>P</b>	champ, camp, loup, coup	un slip, un cap
<b>S</b>	sans, trois, petits, vous	fil, bus, tennis,
<b>T</b>	tout, tant, et, salut, vingt	brut, concept, sephuit, direct, strict, ouest
<b>X</b>	deux, prix, époux, cheveux	six, index,
<b>Z</b>	chez, riz, rez-de-chaussée	gaz

### 3.4 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

- |              |            |          |             |
|--------------|------------|----------|-------------|
| 1. passe     | 2. essence | 3. exode | 4. étudiant |
| 5. étudiante | 6. grand   | 7 grande | 8. second   |
| 9. comment   | 10 sous    |          |             |

## 4.0 CONCLUSION

The three aspects of silent letters in French that you have learnt in this unit are very critical to your understanding of French pronunciation. So, you are advised to go over this unit over and over again so as to make sure you have understood the three aspects before you move on to the next unit.

## 5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

Do this assignment and submit to your tutor. Always bear it in mind that every assignment given in this course material will account for your continuous assessment.



1. Give five French words where letter “e” is not silent
2. Give five French words where letter “e” is silent.
3. Give five French words where the final consonant letter is silent.
4. Give five French expressions where sounds can be omitted for the purpose of fluency.

Underline the omitted sound(s) in each of the expressions.

## **7.0 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.

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.

## **UNIT 6 FRENCH ACCENTS IN PRONUNCIATION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 General presentation of French accents
  - 3.2 French accents that bring about pronunciation change
  - 3.3 French accents that do not affect pronunciation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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

- 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.

### **3.0 MAIN CONTENT**

#### **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*, *maïs*, *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*, *François*, *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.

## SELF-ASSESSMENT EXERCISE

Correct this passage by putting accents where necessary

Hier, Je suis alle a l'hopital. Arrive a l'hopital, j'ai vu un garçon qui regardait par la fenetre. Quand je suis entre dans une chamber, j'ai decouvert que le garçon est le fils de mon frere.

### 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 [ɛ] or [ə] as in *elle*, and *demander*. 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 [ɛ] 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 [ɛ]. 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*, *deçu*, *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.

### 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, débâcle, 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.

### 4.0 CONCLUSION

This unit has taught you the five accents in French language. You should note as we conclude that there is a relationship between these accents and pronunciation in French. Also, you should note that the significance of this unit extends to the writing aspect of French. Beginners in French and even some who have learnt French for quite some years still write without putting appropriate accents. However, if you have assiduously gone through this unit, I believe you would not only have learnt how to pronounce accented letters, but also how to write using appropriate accents in French.

## 5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

Answer these questions and submit to your tutor as indicated in your assignment file.

1. Write out all the accented letters in French.
2. In your little experience in French which accent do you think is most used in French?
3. Name three accented letters that do bring about a change in pronunciation.
4. Name three accented French letters that do not bring any change in pronunciation.

## 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.

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

## **UNIT 7 THE PRINCIPLE OF LIAISON IN FRENCH**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is liaison?
  - 3.2 Compulsory liaison
  - 3.3 Forbidden liaison
  - 3.4 Optional liaison
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-marked assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### **3.0 MAIN CONTENT**

#### **3.1 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 [ɛ]. 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 ɛ m ɔ̃ nozami].. 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.

### **3.2 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 of a phrase.
- ii. the first word ends with an unpronounced consonant while the second word begin 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.

### 3.3 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*

### 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.*

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.

### 3.4 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**

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.*

### **4.0 CONCLUSION**

Liaison constitutes a source of wrong pronunciation in French language by many. Nevertheless, if you devote time to learning liaison, you will end up having a solid background in the pronunciation of French.

To concretize what you have learnt with the help of the tape, you are advised to do some practices of liaison using the internet. I recommend to you two websites

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

When you get to each of these sites, click on liaison and you will have the opportunity of listening to the pronunciation of some examples of liaison.

### **5.0 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.

### **6.0 TUTOR-MARKED ASSIGNMENT**

The assignment below is to be done and submitted to your tutor as indicated in the assignment file.

1. Briefly define a liaison in French pronunciation.
2. State the two main criteria for a liaison in French
3. In the following sentences, indicate where there should be compulsory, forbidden or optional liaison. Use the symbols:

\_ compulsory liaison  
# forbidden liaison  
#\_ optional liaison

- i. *Nous allons au restaurant Chez Antoine.*
- ii. *Les étudiants sont absolument intéressés.*
- iii. *Quand est-ce que Emma va arriver ?*
- iv. *Je suis ici se soir pour prier*
- v. *Jean a tout à fait raison*

## 7.0 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, Inc.

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

## **UNIT 8 ELISION AND ENCHAINEMENT IN FRENCH PRONUNCIATION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of *élision* and *enchaînement*
  - 3.2 *Élision* in pronunciation
  - 3.3 *Enchaînement* in pronunciation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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*

### **3.0 MAIN CONTENT**

#### **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*.

### **SELF-ASSESSMENT EXERCISE**

Before you go on in this unit, mention which of the two principles takes place in each of the following:

1. *l'homme*
2. *elle aime organizer*
3. *l'heure de cours*
4. *une visite officielle*
5. *l'autorité*

### **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</i>
<i>le homme</i>	becomes	<i>l'homme</i>
<i>le homologue</i>	becomes	<i>l'homologue</i>
<i>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</i>	becomes	<i>l'école</i>
<i>la amie</i>	becomes	<i>l'amie</i>
<i>la heure</i>	becomes	<i>l'heure</i>
<i>la horloge</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>	becomes	<i>s'il veut parler</i>
<i>si 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 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  
 Jai \_ 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 \_ etre \_ aimable  
 Un bel \_ oiseau



**SELF-ASSESSMENT EXERCISE**

1. *l'homme* (élision)
2. *elle aime organizer* (enchaînement)
3. *l'heure de cours* (élision)
4. *une visite officielle* (enchaînement)
5. *l'autorité* (élision)

**4.0 CONCLUSION**

Elision and enchaînement constitute a source of wrong pronunciation of French among people learning French as a foreign language especially among the Anglophone learners of French. However, this can be corrected if adequate time is devoted to their learning, right from the first year of learning. You are therefore advised to make sure you have thoroughly mastered these principles before you proceed to the next unit. Do not rush to go to the next unit if you discover that you still have problem using these two principles in practical pronunciation of French.

**5.0 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.

**6.0 TUTOR-MARKED ASSIGNMENT**

Do the following assignment and submit to your tutor as indicated in the assignment file. Note that every mark scored in the assignments that come after the units will count toward your final grading in this course.

1. Differentiate between élision and enchaînement.
2. Differentiate between enchaînement and liaison.
3. Give 3 examples each to identify the functioning of élision and enchaînement.
4. Correct the following expressions if necessary using the principle of elision.

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

5. Put the symbol\_to indicated enchainement in the following expressions.

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

## **7.0 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.

## **UNIT 9                    INTONATION AND STRESS IN FRENCH**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of intonation and stress
  - 3.2 Intonation in French
  - 3.3 Stress in French
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-marked assignment
- 7.0 References/Further Readings

### **1.0 INTRODUCTION**

Having learnt French pronunciation principles such as liaison, élision and enchanînement 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.

### **2.0 OBJECTIVES**

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

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

### **3.0 MAIN CONTENT**

#### **3.1 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      |

### 3.2 Intonation in French

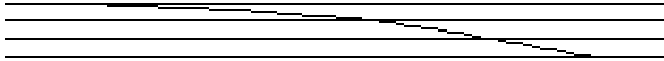
A good French pronunciation requires mastery of several elements as has been underlined in the previous units. Intonation is a major element of pronunciation in French language. Error in intonation can tamper with the meaning of an expression thereby causing communication problems.

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.



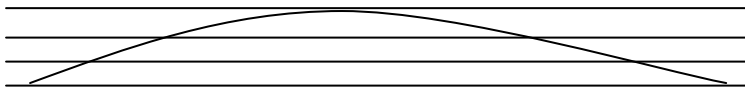
### Declarative Intonation

Short declarative sentences typically have a falling intonation.



1. Je mange du riz.
2. Nous allons à l'école.
3. Il est Nigérian.
4. Maman viendra demain.

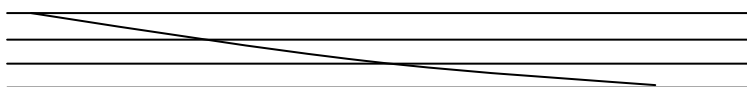
Longer declarative sentences often have a rise then a fall intonation.



1. S'il pleut, je ne sortirai pas.
2. Les animaux dans le forêt sont sauvages.
3. Le vice-chancelier de l'université est une femme.
4. J'étudie le français à l'université Covenant.

### Exclamative Intonation

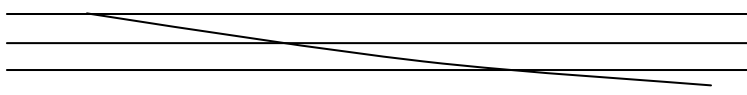
Exclamative intonation is marked by a sharp fall in pitch.



1. Quelle bonne idée!
2. Oh là là!
3. Comme elle est belle!
4. Quel mauvais sort!

### Imperative Intonation

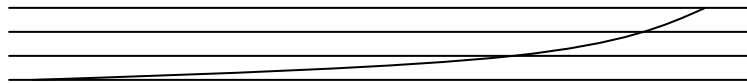
Imperative intonation is similar to exclamative intonation—that is, a sharp fall at the end.



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

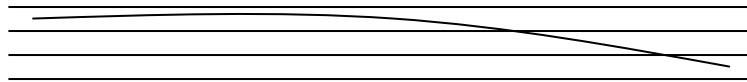
### Interrogative Intonation

- 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.

### SELF-ASSESSMENT EXERCISE

What kind of intonation will you assign to the following sentences?

1. *La dame est belle.*
2. *Est-ce que la dame est belle?*
3. *comme la dame est belle*
4. *On m'a dit hier que la dame est belle.*
5. *Pourquoi dis-tu que la dame est belle?*

### 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>
obliga <b>TOIRE</b>	obli <b>GA</b> tory
éduca <b>TION</b>	<b>E</b> ducation
atlan <b>TIQUE</b>	atlan <b>ANTic</b>
démocra <b>TIE</b>	de <b>MO</b> cracy
dange <b>REUX</b>	<b>D</b> 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:



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

## SELF-ASSESSMENT EXERCISE

1. *La dame est belle.* (falling intonation)
2. *Est-ce que la dame est belle?* (sharp rising intonation)
3. *comme la dame est belle!* (sharp falling intonation)
4. *On m'a dit hier que la dame est belle.* (rising-falling intonation)
5. *Pourquoi dis-tu que la dame est belle?* (rising-falling intonation)

## 4.0 CONCLUSION

In this unit, you learnt two closely related principles of French pronunciation. As a result of the difference between English and French as regards these two principles, many Anglophone learners of French find it difficult to pronounce French correctly. Meanwhile, thorough learning and practice of them will consequently reduce this difficulty. Therefore, you are strongly advised to do a lot of practice by making good use of the tape that comes with this course.

## 5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

This assignment is compulsory and you are to do it and submit to your tutor as indicated in the assignment file.

1. What is the difference between intonation and stress in language pronunciation generally?
2. State the difference between English and French stress.
3. Indicate either intonation montante or intonation descendante in front of each of the following sentences.
  - i. Mon père est riche.
  - ii. Quand j'étais jeune, je jouais au football.
  - iii. Quand est-ce que tu reviendras ?
  - iv. Quel accident terrible !
  - v. Donnez moi mon passeport !



4. Put the stress on the following words and sentences.
  - i. Nigéria
  - ii. Le Nigéria est un beau pays.
  - iii. Le Nigéria est un beau pays de l'Afrique.
  - iv. Le Nigéria est un beau pays de l'Afrique de l'ouest.

## **7.0 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.

## **UNIT 10 FRENCH DIPHTHONGS AND TRIPHTHONGS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Definition of diphthongs and triphthongs
  - 3.1 Pronunciation of French diphthongs
  - 3.2 Pronunciation of French triphthongs
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### **3.0 MAIN CONTENT**

#### **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 [ɔ] 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.

### 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, noé  
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

### **SELF-ASSESSMENT EXERCISE**

Underline which among these words contain diphthongs  
*dormir, table, calendrier, classifié, météo, kilometre, biologie, français,*  
*journaliste, hereux, honteux, monsieur*

You should now proceed to learn the pronunciation of French triphthongs.

### **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.



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

### **SELF-ASSESSMENT EXERCISE**

*dormir, table, calendrier, classifié, météo, kilometre, biologie, français, journaliste, hereux, honteux, monsieur*

### **4.0 CONCLUSION**

You have just learnt an aspect of French pronunciation that is very essential in the building of a solid background of in spoken French. You are therefore advised to go over the unit again and again until you are confident that you can pronounce French diphthongs and triphthongs. You should not be in haste to proceed to the next unit until you have properly understood and you can practice the subject of this unit.

### **5.0 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.

### **6.0 TUTOR-MARKED ASSIGNMENT**

Do this assignment and submit to your tutor as indicated in the assignment file.

Always note that the assignment at the end of each unit will be used as your continuous assesement and they all account for 40% of your total score in this course.

1. What are diphthongs and triphthongs in pronunciation?
2. Differentiate between English and French diphthongs.
3. Outside the words given in this unit, write five words to identify words where diphthongs occur.
4. Outside the words given in this unit, write five words to identify words where triphthongs occur.

## **7.0 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.

[www.fonetiks.org](http://www.fonetiks.org)

## **UNIT 11            READING            DEVELOPMENTS            I: PRONOUNCING    DIFFICULT    WORDS AND FIGURES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Passages A & B
  - 3.2 Passage A
  - 3.3 Passage B
  - 3.4 Comments on the words and figures in bold font
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### 3.0 MAIN CONTENT

#### 3.1 Passages A & B

#### 3.2 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 **établissement** 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)*



### 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*.)

#### 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

2. Write these figures in words.

a. 106    b. 94

### 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 [ɑ̃] 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. a. rapidement  b. arriverr c. faire d. donnent e. national
2. a. 106 = cent six b. 94 = quatre-vingt-quatorze

## **4.0 CONCLUSION**

Through this unit you have learnt the pronunciation of some words that may seem difficult to a beginner. You have also learnt how to read figures both numeral and roman. If you have not mastered the reading of the two passages, I advise you to practice again until you have conveniently done so and most especially the words and figures underlined. When you have done so, then you can proceed to the next unit.

## **5.0 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.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Do this assignment and submit to your tutor as indicated in the assignment file

1. List 10 French words as examples of the principle of single “s” pronounced as “z” and double “ss” pronounced as “s”

2. List 10 French words where letter “u” comes after letter “q” making letter “u” silent. e.g. “quarante”
3. Give 5 French words that share the same pronunciation characteristics as the word “administration” as discussed in this unit 11.
4. Give 5 French words where the last consonant is pronounced.
5. Write the following figures in French words:  
i. 1987      ii. 698      iii. 2006      iv. 69      v. 84

## **7.0 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.



### 3.2 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 fantaisie 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*)

### 3.3 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*)

### SELF-ASSESSMENT EXERCISE

Put the phonetic symbol of the final sound of these verbs.

a. donnais b. connu c. quitteras d. mongèrent e. prit

### 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,* ) 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.

## SELF-ASSESSMENT EXERCISE

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

## 4.0 CONCLUSION

Experience in French as a foreign language class has shown that most beginners are deficient when it comes to pronouncing the various verb endings. Some learners mix the *imparfait* endings *ait, ais, aient* with *passé composé* ending *é* by pronouncing them the same way, whereas they are distinct in pronunciation. Having gone through the two passages above and the comments on the verbs printed in bold font, it is believed that you have overcome whatever problem you might have pronouncing the various verb endings in French. 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.

## 5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

The following assignment is to be done and submitted to your tutor.

1. Cross out the letters you should not pronounce in the following words
  - i. Allées
  - ii. Voulait
  - iii. Voudraient
  - iv. sortir
  - v. reviendras

2. Explain briefly the difference (if any) in the pronunciation of the letters printed in bold font in the following pairs of words.

i. demandé/demand**ait** ii. dorm**ent**/brusqu**ement**  
iii. pour**ra**/pour**ras**

## **7.0 REFERENCES/FURTHER READINGS**

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

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

## **UNIT 13 READING DEVELOPMENT III: LIAISON, ELISION AND ENCHAINEMENT IN CONTEXT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Passages A & B
  - 3.2 Passage A
  - 3.3 Passage B
  - 3.4 Comments on the group of words in bold font
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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 elision 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*.

### 3.0 MAIN CONTENT

#### 3.1 Passages A & B

#### 3.2 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 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'amusait** 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*)

#### SELF-ASSESSMENT EXERCISE

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

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

### 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

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

## 4.0 CONCLUSION

As it has been remarked, the three principles of *liaison*, *élision* and *enchaînement* are principles that mainly have to do with pronunciation in French. That being the case, it is important that you spend quality time in mastering how they operate in the spoken language. You also need to take into consideration the fact that *élision* has influence on the written French because a particular vowel letter has to be suppressed and replaced with an apostrophe.

For example if you write *le homme* instead of *l'homme*. You have made a mistake in written French which will consequently result in wrong pronunciation also.

## 5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

As indicated in your assignment file, do this assignment and submit same to your tutor.

1. Give 10 examples each of **liaison**, *enchaînement* and *élision* in French. Do not write any of the examples as contained in the two passages in this unit.
2. What distinguishes between *liaison* and *enchaînement*?
3. Write out the liaisons, the *élisions* and the *enchaînements* that you can find in the short passage below

Dans d'autres domaines aussi, les femmes font des vagues au nom de l'islam. Mme Heba Qutb est une militante musulmane voilée, titulaire de deux doctorats, dont un de l'université Maimonide de Floride. Elle est aussi sexologue. Dans sa clinique de Mohandisin, elle traite principalement les problèmes des hommes. Elle a écrit une étude sur la sexualité dans l'islam. « *Je suis une pionnière : le défi est de changer la vision de l'islam. Mes recherches dans les sources islamiques m'ont*

*permis de mesurer que l'islam avait compris la place des relations sexuelles dans le mariage bien avant le reste du monde. »*

## **7.0 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.



## **UNIT 14 READING DEVELOPMENT IV: INTONATION IN TEXTS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Passages A & B
  - 3.2 Passage A
  - 3.3 Passage B
  - 3.4 Comments on the expressions and sentences in bold font
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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

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

### 3.0 MAIN CONTENT

#### 3.1 Passages A and B

#### 3.2 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 Akuete, 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*)

### 3.2 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*)

**SELF-ASSESSMENT EXERCISE**

Determine the intonation pattern of these statements.

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

**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 calabasse 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**

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)

#### **4.0 CONCLUSION**

Although you learnt about intonation in unit 9, this unit is very important because you have learnt how the intonation patterns function in French speech through two passages. If you are able to read the two passages correctly then you would have learnt French intonation system.

#### **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 TUTOR-MARKED ASSIGNMENT**

Do this assignment and then submit to your tutor.

Read this short passage, then write out each sentence and determine the type of intonation they have.

J'étais encore plus jeune. Quel âge avais-je? Je ne me rappelle pas au juste. Un homme est venu chez nous pour demander la main de ma soeur en mariage. Mon père n'était pas là. L'homme m'a demandé: es-tu le fils de Monsieur Balogun?. Je lui ai répondu : Oui, je suis son fils. L'homme m'a ordonné : appelle –moi ta soeur ! J'ai appelé ma soeur mais elle a refusé de sortir de sa chambre car elle détestait l'homme et elle ne voulait pas le voir.
---

#### **7.0 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.

**UNIT 15    READING                    DEVELOPMENT                    III:  
                 MONOTHONGS,                DIPHTHONGS                    AND  
                 TRIPHTHONGS IN TEXTS**

**CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Passages A & B
  - 3.2 Passage A
  - 3.3 Passage B
  - 3.4 Comments on the words in bold font
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

**1.0 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.

**2.0 OBJECTIVES**

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

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

### 3.0 MAIN CONTENT

#### 3.1 Passages A & B

#### 3.2 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.*)



### 3.3 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 sucrés 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 sucrés 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*)

### 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.

### 3.4 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

cuisine  
maïs  
recréation  
manioc  
manière  
curieux  
réfugié  
initiation  
étions  
missionnaire  
bienfaiteur

#### Triphthongs

essayions  
croyais  
païens

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

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

## 4.0 CONCLUSION

The main aim of this unit, with the other four previous ones, is to teach you how to read French properly. If at the end of this unit, you still cannot read French well, then you will need to go over all the units on reading skill development. Note that reading is a very important aspect of a language and for you to be able to speak good French, you must start by knowing how to read it. So, make sure that you have properly learnt how to read French before you go to the next unit.

## 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

This assignment is to be done and submitted to your tutor. Read this short passage carefully, write it out and underline the words that contain diphthongs and triphthongs.

Intimidation ou réelle intention de lancer l'offensive ? Mardi matin, Israël déployait tous les moyens de pression possibles - politiques et militaires - pour tenter de récupérer le caporal Gilad Shalit, ce jeune tankiste capturé dimanche par 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.

## **7.0 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.

## **UNIT 16 CONVERSATION PRACTICE I: GREETINGS AND INTRODUCTION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dialogues 1& 2
  - 3.2 Dialogue 1
  - 3.3 Dialogue 2
  - 3.4 Comments on the Dialogues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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

- read the two dialogues correctly and fluently.
- introduce yourself to someone you have not met before in good French.
- engage in simple conversation with someone you have met before in good French.
- say few things about yourself in good French.

### 3.0 MAIN CONTENT

#### 3.1 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.

#### 3.2 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.

### 3.3 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.

### SELF-ASSESSMENT EXERCISE

1. How will you express "I'm pleased to meet you" in French?
2. How do you ask someone's nationality in French?
3. Say in French "I like to meet with my friends"
4. Say in French "I'm a student, I am studying French".
5. Someone asks you: *tu es nigérian?* Answer by saying you are a Nigerian.



### 3.3 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 :

**M. Agbotan:** Comment t'appelles-tu ?

**M. Agbotan :** De quelle nationalité es-tu ?

**M. Agbotan:** Tu aimes vivre dans cette ville ?

**M. Agbotan:** Tu es vraiment courageuse !

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

### **SELF-ASSESSMENT EXERCISE**

1. Enchanté(e)
2. De quelle nationalité es-tu/êtes-vous?
3. J'aime rencontrer mes amis
4. Je suis étudiant(e); j'étudie le français.
5. Oui, je suis nigérian

### **4.0 CONCLUSION**

The main aim of this unit has been to introduce you to conversational skill development in French. Since you are learning French as a foreign language, you should devote quality time to the learning of conversational skill because you will need to engage in conversation at some point in your career. You are strongly advised to go over the two dialogues in this unit as many times as possible in order to be able to engage in a similar conversation practically.

### **5.0 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.

## 6.0 TUTOR-MARKED ASSIGNMENT

Do this assignment and submit to your tutor as indicated in the assignment file.

1. Complete this dialogue between you and a friend.

Your friend : Bonjour

You : .....

Your friend: Où vas-tu ce week-end?

You : .....

Your friend : .....

You : Actuellement, j'habite au 62 de la rue Omoluwabi, Maryland.

2. Complete this dialogue between you and your French tutor.

Your French tutor: Comment vas-tu?

You: .....

Your French tutor: Je vais bien.

You: .....

Your French tutor: Actuellement, j'habite Ikeja.

## 7.0 REFERENCES AND OTHER SOURCE MATERIALS

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

[www.bonjourdefrance.fr](http://www.bonjourdefrance.fr)

[www.polarfle.fr](http://www.polarfle.fr)

## **UNIT 17 CONVERSATION PRACTICE II: BUYING AND SELLING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dialogues 1& 2
  - 3.2 Dialogue 1
  - 3.3 Dialogue 2
  - 3.4 Comments on the Dialogues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### 3.0 MAIN CONTENT

#### 3.1 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.

##### 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. She 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:** Ça fait €62,50 en tout

**Sofia:** Voilà!

**Le marchand:** Merci beaucoup. Bonne journée.

**Sofia:** Merci beaucoup. À bientôt.

### 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* )

### SELF-ASSESSMENT EXERCISE

1. "Can I help you" say it in French
2. "I would like to buy a tin of milk". How will you express this in French?
3. You want to ask for the price of a tin of milk, express yourself
4. "That is my last price". How will you say this in French?
5. "It is too expensive". Say it in French.

### 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 statues 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**

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.

## **4.0 CONCLUSION**

If you will have to use French in real conversation in your career, then you will need to know how to converse in buying and selling situations. This is what this unit has been set out to teach you. Although there are some more expressions used in buying and selling that were not contained in the two dialogues above, if you can practise simple conversations like the ones in the two dialogues, you will have built a background for yourself in that area.

## **5.0 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.

## **6.0 TUTOR-MARKED ASSIGNMENT**

This assignment is to be done and submitted to your tutor as indicated in the assignment file.

**Question:** Create a short conversation showing the use of common expressions associated with buying and selling.

## **7.0 REFERENCES/FURTHER READING**

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

## **UNIT 18 CONVERSATION PRACTICE III: CONSULTING A PROFESSIONAL FOR SERVICE**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dialogues 1& 2
  - 3.2 Dialogue 1
  - 3.3 Dialogue 2
  - 3.4 Comments on the Dialogues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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.

### 3.0 MAIN CONTENT

#### 3.1 Dialogues 1 & 2

You will now listen to the two dialogues

#### 3.2 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 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!

### 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?

### 3.4 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 means "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. 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.

### **4.0 CONCLUSION**

In this unit, you have learnt how to consult a professional in order to get the services you desire. Through the two dialogues and the few remarks made, you have learnt how to express yourself in situations where you will need the services of someone. You are hereby advised to go over the dialogues again and again and make sure you have thoroughly learnt the subject of this unit before you move on to the next unit.

### **5.0 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.

### **6.0 TUTOR-MARKED ASSIGNMENT**

Create a conversation between you and a teacher asking him to teach you a particular topic in one of your courses.



## **7.0 REFERENCES/FURTHER READINGS**

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](http://www.bonjourdefrance.com)

## **UNIT 19 CONVERSATION PRACTICE IV: TELEPHONE CONVERSATION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dialogues 1& 2
  - 3.2 Dialogue 1
  - 3.3 Dialogue 2
  - 3.4 Comments on the Dialogues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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

- read the two dialogues correctly.
- discuss with your friend on phone about what you want to do..
- discuss officially with someone on phone.

### **3.0 MAIN CONTENT**

Now you may listen to the dialogues.

### 3.1 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!

### 3.2 Dialogue 1

### 3.3 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 !

### 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.

### 3.4 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. 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.

### **4.0 CONCLUSION**

Through the two dialogues in this unit, you have learnt about telephone conversation in French. By now, you should know about few phrases and expressions that are used in telephone conversation. If you are not sure you have successfully learnt the subject of this unit, you are advised to go over the unit again. You will not be able to go to the next unit until you have thoroughly learnt how to converse in French using telephone.

### **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 TUTOR-MARKED ASSIGNMENT**

You want to invite your friend to your house this evening, imagine a telephone conversation between you and your friend.

## **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://www.bonjourdefrance.com)

## **UNIT 20 CONVERSATION PRACTICE IV: HOTEL AND RESTAURANT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dialogues 1& 2
  - 3.2 Dialogue 1
  - 3.3 Dialogue 2
  - 3.4 Comments on the Dialogues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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



### 3.0 MAIN CONTENT

#### 3.1 Dialogues 1 & 2

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

#### 3.2 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.

### 3.3 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.

## 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”

### 3.4 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:

**Réceptionniste:** 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:

**Réceptionniste:** 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. Je voudrais une chambre s'il vous plait.
2. J'ai une réservation pour trois nuits.
3. Bon journée
4. Je voudrais du riz comme plat principal.

## **4.0 CONCLUSION**

Through this unit, you have learnt how to converse both in hotel and restaurant situations. Having listened to two dialogues and studied the remarks made on them, you should be, by now, able to communicate in French if you find yourself in a francophone environment and you need to stay in a hotel or you need to eat in a restaurant.

## **5.0 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.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Imagine that you are in France and you need to eat in a restaurant, create a short conversation between a waiter and yourself.

## **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://www.bonjourdefrance.com)

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

## **UNIT 21 CONVERSATION PRACTICE IV: DICTATION EXERCISES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Dictation exercises
  - 3.2 Dictation exercise 1
  - 3.3 Dictation exercise 2
  - 3.4 Dictation exercise 3
  - 3.5 Dictation exercise 4
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### **1.0 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.

### **2.0 OBJECTIVES**

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

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

### **3.0 MAIN CONTENT**

#### **3.1 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

### 3.2 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

### 3.3 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

### 3.4 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

### 3.5 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.*

#### **4.0 CONCLUSION**

In this concluding unit, you have practised dictation exercises, if you have faithfully gone through all the previous units in this course, then you should not have much problem in doing well in the dictations. Meanwhile, if you have not done well in the dictation, then it means you have to go through the units again before the final examination.

However, if you find the dictation interesting and simple, it means you have thoroughly gone through the previous unit and it is a sign that you have laid a good foundation for yourself in French language, and I must say congratulations to you.

#### **5.0 SUMMARY**

In this unit, you have learnt the importance of dictation exercises in the learning of a foreign language. You have equally practised 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.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

In not more than 5 sentences, explain the importance of dictation exercise to the learning of a foreign language.

## 7.0 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://www.bonjourdefrance.com)

[http://uregina.ca/~laninstitut/HotPot/French/Elementaire05/Exercices/D/di  
ctee07.htm](http://uregina.ca/~laninstitut/HotPot/French/Elementaire05/Exercices/D/di<br/>ctee07.htm)