

# NATIONAL OPEN UNIVERSITY OF NIGERIA



## COURSE TEAM

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## ADVANCED ORAL FRENCH FBE 513

GUIDE  
COURSE

!!

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may be required to adopt, taking into consideration rhythm, speech chain in French, depending on the production mode that you  
 To teach you the techniques for the effective structuring of your

speech chain in French

- (iii) To introduce you to different listening expectancy cues of the
- (ii) To identify various types of speech chain in French  
connected speech in French
- (i) To introduce you to the nature of the structure of

The aims of this course are:

## COURSE AIMS

Assignment File for you.

complete it successfully. We have also provided a detailed separate  
 time you are likely to spend on each unit of the course in order to  
 the course, suggestions on some general guidelines for the amount of  
 about, the course materials will help you to achieve the objectives of  
 In this course guide, we hope to tell you briefly what the course is all

of French.

receive early flowing speech chains when produced by native speakers  
 limit of native-speaker expectancy, but it will also condition you to  
 you to structure your oral production within the acceptable  
 student because it will enhance your fluency. It will not only help  
 This course is thus essential and will be beneficial to any French  
 exposes, speeches... at different times.

now to structure the speech chain as to be able to carry out debates,  
 mastery requires free-flowing language, then it is about knowing  
 language that mastery must begin with the oral level. If oral  
 language and for a learner to claim to have mastery in a foreign  
 in French. The oral code is the first original form of any living  
 prerequisite to the next level of studies in French 408: Communication  
 the more complex nature of the French speech chain. It is a  
 year oral French course and practical French. It introduces you to  
 French 315: A d v a n c e d Oral French is a follow-up of the first

of the speech chain (la chaîne parlée) in Oral French.

Studies. It intends to introduce you to the more complex structure  
 students of the B.A. programme in French and International  
 minimum duration of one semester. It is available for second year  
 This course is a three-unit course of twenty units with a

Welcome to FBE 315: ADVANCED ORAL FRENCH!

## INTRODUCTION

- and end of the chain from its beginning.
- 6. State the basic conditions of French intonation that differentiate phrase groups.
- 7. State the syllabic conditions that set rhythmic groups apart from points *de repère*.
- 8. State the aspects of French rhythm and intonation that serve as groupings.
- 9. Classify French speech chains into simple and complex (their length and complexity).
- 10. Identify the four types of speech chains in French (according to regarded as a chain).
- 11. Explain the notion of a chain and why connected speech can be

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

stated below, you would have achieved the aims of this course and methodical manner. If you are able to meet these objectives as we would like to itemise the objectives of the course in an explicit

that you have done what is required. always look at the unit objectives after completing a unit to ensure on your progress in the course. There is equally need for you to You may want to refer to them during your study of the unit to check

unit. objectives. The unit objectives are found at the beginning of each above could be completely achieved. Each unit has its specific It is on completion of the entire units of the course that the aims set

## COURSE OBJECTIVES

- conversation) or even for prepared speech.
- reading, spontaneous speech (monologue, dialogue)
- your production of speech chains in French, either in strategies that would help you in effectively structuring
- (d) Provision of some very important structural characteristics and chain.
- de repère* or *de repère à l'écrite*) in the French speech
- (c) Presentation of the different listening expectancy cues (*les points*
- (p) Presentation of various types of speech chains in French
- (s) A detailed introduction of French connected speech as a chain

These aims will be achieved through:

intonation, pause, tempo and repairs.

Unit 2	Complex Speech Chains
Unit 4	Simple Speech Chains
Unit 3	The Concept of Rhythmic Groups
Unit 5	The Concept of Rhythms
Unit 1	The Concept of Speech Chain

## Module 1

There are twenty study units in this course. They are:

### STUDY UNITS

- 4. Assignment File
- 3. Textbooks
- 5. Study Units
- 1. Course Guide

Major components of this course are:

### COURSE MATERIALS

course successfully on time.

You should allocate your time to each unit in order to complete the below the components of the course, what you have to do and how. The course will take you between 50 and 52 weeks to complete. Find

your Tutor-Marked Assignment to your tutors.

contains self-assessment exercises. You will also have to submit set books and other materials related to oral French. Each unit. To complete this course, you are required to read and study unit, read

### WORKING THROUGH THIS COURSE

- 13. about the chunking of an acceptable, free-flowing speech chain. Write and read a speech incorporating all you have internalised chunking.
- 15. State the difference between intra-speaker and inter-speaker strategy in direct on-line speech production.
- 11. Explain the functioning of repairs as a major chunking French.
- 10. State the challenges of producing spontaneous speech chains in fluency in reading.
- 9. Identify the chunking strategies to be used in order to achieve chain.
- 8. State the aspects of intonation that affect chunking in the speech modality and meaning.
- 7. State the functional aspects of French intonation that affect

fundamental notion of rhythm as a chunking procedure.  
 the concept of speech chain, including speech chain type and its  
 facilitating your reception. Units 1 - 2 are based on an introduction to  
 rhythm and intonations which are listening expectancy cues capable of  
 The units in Part I take you through the general building blocks of

	Prepared Speech	50
roduction	Speech	
	Spontaneous	12 - 18
Part II (Practical aspects of	Reading	10 - 14
	Intonation	9 - 8
Part I (Listening expectancy cues)	Rhythm	1 - 2
<b>PART</b>	<b>ASPECT</b>	<b>UNITS</b>

represented as follows:

has two major parts which could be schematically  
 As could be seen above, clearly, FBE 50E, Oral French'

Unit 2	An Introduction to the Concept of Prepared Speech Chain
Unit 4	An Introduction to the Concept of Telephone Conversation Dialogue/Conversation
Unit 3	An Introduction to the Concept of Turn-Taking in
Unit 5	An Introduction to the Concept of Repetitions
Unit 1	The Challenges of Spontaneous Speech in Oral French

## Module 4

Unit 2	The Concept of Spontaneous Speech
Unit 4	Fluency in Reading
Unit 3	Punctuation and Pause Hierarchy
Unit 5	Syntactic/Non-Syntactic Pauses
Unit 1	The Concept of Pause

## Module 3

Unit 2	The Concept of Reading
Unit 4	The Concept of Intonation Morphemes
Unit 3	Intonation and Meaning
Unit 5	Intonation and Modality
Unit 1	The Concept of Intonation

## Module 2

International.

Prononciation. Sous la direction de C. Germain. Paris: CIE Champagne-Musar, Cecile & Bourdages, 1. (1998). Le Point sur la

Paris: CIE International.

rythmique intonative et expressive du français langue étrangère. Cahiers, Genevieve & Monredon, Jacques (1972). Approche

la prononciation. Paris: CIE International.

Calamand, Monique (1981). Methodologie de l'enseignement de

Invariance et Variabilité stylistique.

Astessano, Corine (2001). Rythme et Accentuation en Français:

320 exercices Paris: Hachette.

Aryl, Dominique & Chalaron, Marie-Laure (1994). Prononciation

## LEXLBOOKS AND REFERENCES

whole course.

will assist you in achieving the learning objectives of the units and the self-assessment exercises and Tutor-Marked Assignments. All these materials, explanation and set of reading materials. It also contains in one to two weeks. Each unit has its specific objectives, reading them, you will find them easy to comprehend. Each unit can be studied if you follow our simplified and systematic manner of presenting. The units have been graded from the simple to the more complex, but

in a specialised manner.

to exhibit what you have learnt about speech chain production, albeit you are given the opportunity, writing and reading a speech, in order conversation. The last unit, Unit 50, talks about prepared speech and turn-taking in a face-to-face dialogue/conversation or in a telephone involving inter-speaker chunking in situations that require harmonious reparanda mechanism. Units 18 - 19 deal with spontaneous speech challenges and the crucial question of intra-speaker chunking, the speaker, Units 12 - 17 are devoted to spontaneous speech, its on-line production. Because chunking can either be intra or inter-reading. Units 12 - 19 talk about spontaneous speech as a direct certainly appreciate the importance of maintaining fluency in your association between punctuation and pause hierarchly, you will procedures of pause (either syntactic or non-syntactic), the the simplified manner with which we presented the chunking reading. These units are quite technical in nature, but if you follow production of the speech chain. Units 10 - 14 talk extensively about. The units in Part II take you through the more practical aspects of



- Ameset Quatre-Vingts. Paris: Didier Érudition, 3, 117 - 148.  
 palisage sonore d'information. In Cahiers du Français des  
 Masselot, Pierre (1988). Analyse des médias: pause radiophonique, le  
 Cambridge: Cambridge University Press.  
 Lyons, Joseph (1968). Introduction to Theoretical Linguistics,  
 Palisage sonore d'une langue. Hambourg: Buske Verlag, 1 - 10.  
 Morca, Régine (1987). Le palisage rythmique du français. In Le  
 Langues: Ouvrage collectif. Paris: Les Belles Lettres.  
 Pote, Elisabeth (1987). A la Découverte des Palisages Sonores des  
 Apprentissages. Toronto: Canadian Scholars Press.  
 Gerecht, Daniel (1985). Information Française: Enseignement et  
 prononciation du français. Paris: Hachette.  
 Leon, Pierre & Monique (1977). Exercices systématiques de  
 Hachette EFL.  
 Leon, Pierre (1985). Phonèmes et prononciations du français. Paris:  
 CLE International.  
 Job, Beatrice & Gerle-Peylard, M (1982). a l'écoute des sons. Paris:  
 Paris: Didier-Haïtel.  
 Guimpretere, Elisabeth (1984). Phonétique et enseignement de l'oral.  
 In Travaux de l'Institut de Phonétique d'Aix 14, 221-222.  
 rythme de la lecture oralisée et de la parole spontanée.  
 Guaitella, Isabelle (1985). Rythme et parole: comparaison critique du  
 (Ed.). Mélanges Leon, 141-104. Toronto: Editions Melodie.  
 Fonagy, Ivan (1985). Fonctions de la durée vocalique. In Ph. Martin  
 le Monde 122, 40-48.  
 Methodes, Technologie audiovisuelle). In Le Français dans  
 dans l'enseignement du français langue étrangère (Manuels,  
 Faure, G, Di-Cristo, A & Durand, B. (1970). La Phonétique corrective  
 Monde. 202, 82-10.  
 Dufren, Bernard (1980). Rythme et expression. In Le Français dans le  
 progressive du français. Paris: CLE International.  
 Charfiac, Lucile & Motron, Annie-Claude (1988) Phonétique

30% of your total course mark. You will sit for a final examination tutor. The work submitted to your tutor for assessment will count for formal assessment in accordance with the deadline stated by the examination. The assignments must be submitted to your tutor. The assessment of this course is divided into two main parts. The first

## ASSESSMENT

mark you obtain for the course.

The mark you obtain in the assignment will count towards the final provided. The assignments carry 30% of the total mark for the course. There is an Assignment File where more than twenty assignments are

## ASSIGNMENT

French, on the BBC, as well as Parole on the BEI

websites for oral French. You could also tune in to Let's Speak

**NB:** Aside from these texts and materials, you may as well visit some

Violand, Francois (1991). Les Sons du Français. Paris: Hachette ELÉ.

Cambridge: Cambridge University Press.

Trauel, Bernard (1995). The Sounds of French: An Introduction.

Description et Modélisation. Paris: Ophrys.

Rossi, Mario (1999). L'Intonation, le Système du Français:

Sylable, Toronto: John Wiley and Sons.

Bolitzer, Robert (1984). Teaching French. New York, London,

Oxford: Heinemann.

Muttall, C. (1990). Teaching Reading Skills in a Foreign Language.

Phonétique d'Aix-en-Provence.

Experimentale. Université de Provence I, Institut de

français. Thèse de Doctorat en Phonétique

Nicolas, PASCAL (1992). Organisation Intonative du Texte LU en

Oral French.

Mbrabeto, Eugenia (in press). A Structural Approach to the Teaching of

Sciences (ICP'02). Barcelona, 2401-2404.

Proceedings of The 12<sup>th</sup> International Congress of Phonetic

a French Text: An Experimental Phonetics Approach. In

Mbrabeto, Eugenia (2003). Enhancing Fluency in the Reading of

This is as shown in the table below:

of unit sixteen and assignment 6 comes up after completing unit 20. assignment 4 at the end of unit 15; assignment 2 at the end of assignment 5 at the end of unit 6; assignment 3 after finishing unit 8; on each unit. Assignment 1 will come at the end of the unit 3. There are twenty (20) units in this course. You are to spend one week

## COURSE OVERVIEW

Total	100% of course marks
Final examination	30% of overall marks
Assignment 1 - 4	four count is 10% each = 30% of course marks
Assessment	Four assignments, best three marks out of the
	Marks

The table below shows a breakdown of the course marking scheme.

## COURSE MARKING SCHEME

examination covers information from all parts of the course.

assignments and comments on them before the examination. The You need to revise the self-assessment tests and tutor-marked will reflect the types of self-testing and tutor-marked assignments. carry a total mark of 30% of the total course grade. The examination The final examination for FBE 206 will be of two hours, duration and

## FINAL EXAMINATION AND GRADING

deadline.

Make sure that each assignment reaches your tutor on or before the together with a TMA (tutor-marked assignment) form, to your tutor. total course mark. When you have completed your assignment, send it marks will be counted. Each assignment counts 10% toward your to submit all of the twenty assignments of which the highest four. There are twenty tutor-marked assignments in this course. You need

## TUTOR-MARKED ASSIGNMENT

will also count for 30% of your total course mark.

of two hours duration at the end of the course. This examination

2	Prepared Speech Chain An Introduction to the Concept of I		Assignment 20
4	Telephone Conversation An Introduction to the Concept of I		Assignment 19
3	Turn-taking in Dialogue\Conversation An Introduction to the Concept of I		Assignment 18
5	Reparanda An Introduction to the Concept of I		Assignment 17
1	Speech The Challenges of Spontaneous I		Assignment 16
<b>Module 4</b>			
2	The Concept of Spontaneous Speech	I	Assignment 12
4	Fluency in Reading	I	Assignment 14
3	Punctuation and Pause Hierarchy	I	Assignment 13
5	Syntactic\Non-Syntactic Pauses	I	Assignment 15
1	The Concept of Pause	I	Assignment 11
<b>Module 3</b>			
2	The Concept of Reading	I	Assignment 10
4	The Concept of Intonation Morphemes	I	Assignment 9
3	Intonation and Meaning	I	Assignment 8
5	Intonation and Modality	I	Assignment 7
1	The Concept of Intonation	I	Assignment 6
<b>Module 2</b>			
2	Complex Speech Chains	I	Assignment 2
4	Simple Speech Chains	I	Assignment 4
3	The Concept of Rhythmic Groups	I	Assignment 3
5	The Concept of Rhythm	I	Assignment 5
1	The Concept of Speech Chain	I	Assignment 1
<b>Module 1</b>			
	Course Guide	I	
<b>Units</b>	<b>Title of Work</b>	<b>Weekly Activities</b>	<b>Assessment (End of Unit)</b>

2. State the basic conditions of French intonation that differentiate from prosodic groups.
3. State the syllabic conditions that set rhythmic groups apart listening expectancy cues for the listener.
4. State the aspects of French rhythm and intonation that serve as groupings.
5. Classify French speech chains into simple and complex (their length and complexity).
6. Identify the four types of speech chains in French (according to regarded as a chain).
7. Explain the notion of a chain and why connected speech can be

You should be able to:

recognise:

acoustic, taking into consideration rhythm, intonation, pause, tempo and depending on the production mode that you may be required to deal with the basic knowledge of the structuring of Oral French French. On successful completion of this course, you will be responsible of how you can effectively structure your speech chain in FRENCH: ORAL FRENCH intends to introduce you to the basic

## SUMMARY

examination. Do each as you meet them in the unit.

objectives of the units and prepare you for the assignments and Working through these tests will help you tremendously to achieve the desired manner. Self assessment tests are spread all over the units. With each of these units or elements dovetailing into the other in a chain being represented as a well arranged series of elements or units, The main body starts with an explanation of the concept of a speech

have achieved these objectives.

unit, you need to go back to those objectives to confirm whether you should be able to know on completion of the unit. Having finished the learning objectives of the units. Those objectives tell you what you into the other units and the course as a whole. You also have a set of to the subject matter of the unit and how a particular unit is integrated introduction

Each of the units has a common format. The first item is an

replaces the lecturer that stands before you in a face to face situation.

your own convenient time and place. The course material through specially designed study materials at your own pace and at The advantage of distance learning is that you can read and work

## HOW TO GET THE MOST FROM THIS COURSE

We wish you success in this course and in your future studies.

- about the chunking of an acceptable, free-flowing speech chain.
13. Write and read a speech incorporating all you have internalized chunking.
  12. State the difference between intra-speaker and inter-speaker strategy in direct on-line speech production.
  11. Explain the functioning of repairs as a major chunking French.
  10. State the challenges of producing spontaneous speech chains in fluency in reading.
  9. Identify the chunking strategies to be used in order to achieve a chain.
  8. State the aspects of intonation that affect chunking in the speech modality and meaning.
  7. State the functional aspects of French intonation that affect the end of the chain from its beginning.

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Unit 1	The Concept of Pause.....	08
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Unit 4	The Concept of Intonation Morphemes.....	24
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Unit 1	The Concept of Speech Chain.....	1
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**COURSE  
MAIN**

chain:

- distinguish a speech chain from an ordinary
- explain why speech can be considered as a chain
- name some of the characteristics of a chain
- mention some examples of a chain
- define a speech chain

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

## 3.0 OBJECTIVES

characteristics of a speech chain.

speech chain (à chaîne parlée), you will also learn some of the basic  
This unit will introduce you to this course as you learn the definition of a

## 1.0 INTRODUCTION

- 3.0 References/Further Readings
- 0.0 Tutor-Marked Assignment
- 2.0 Summary
- 4.0 Conclusion

Ordinary Chain

- 3.3.4 Distinguishing between Speech Chain and an
- 3.3.3 Characteristics of a Speech Chain
- 3.3.2 Characteristics of a Chain
- 3.3.1 Examples of a Chain
- 3.3 Why is Spoken Utterance Regarded as a Chain?
- 3.2.2 Definition of Speech Chain
- 3.2.1 Definition of a Speech
- 3.2 Definition of a Chain
- 3.1 The Concept of a Speech Chain
- 3.0 Main Content
- 2.0 Objectives
- 1.0 Introduction

## CONTENTS

### UNIT 1 THE CONCEPT OF A SPEECH CHAIN

- Unit 2 Complex Speech Chains
- Unit 4 Simple Speech Chains
- Unit 3 The Concept of Rhythmic Groups
- Unit 5 The Concept of Rhythms
- Unit 1 The Concept of Speech Chain

## MODULE 1



The bicycle chain is another good example of a chain.  
chain.

The necklace worn around the neck is a very good example of a

form of a chain. Here are some of the very familiar ones:

I know you can call to mind some familiar objects around you in the

### **3.3.1 Examples of a Chain**

of a speech chain.

speech chain. That will enable us to highlight some of the characteristics  
shall consider some characteristics of a chain that can be applied to  
chain. Then, we shall discuss some characteristics of a chain. Lastly, we  
this question, first of all, we are going to consider some examples of a  
words, can we rightly say that speech is a chain? In an attempt to answer  
Are we right in considering a spoken utterance as a chain? In other

### **3.3 WHY Consider Spoken Utterance as a Chain?**

series of connected utterances).

speech chain as consisting of a series of connected phonetic words (i.e. a  
define speech chain as a series of utterances. Phonetically, we can define a  
In considering the separate definitions of speech and chains, let us

### **3.3.2 Definition of Speech Chain**

either the way of speaking or the words that are uttered.

Let us define speech as spoken words or utterance. Speech can refer to

### **3.3.1 Definition of Speech**

another:

organisation by which instructions are passed from one person to  
considering a chain of events, we are referring to a system in an  
define a chain as a series of connected things, events or people. In  
Let us define a chain as a series of connected metal rings. We can also

### **3.3 Definition of a Chain**

two words "speech," and "chain," separately.

Before we proceed to define speech chain, we will first of all define the

### **3.1 The Concept of a Speech Chain**

### **3.0 MAIN CONTENT**

have mentioned begin somewhere and end somewhere? (Assuming

**Beginning/End Points:** Do you notice, as well, that the examples we might be possible to have a kind of periodicity?

were possible to colour some of the rings at regular intervals, if pattern? Chains are therefore of regular pattern. This is because if it rings in a chain. Do you notice that they present some kind of regular

**Regularity:** Now, carefully observe the organisation of the series of connected to one another.

each other. Therefore, the units in a chain are not isolated but

**Linking of the Units:** You'll also notice that the units are linked to one basic characteristic of a chain is that it is made up of many units: many units (i.e. many units combine to make up a chain). Therefore,

**Many Units:** The chain is made up of not just one ring or unit but of

example of the necklace, do you notice the following attributes:

our definition that the chain is a series of connected things... Using the to some of the examples you have identified. You will also remember

etc... Now, let us consider some basic characteristics that are common chain including the necklace, the bicycle chain, the wrist watch band, You will remember that we have just mentioned some examples of a

### 3.3.2 Characteristics of a Chain

Now, let us look at some of the characteristics of a chain.



Mail Online 1999-2009.)

Below are visual illustrations of chains and necklaces. (See Beads by

leading to the another...

food chain, chain of command, chain reaction of events with one event to the list. These may include some examples of intangible chains like

Now you can think about more examples of a chain which you can add

What about the running stitches at the hem of your clothes?

The band of your wrist watch is equally a good example of a chain.

starts and ends somewhere. In French, it is important for you to identify, with a speech chain, it is important for you to note that it is a point, and so it is possible to identify its beginning and its end. For you to begin counting at a point in the chain and end at a specific in phrases where you start at a point and end at another. It is possible to say that a chain begins at a point and ends at a point. This is clear.

**Beginning/End Points of a Speech Chain:** Remember you were

by regular pattern or rhythm.

But for now, you should note that the speech chain is characterized by periodic pattern. We shall be discussing such details as we get along. A chain can also be highlighted in such a way as to bring about a the appearance of units with colour. Similarly, the units of a speech with a chain that presents a kind of periodicity in the frequency of to colour some of them at regular intervals, you are likely to come up. Even though the units or units look alike, if it were possible for you.

**Patterning:** We mentioned that chains are of regular patterning.

other:

therefore note that the units of a speech chain are linked to each other syllables, one linked to another without a break. You should usually in a speech chain, we have one phonetic word, \a\ma\zon with written words separated by space, but in rendering this expression. For example, the orthographic expression a la maison contains three speech, the speech chain contains units that are linked one to another. Whereby one unit or unit is connected to the other, in connected.

**Linking:** Just as you realized in the case of an ordinary chain

with four syllables:

example, a la maison. This can be divided as follows: a\la\ma\zon basic among them being the syllable (la syllable). Consider the many units (rings), the speech chain contains many units, the most chain. Just like in the case of an ordinary chain whereby there are.

**Composition:** First of all, let us consider the make-up of a speech

Let us now consider the characteristics of a speech chain.

### 3.3.3 Characteristics of a Speech Chain

and, some chains are long while others are short.

many units, while others are made up of bigger units. On the other of different shapes and sizes. This is because some are made up of.

**Difference in Shape and Size:** You will equally realize that chains are may look alike.)

aside a starting point and an end point, even though all the points you begin counting from point X, you'll be able to identify or get

## ANSWER TO SELF ASSESSMENT EXERCISE

you for the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful to and an ordinary chain.

be considered as a chain. You can also distinguish between speech chain chain as well as their characteristics. You can explain why speech can can now define a speech chain. You can mention some examples of a This unit has equipped you with the basic concept of speech chain. You

## 2.0 SUMMARY

being distinct from their end, their being of different types and designs. linked one to another, the regularity in their patterning, their beginning speech chain including its being made up of many units, the units being chain is considered as a chain. You learnt the basic characteristics of a In this unit, you've learnt about the concept of a chain and why speech

## 4.0 CONCLUSION

chain.

Mention some of the things to look out for in considering speech as a

## SELF ASSESSMENT EXERCISE

later is an intangible, auditory reality.

speech chain is that whereas the former is a visual, tangible reality, the difference. One major difference between an ordinary chain and the in the form of a chain, we want you to realize that there is a major considered as a chain because it has components that are linked together an ordinary chain. Even though we have told you that speech can be Let us now consider the major difference between the speech chain and

### Chain

## 3.3.4 Difference between Speech Chain and an Ordinary

greater details as we get along in this course.

stand-alone, long or short speech chains. These will be discussed in are different types of speech chains). There are simple, complicated, should note that there are different speech chain designs (i.e. there things or units that they contain. In the case of a speech chain, you of different shapes and sizes, depending on the size and number of the **Shapes and Sizes of a Speech Chain:** You were told that chains are

discussing this aspect in fuller details as we get along in this course.

remember that these two points are not the same. We shall be

Oral French.

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## 1.0 REFERENCES/FURTHER READING

chain?

0. What is the basic difference between a speech chain and an ordinary
2. Explain why speech can be considered as a chain.
4. Name some basic characteristics of a chain
3. Define a speech chain
5. Give examples of a chain.
1. Define a chain.

## 2.0 UNLOP-MARKED ASSIGNMENT

chains are of different types

chains begin and end somewhere speech

units present a regular rhythm speech

The units are linked one to another. The

speech chain is made up of units

Things to look out for include:

rhythm.

- regularly mention specific characteristics of the French
- explain the importance of rhythm as a perceptible
- mention some fundamental aspects of rhythm
- define the concept of rhythm

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

## 5.0 OBJECTIVES

characteristics of the French rhythm.

the speech chain. You will equally learn some of the specific definition of rhythm. You will also learn the importance of rhythm in introduce you to the concept of rhythm. You will learn the general that we shall be discussing in details in this unit. This unit will therefore speech chain presents regular pattern of rhythm. It is this idea of rhythm mentioned was that of patterning. At that point, we mentioned that the characteristics of a speech chain. One of the characteristics we You will recall that in our previous unit, we talked about the

## 1.0 INTRODUCTION

1.0 References/Further Readings

2.0 Tutor-Marked Assignment

3.0 Summary

4.0 Conclusion

3.2.2 Originality of the Tempo

3.2.4 Syllabic Final Lengthening

3.2.3 Syllabic Isochrony

3.2.5 Syllabic Oxtony

3.2.1 The Notion of Syllabic Timing

3.2 Characteristics of the French Rhythm

3.4.1 Definition of Speech Rhythm

3.4 Rhythm in the Speech Chain

Regularity

3.3.5 The Psychology of Rhythm and Perceptible Phenomena

3.3.1 Rhythm and the Perception of Temporal

3.3 The Essence of Rhythm as a Perceptible Regularity

3.5 General Definition of Rhythm

3.1 The Concept of Rhythm

3.0 Main Content

5.0 Objectives

1.0 Introduction

## CONTENTS

## UNIT 5 THE CONCEPT OF RHYTHM

(See Beads by Mail Online 1999-2006.)



component units:

necklaces to illustrate the idea of regularity in the spacing of their regularity in their spacing. Below are some visual representations of You will equally observe the spacing of these units. There is a kind of or, in the case of a necklace, it may contain beads and precious stones: previous unit. You will observe that the chain is made up of metal rings illustration of the ordinary chain that we have already discussed in our Let us quickly illustrate the concept of regularity with the visual

a few.

concepts like regularity, periodicity, spacing, patterning, to mention but succession. Talking about succession, one can easily think about other basic concepts that are related to rhythm. Let us begin with „distinctive.„ Explaining the key words will lead us into considering The key words in our general definition are „succession,„ and

### **Rhythm**

## **3.2 Illustration/Explanation of the General Definition of**

To this general definition we shall add explanatory remarks:

mechanism that can be described as a succession of distinctive elements. Let us first of all start with a general definition of rhythm as a structural

## **3.1 General Definition of the Concept of Rhythm**

## **3.0 MAIN CONTENT**

necklaces below.

between marked and unmarked events, as can be observed in the objects like the chain are so organized that it is easy to see the difference possible to observe that certain things can be highlighted. Note that visual colour, shape, etc... Let us also illustrate with the ordinary chain. It is achieving markedness. For example, this can be achieved by size, events (set elements marked/non-marked). There are many ways of we talk about distinctiveness, we are talking about marked/unmarked rhythm, distinctive elements. What do we mean by distinctive? When Now let us consider the second key word in our general definition of



(See Vietnam Vacation Adventure HTML)

You will notice that such regularity is stable. Below is an illustration of regularity, i.e. regularity in the time separating each kilometre sign post. This kind of rhythm is accompanied by temporal/spatial your destination. There is a rhythm in the occurrence of kilometre sign likely to observe kilometre sign posts indicating how far you are from expressway, if you pay particular attention as you travel along, you are kilometre sign posts. I am sure you have travelled by road. On the This concept of regularity in succession can further be illustrated with



create such groupings, we need to make distinctions between the make up for the lack of structure by creating groups. For us to be able to definite structure. If the event is not structured, our perception tries to This is because it is not possible to perceive a flux of events without a result of the level of concentration we mobilize in identifying groups. When we pay attention to a serial phenomenon, our perception of it is a

### 3.3.1 Rhythm and the Perception of Temporal Phenomena

rhythm in the perception of fleeting/temporal phenomena.

that of fleeting events. Therefore, let us discuss the importance of essence of rhythm lies in its relationship with perception, particularly be focusing more on fleeting/temporal events. Please note that the purpose of our further discussion on the importance of rhythm, we shall is spread over time and that challenge our sense of hearing. For the objects like the chain and then with a fleeting event like the rainfall that tried to explain this definition through our illustration first with visual as a succession of distinctive elements. You will recall that we have Remember we started our discussion with a general definition of rhythm

### 3.3 The Essence of Rhythm as a Perceptive Regularity

to form groups.

see how the marked events tend to get associated to non-marked events accented while others are not). As we get along in this course, you will moments are differentiated from others, (i.e. certain moments are concentrate on the noise of the rain, you will notice that certain fleeting phenomenon like the rainfall. When the rain is falling, if you over time. Let us quickly illustrate what happens with a temporal fleeting events that challenge our sense of hearing, events that are spread events like the rainfall, for example. The rainfall is one example of Imagine what happens when you have events that are fleeting, such However, not all phenomena are as fixed and as tangible as the chain.



time and it challenges our sense of meaning.  
 one of such temporal phenomena. It is a continuum that is spread over  
 phenomenon that challenges our sense of meaning. The speech chain is  
 enables us to fashion out the structure of a fleeting temporal  
 so far, we have dealt with rhythm as that perceptible regularity that

### 3.4 Rhythm in the Speech Chain

association of marked and unmarked events.  
 maintain that rhythm is the perceptible regularity resulting from the  
 From the foregoing, we may let propose another definition in which we

grouping is inevitable.

is highly necessary in dealing with temporal phenomenon where  
 constitutes rhythm. You should also note that such perceptible regularity  
 out of the association of marked and unmarked events is what  
 effect. You should therefore note that the perceptible regularity created  
 isochrony) due to the fact that their unmarkedness has an assimilating  
 marked appear to us to be comparable (i.e. the phenomenon of  
 to say that events occurring within intervals between those that are  
 marked events) are so highly dignified because they are dissimilated. That is  
 In the case of rhythmic organization, elements that are dignified (i.e.

objects of the same form.

objects of different forms, but also to recognize differences even within  
 other hand, dissimilation is our capability not only to differentiate  
 capability to recognize the same form from a variety of objects. On the  
 assimilation and dissimilation. You should note that assimilation is our  
 The psychology of rhythm is predicated on two basic laws known as

### 3.3.2 The Psychology of Rhythm and Perceptible Regularity

rhythm.

can be brought about. To do this, let us explain the psychology of  
 establishing rhythm, let us examine more closely how this distinction  
 perception and that grouping and distinction are necessary conditions for  
 phenomenon. Since we have maintained that rhythm has to do with  
 rhythm it is not possible to perceive the organization of a temporal  
 of the organization of a temporal phenomenon. In other words, without  
 succession of distinctive elements) is a pre-condition for the perception  
 grouping is a condition for perception and that rhythm itself (i.e.  
 distinction in order to arrive at grouping. You should note therefore that  
 saying that the perception of a fleeting event requires the ability to make  
 composing units that make up the fleeting event. We are, therefore,

Σ20cm².

σγίλλαρτες are roughly of the same duration. They range between 500 - σγίλλαρτες acoustically, you will perceive that originally non-accented French is spoken in σγίλλαρτες. By the time you go into measuring French

### 3.2.1 The Notion of Syllable Timing

2. Originally of the tempo

4. Syllable final lengthening

3. Syllabic isochrony

5. Οχλόνυ

1. French is a syllable-timed language

the French rhythm include the following:

maintained in the rhythm of French.) Some of the basic characteristics of speech chain structured in terms of regularity; (i.e. how is this regularity σγίλλαρτες in French. In other words, the question is how is the French Understanding rhythm in French is understanding the organization of

### 3.2 Characteristics of the French Rhythm

other words, what are the characteristics of the French rhythm;

is structured in terms of what we have called **perceptive regularity**. In need to address at this juncture is to know how the French speech chain **alternating between strong and weak syllables**. The question that we the distinctive elements, we may then define rhythm in speech as **the** of the speech chain where the marked and unmarked syllables constitute Since rhythm is about the succession of distinctive elements, in the case

### 3.4.1 Definition of Speech Rhythm

another definition specifically for speech rhythm.

moments, respectively, in this chain. At this juncture, you may note yet unmarked syllables represent what we may refer to as strong and weak are marked while the other eight are unmarked. The marked and This is a speech chain that contains 15 syllables. Four of them in capital

Le 10UR n'est pas plus UR que le FOND de mon CŒUR.

us consider the following example:

known as syllables, which we shall consider as marked and unmarked. Let distinctive elements, in the case of speech such distinctive elements are Coming by our first general definition of rhythm as a succession of

if an utterance contains groups having a mix up of few and many compensating to maintain a kind of balance in the tempo. For instance, (deceleration). What this means is that French has a way of phenomenon of acceleration\deceleration (accroissement\

Another striking characteristic of the tempo is what we call the syllables.

should note that you can rarely have groups containing as many as ten restricted number of syllables - 3\5, 5\5 - in a and p, respectively. You in the above examples, you will notice that the tempo is made up of

(p) 1 5 1 5  
Je pars \ demain.

(s) 1 5 3 1 5  
Il s'absente \ Catherine.

of syllables, ranging from one to four. Fancy the following examples:

The native speaker of French pronounces utterances of limited number

### 3.2.2 Originality of the Tempo

question of energy but exclusively that of duration.

tonic accent (l'accent tonique) as it is called, is that of duration. It is not a French accentuation system is characterized by duration (la durée). The the last syllable in a rhythmic group. As you will get to know, the groups rythmiques) are longer in duration. Actually, there are accents on in French, syllables at the end of rhythmic groups (syllabe de fin de

### 3.2.4 Syllable Final Lengthening

there is only account for the regularity of the French rhythm.

similarity in the duration of non-accented syllables and the fact that most. The unaccented syllables are relatively of similar duration. The This is where the regularity of the rhythm of the French language is felt

### 3.2.3 Syllabic Isochrony

syllables measures twice the duration of the unmarked syllables.

rhythmic group. Closely related to this feature is that the last of the the position of stress is predictive. It falls on the last syllable in a to the last syllable on a speech chain. This is the case of French where Oxytony is a Greek word meaning a permanent tonic prominence given

### 3.2.5 Syllabic Oxytony

There is final syllable lengthening  
 Stress is predictable, falling on the last syllable  
 There is syllabic isochrony  
 French is spoken in syllables

These include

## ANSWER TO SELF ASSESSMENT EXERCISE

the rest of the units in this course.

There is no doubt that what you've learnt in this unit will be useful for

French rhythm.

events. You can mention some of the specific characteristics of the accounts for rhythm. You can give examples of some of these featuring examples of featuring events where perceptible temporal regularity lengthening (l'allongement de syllabe finale)... You can mention (l'oxytonie), syllabic isochrony (l'isochronie syllabique), syllable final now define rhythm. You can explain the basic concepts like oxytony. This unit has equipped you with the basic concept of rhythm. You can

## 2.0 SUMMARY

deceleration are strategies for maintaining balance in the French tempo.

with chunks of limited number of syllables, that acceleration and including the fact that typical French native speaker utterances are short learnt the major characteristics of the originality of the French tempo, also learnt about isochrony and syllable final lengthening. You equally syllable-timed language (i.e. spoken in syllables and not in words). You and that it always occurs on the last syllable). You learnt that French is a which include oxytony, (the fact that stresses is predictable in French. You also learnt the specific characteristics of the French speech rhythm. You can explain in respect to perceptible regularity in the speech chain. In this unit, you've learnt about the concept of rhythm whose definition

## 4.0 CONCLUSION

Mention four reasons why the French rhythm is syllable-based.

## SELF ASSESSMENT EXERCISE

balance in the tempo.

syllables, longer groups are said faster than shorter groups to maintain a

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## 1.0 REFERENCES/FURTHER READING

4. Mention some specific characteristics of the French rhythm
3. Define speech rhythm
2. Explain your definition
1. Define rhythm

## 0.0 UNLOK-MARKED ASSIGNMENT



each example is accented:

one stress/tymic group, as the case may be. The last of the syllables in *However*, they represent one phonetic word and so they also represent. The above examples are composed of several orthographic words:

Elle ne me l'a pas donné \ l n m b d n \

C'est impossible \ z e t e p s i b l \

some examples:

Let us consider some examples of stress/tymic groups. Here are

### 3.2.3 Examples of Stress/Tymic Groups

blocks or sense groups because they are linked by meaning.

That is why they are also called phonetic words. They are homogeneous phonetic point of view, stress groups are pronounced like one word. run together and the last of which receives a slight stress. From the A stress group is a series of syllables (one or several words) which are

### 3.2.1 Definition of Stress Groups

stress group (groupes de sens), on the other:

stress or tymic group (groupes rythmiques), on the one hand, and in French, syllables are combined into two types of groups known as

## 3.2 Types of Groups

that we shall be discussing presently.

not in syllables. It is the way the syllables are combined to form groups. French rhythm, you must remember that French is spoken not in words that there is an uneven distribution of emphasis. To maintain a good language distribute this emphasis. For instance, in English you know course you must know that there are specific ways in which different determined by the distribution of emphasis on the different syllables. Of syllables. One thing you must know is that the rhythm pattern is chain. You also know that it is determined by the grouping of the rhythm. By now you know that rhythm is a structure of the speech. Remember we told you the importance of grouping with respect to

## 3.1 The Concept of Tymic Groups

## 3.0 MAIN CONTENT



the last syllable of the stress group. This will be a very good listening instrument that plays this important role is the accent that is found on segmenting/demarcating linguistic boundaries in the speech chain. The ascribed to intonation. Stress groups are used in Precisely, it is responsible for the demarcative function that is usually Rhythm as we have already told you is a structure of the speech chain.

### 3.4 The importance of a Stress Group

normally longer than a stress group.

but the reverse is not the case. In principle, therefore, a breath group is pause. You may also note that a breath group may contain stress groups accented syllable at the end, while breath groups are followed by a between the two which you must know is that stress groups have an that the two types of groups are the same. One striking difference where stress groups coincide with breath groups but that is not to say groups are not the same as breath groups. You might have occasions Can we say that stress groups are the same as breath groups? Stress

#### Groups

### 3.3 Distinguishing between Stress Groups and Breath

(unregisterment)

one ending with and, the other with response. (ECONOMY breath group, which could most likely be divided into two stress groups, pronounce the first part of the utterance up to the end of response in one await pas la réponse était très malheureux, it is quite possible to group as well as a breath group. In the second example, Mon ami qui ne In the above examples of breath groups, Ce n'est pas vrai is a stress

Mon ami qui ne await pas la réponse était très malheureux.  
Ce n'est pas vrai;

examples:

Let us consider some examples of a breath group. Here are some

#### 3.2.4 Examples of a Breath Group

purposes.

pronounced on one breath before marking a pause for respiratory breath group is a speech sequence of varying length that can be breath. It may consist of one or more stress groups. In other words, a A breath group is any sequence of speech that can be pronounced on one

#### 3.2.3 Definition of Breath Groups

with a pause.

Stress groups end with accented syllables while breath groups end with breath groups are multiples of stress groups.

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for

mention the linguistic function of stress groups in French.

distinguish between stress and breath groups. Of course you can now you can also furnish examples of breath groups. You equally can groups. While you can now mention some examples of stress groups, groups. You can also define stress groups much as you can define breath

This unit has equipped you with the basic concepts of stress and breath

## 2.0 SUMMARY

groups is that of boundary delimitation.

breath group. You also learnt that the main linguistic function of stress one or more stress groups, a stress group is hierarchically lower than a between them. For instance, you've learnt that if a breath group contains concepts of stress and breath groups, you've also learnt to distinguish of the examples of a breath group. In addition to learning the two also learnt the definition of a breath group and you equally learnt some group and you also learnt some of the examples of a stress group. You group and the breath group. You learnt the specific definition of stress rhythm. You've learnt the two main types of groups, namely the stress In this unit, you've learnt about the concept of grouping with respect to

## 4.0 CONCLUSION

Mention 2 striking differences in the nature of stress and breath groups.

## SELF-ASSESSMENT EXERCISE

production in French.

expectancy one. As well, it will help you in organising your oral

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## 1.0 REFERENCES/FURTHER READINGS

1. What is the factor responsible for this function?
  - a. Mention the linguistic function of stress groups.
  2. Mention the difference between a stress group and a breath group.
    - (c) breath group with three stress groups.
    - (p) breath group with two stress groups.
    - (a) breath group with one stress group.
4. Give 3 examples of breath group:
  3. Define a breath group.
  5. Give 3 examples of a stress group.
    1. Define stress/rhythmic group

## 6.0 TUTOR-MARKED ASSIGNMENT

- chain
- mention different listening expectancy cues in a speech
- distinguish between different types of sentences
- chain
- distinguish between long and short stand-alone speech
- identify stand-alone speech chains

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

## 5.0 OBJECTIVES

- chain learn some of their listening expectancy cues.
5. learn some examples of sentences that are simple speech  
 phrases (isolates)  
 of one phonetic word (not phonetically) and isolated sentences (as  
 chains distinguish between simple stand-alone chains, made up  
 alone speech chains. learn some examples of stand-alone speech
1. learn the characteristics of some basic speech chains like stand-

You will:

present unit, you will be introduced to the simple speech chain design.  
 in the same way, speech chain designs can be simple or complex. In this  
 complex depending on the size and number of the units that make it up,  
 chain, you were told that just as a chain design can be simple or  
 introduced to the concept of a chain and comparison made with a speech  
 You will recall that in our very first unit in this course where you were

## 1.0 INTRODUCTION

- 1.0 References/Further Readings
- 2.0 Tutor-Marked Assignment
- 2.0 Summary
- 4.0 Conclusion
  - 3.4.2 Accented/Non-Accented Syllables
  - 3.4.1 The End of the Speech Chain
  - 3.4 Speech Chains and Listening Expectancy Cues
  - 3.3 Sentences as Stand Alone Speech Chain
    - 3.3.2 Examples of a Stand Alone Speech Chain
    - 3.3.1 Definition of a Stand Alone Speech Chain
  - 3.2 Types of Speech Chains
  - 3.1 The Concept of Speech Chain Design
- 3.0 Main Content
- 5.0 Objectives
- 1.0 Introduction

## CONTENTS

## UNIT 4 THE CONCEPT OF SIMPLE SPEECH CHAINS

Oh là là! (3)  
 Lévez-vous, s'il vous plaît (ø)  
 Mesdames, Messieurs, bonjour: (ø)  
 Votre attention, s'il vous plaît (∇)  
 Toute la journée (‡)  
 Vive la France! (3)  
 Deux ans plus tard (‡)  
 Hier (1)  
 A votre service (‡)  
 A votre souhaît (‡)  
 S'il vous plaît (3)  
 Très tôt le matin (2)  
 Demain soir (3)  
 A cinq heures (3)  
 Bon appétit (‡)  
 A tout à l'heure (‡)  
 Tout-à-fait (3)  
 Formidable! (3)  
 Incroyable! (3)

Here are some examples of stand-alone speech chains:

### 3.2.2 Examples of Stand-Alone Speech Chains

syllables:

These are utterances resulting from the stringing together of a number of  
 What are stand-alone speech chains?

### 3.2.1 Definition of Stand-Alone Speech Chain

speech chains:

design, we shall first consider what we may refer to as stand-alone  
 regard, you are to note that in talking about the simple speech chain  
 One basic characteristic that we shall be discussing is that of size. In this

## 3.2 Types

speech chain designs are of different types—the simple and the complex.

### 3.1 The Concept of Speech Chain Design

## 3.0 MAIN CONTENT

- give examples of types of sentences.

as an expectancy cue:

the speech chain and accentuation. Let us first consider the end of the speech chain  
speech chain. The two major expectancy cues we shall be considering are the end of  
Now let us consider some examples of listening expectancy cues in a

cues facilitate his comprehension of the message.

comprehension into consideration. From the listener's perspective, such  
tries to structure his chain to make sure that he takes the listener's  
like anchors. They are important from the speaker's point of view as he  
cues as 'les points d'ancrage/points de repère' because they are more  
structure the spoken chain. In French, we may refer to these expectancy  
look out for perceived regularities. These are elements that help us  
When listening to spoken language, it is important to pay attention or to  
Remember what we told you about rhythm and perceived regularity?

What are listening expectancy cues?

### 3.4 Speech Chains and Listening Expectancy Cues

sentences as stand-alone speech chains.

In the examples above, you could see that some of them are examples of

### 3.3 Sentences

containing subject and predicate).

They could be sentences, known in French as 'les phrases', (i.e.

They could be one or more orthographic words

interjections...

varied. They could be adverbs, idiomatic expressions, simple

From the examples, you can see that stand-alone speech chains are

(Exemple d'enregistrement)

Je suis allée au marché, vers trois heures de l'après-midi. (12)

suis allée au marché. (7)

Je suis très en retard, aujourd'hui. (8) Je

Il s'est marié, deux ans plus tard. (8)

Je me lève, toujours, très tôt le matin. (10)

est venu. (4)

match est terminé. (8) Il

Ma moto est cassée. (8) Le

A dix-huit. (3)

Mention 2 reasons why listening expectancy cues are important.

## SELF ASSESSMENT EXERCISE

of study.

cues that you will do well to look out for as you progress in this course lengthening. Such a feature is one of the greatest listening expectancy twice as long as other syllables. This is what is known as syllable final (the others). Research in spoken French has shown that final syllables are tonic accent that is normally that of duration (i.e. they are longer than accented syllables /sɪ/ and /ne/. These two syllables are said with a In a sentence like our example, 'La visite est terminée', we have two

boundaries):

normally located at the end of the chain (i.e. at the rhythmic syllables. (syllables accented/non-accented) Accented syllables are chain we have two types of syllables, accented and non-accented the speech chain are not all of equal disposition. In a French speech highlighted by their size or their colour, syllables as the basic units of Remember we told you that just as some units in a chain can be Remember what we told you about distinctive elements in the chain.

### 3.4.2 Accented/Non-Accented Syllables

at the end of the speech chain is a vital listening expectancy cue.

proceed in this course, but suffice it to say at this juncture that intonation No doubt we shall be discussing intonation in greater detail as we of the sentence, est terminée which will be said on a falling intonation. beginning of the sentence, la visite, quite in contrast to the second part When a Frenchman says this sentence, there will be a rise on the

the latter being what is said about the former.

would call the theme and the rheme, the first part being the subject and subject (la visite) and a predicate (est terminée) or what the linguists to contain two parts from the purely grammatical point of view, i.e. a declarative sentence. In principle, though this sentence is short, it is said Let us consider the sentence "La visite est terminée.". This is a simple

### 3.4.1 The End of the Speech Chain

Facilitating comprehension for the listener.  
 Helping the speaker to structure his message.

These include:

## ANSWERS TO SELF ASSESSMENT EXERCISE

to you for the rest of this course.

There is no doubt that what you've learnt in this unit will be very useful

expectancy cues contained in a simple French speech chain.

of a speech chain. You can now mention some of the listening chain designs. You can explain what accounts for the difference in size. You can explain and give examples of different types of simple speech utterance resulting from the stringing together of a number of syllables. chain design. You can now define a stand-alone speech chain as an. This unit has equipped you with the basic concept of simple speech

## 2.0 SUMMARY

they are twice longer than ordinary syllables.

learnt that the final syllables are located at rhythmic boundaries and that types of syllables, the accented and non-accented syllables. You equally always marked by a falling intonation. You learnt that there are two simple declarative sentence is marked by a rising intonation, the end is utterances are distinctive. You learnt that while the beginning of a comprehension. You learnt that the beginning and the end of French particularly some of their listening expectancy cues which help you short. You learnt some basic characteristics of the French speech chain, speech chains could be sentences and that the sentences could be long or expressions or simple interjections. You also learnt that the stand-alone orthographic words. You learnt that they may be adverbs, idiomatic precisely that simple speech chains can contain one or more learnt that they vary from three to six or more syllables. You learnt number of syllables, the longer the speech chain. In other words, you that they can be of different sizes (i.e. long or short), that the more utterances resulting from a stringing together of syllables. You learnt specifically that there are stand-alone speech chains and that they are complex. In learning about the simple speech chain, you learnt design. You were told that speech chain design can be simple or. In this unit, you've learnt about the concept of a simple speech chain

## 4.0 CONCLUSION



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in size of a speech chain.

3. With appropriate examples, mention what accounts for the difference

2. Give examples of sentences as stand-alone speech chain.

we have discussed in this unit.

1. Using a declarative sentence, identify the 2 listening expectancy cues

## 0.0 TUTOR-MARKED ASSIGNMENT

chain  
 the importance of listening expectancy cues in a complex speech  
 some characteristics of a complex speech chain  
 to distinguish between simple and complex speech chains  
 some examples of complex speech chains  
 the definition of a complex speech chain

You will learn the following:

be introduced to the complex speech chain design.  
 characteristics of the simple speech chain. In this present unit, you will  
 chains differ in size. Specifically in that unit, you learnt the  
 speech chain design can either be simple or complex because speech  
 concept of speech chain design. In that unit also you were told that  
 You will recall that in the previous unit you were introduced to the

## **1.0 INTRODUCTION**

- 1.0 References/Further Readings
- 2.0 Tutor-Marked Assignment
- 2.0 Summary
- 4.0 Conclusion
  - 3.2 The Importance of Listening Expectancy Cues
  - 3.4 Characteristics of a Complex Speech Chain  
 (Paragraph)
  - 3.3.5 Examples of a Complex Speech Chain (a  
 Speech Chain)
  - 3.3.1 Examples of Very Long Sentences as Complex
  - 3.3 Examples of a Complex Speech Chain
  - 3.5 Definition of a Complex Speech Chain
  - 3.1 The Concept of a Complex Speech Chain
- 3.0 Main Content
- 5.0 Objectives
- 1.0 Introduction

## **CONTENTS**

### **CHAIN**

## **UNIT 2 THE CONCEPT OF COMPLEX SPEECH**

many phonetic words or rhythmic groups.

The example of a very long sentence (une phrase longue) with  
Let us now consider some of these examples, starting first of all with

- (d) An entire text of a novel.
- (c) A series of paragraphs.
- (b) A series of connected sentences in a paragraph.  
groups.
- (a) A very long sentence with many phonetic words or rhythmic

following:

should note that a complex speech chain can be any one of the  
From what we have just said about varying degrees of complexity, you  
illustrate the different levels of complexity that we are talking about.  
their varying degrees of complexity. Here are some examples to  
There are many examples of complex speech chains depending on

### 3.3 Examples of a Complex Speech Chain

of complex speech chains:

words resulting into a very long utterance. We shall consider examples  
us now define a complex speech chain as a series of phonetic  
sentence of one or more phonetic words or rhythmic groups; Let  
utterance resulting into one stand-alone phonetic word or a  
utterance resulting from the stringing together of syllables, an  
Do you remember that we defined a simple speech chain as an

### 3.2 Definition of a Complex Speech Chain

### 3.1 The Concept of a Complex Speech Chain

### 3.0 MAIN CONTENT

complex speech chain.

- explain the importance of listening expectancy cues in a  
chain  
speech
- mention the different listening expectancy cues in a complex
- mention the characteristics of a complex speech chain
- distinguish between simple and complex speech chains
- identify complex speech chains
- define a complex speech chain

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

### 3.0 OBJECTIVES

chain' a bairgiasbr.

topic bairgiasbr). Let us consider this example of a complex speech chain of many sentences strung together in what we could refer to as a stand-alone entity but a component member of a bairgiasbr (i.e. a speech Now can you imagine what happens where this sort of sentence is not a

speech chain.

sentence is a lone sentence, it is a wonderful example of a complex sentences 1 and 3. Obviously, you can then see that, even though this that far outstrips the total number of syllables (23) contained in both single sentence contains an incredible number of 62 syllables, a number this last sentence in terms of its syllabic content. Do you realize that this longer speech chain than the former two sentences. Now let us consider than twice as long as either sentence 1 or 3. On that score alone, it is a chain alone is made up of nine phonetic words or rhythmic groups, more consider sentence number 3 or speech chain number 3. This speech greater level of complexity when compared to sentence 1. Now let us contains as many as 35 syllables. Therefore, sentence 3 presents a notice that the first sentence contains 21 syllables whereas sentence 3 because if you take into consideration their syllabic content, you will may not be right to think that they are both of equal length. This is that sentences 1 and 3 contain 4 rhythmic groups or phonetic words, you sentence, their level of complexity is not the same. While you can see may observe that even though each of these three sentences is a long sentence. Now consider what we said about level of complexity. You category of complex speech chains resulting from one single very long The above examples are complex speech chains. They fall into the

(8 rhythmic groups with 62 syllables)

assistez à des séances d'enregistrement \ avec un collègue français. \  
trouvé à deux kilomètres du grand espace de golf \ on l'allait  
se promener pieds-nus \ toute la journée \ au bord du lac \ qui se

3. C'est un beau garçon \ de dix ou onze ans \ qui avait l'habitude \ de  
groups with 35 syllables)

quant il habitait avec ses grands parents \ au village. \ (4 rhythmic

5. Il nous a raconté \ comment il habitait à la chasse \ tous les weekends \  
pas à ses plans. \ (4 rhythmic groups with 21 syllables)

1. Il a dit \ qu'il habitait ce soir \ même si votre père \ ne consentait

constituting complex speech chains: (Ecouter l'enregistrement)

Here are some examples of very long sentences that can be considered as

### 3.3.1 Examples of Very Long Sentences as Complex Speech Chains

Jeunes de son âge.

Équipe de golf. Il est devenu, aujourd'hui, le meilleur golfeur parmi les érudites, adobtes et azures pour lui un avenir prometteur parmi notre zécrite sociale on nous nous sommes engagés à le faire voir, nouvelle vie en la compagnie d'Emeka que nous avons ramené à la cette chaise aux chaises perdues et pour nous, le d'ent de notre le jour de cet incident de roulement était pour le garçon le dernier de

disparaitre.

son retour, les chaises, les zens du, il bozzéait, venait de tenter d'aller tremper son visage dans Jean si calme et étonnante. A chaises du, il a en le maître de bozer au port du lac avant de venait au port de ce lac pour essayer d'y retourner une paire de garçon. C'est lui-même qui nous a informé du, il s'appelait Emeka, du, il avons bozzés, il nous a été bozzé d'en avoir un peu plus sur ce zomèle ce petit jeune homme et grâce à quelques questions que nous lui zoncier de sa vraie identité. D'un geste aussi zomèle que le cri, Kofi a le zordier que nous avons collé à ce jeune garçon sans trop nous laissez échapper un cri de zupen, « Tiens, le pied-à-à ! » En effet, c'est Mon ami Ghanaen, Kofi, n'a fait que confirmer ma ven. j'zdu, il a

entraînement.

du, ce jour-là, était passé presque trois heures avant la fin de notre celui du, on avait l'habitude de voir passer lors de nos entraînements et y avait une forte ressemblance de physiologie entre ce jeune garçon et zol. En nous approchant du phénomène, nous nous sommes aperçu du, il notre grande surprise, une étrange forme humaine qui zisait à même le roulement derrière nous et nous nous sommes arrêtés pour découvrir, à pour de dix minutes de marche, nous avons entendu un grand port du lac pour nous désengourdir les jambes. Plus, tout à coup, au golfeurs amateurs, mon ami Ghanaen et moi avons décidé de longer le Un jour, après avoir assisté à une séance d'entraînement pour les

avec un collègue Ghanaen

grand espace de golf on s'allait assister à des séances d'entraînement nous toute la journée au port du lac qui se trouve à deux kilomètres du garçon de dix ou onze ans qui avait l'habitude de se promener pied- il s'agit d'un jeune petit garçon qui s'appelle Emeka. C'est un peu le vais vous raconter une histoire. Dans l'histoire que je vais raconter,

series of sentences connected in paragraphs. (Exemple l'entraînement)

Here is an example of a complex speech chain in French. It is a result of

### 3.3.2 Example of a Complex Speech Chain (A Paragraph)

Mention 4 examples of a complex speech chain.

## SELF ASSESSMENT EXERCISE

this course:

expectancy cues which we shall be discussing later on as we proceed in more detail listening to BEI (by now). Of course there are other listening tips that you are likely to hear as you listen to the radio (noting that you will to check out these cues as you listen to fast French speech chains produced typically French-sounding homogeneous groups. You will do where a lot of chunking has to be done to make sure that the speaker chain, they are all the more important in the complex speech chain the French speech chain. If these cues are important in the simple speech also told you about the syllable final lengthening that is characteristic of characterizes them, particularly in declarative sentences. Remember we (Lynch) and the falling intonation (intonation descender) that of the chain i.e. rhythmic boundaries (frontiers des groupes. The two listening expectancy cues we have discussed so far are the end

put on to in order to be carried along by the speaker.

chain and the expectancy cues are like bearings that the listener must consider. The listener needs to pay utmost attention to the spoken fact that there is a listener who has to be adequately taken into being produced is properly structured. One is equally conscious of the one is constantly listening to oneself to make sure that the speech chain speaker as well as for the listener. This is because as one is speaking, listener's comprehension of his message. They are as important for the language-specific devices that the speaker makes use of to facilitate the You do recall that we talked about listening expectancy cues as in-built

### 3.2 Listening Expectancy Cues in a Complex Speech Chain

8. They can even be an entire text of a novel.
7. They can be a series of paragraphs.
6. They can be a series of connected sentences in a paragraph.
5. They can be a single but very long sentence.
4. They contain many phonetic words (i.e. rhythmic groups).
3. They contain numerous syllables.
2. They can vary in length.
1. They are very long.

following characteristics:

Can you now see that complex speech chains can be said to have the

### 3.4 Characteristics of a Complex Speech Chain

- 1. Who is producing a complex speech chain?
- 2. What is the importance of listening expectancy cues for the speaker who is listening to a complex speech chain?
- 3. Explain the importance of listening expectancy cues for someone
- 4. Mention 4 basic characteristics of a complex speech chain.
- 5. Mention 4 examples of a complex speech chain.
- 6. Distinguish between a simple speech chain and a complex speech chain.
- 7. Define a complex speech chain.

## 2.0 LULUO-MARKED ASSIGNMENT

- 1. An entire novel.
- 2. A series of paragraphs.
- 3. A paragraph containing many sentences.
- 4. A very long sentence made up of many syntactic groups.

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for

listening expectancy cues in a complex speech chain.

You can also explain the importance of equally can give some examples of complex speech chains. You can distinguish between a simple speech chain and a complex speech chain. You can now define a complex speech chain. You can also distinguish. This unit has equipped you with the concept of complex speech chain.

## 2.0 SUMMARY

for the speaker and the listener.

importance of listening expectancy cues in a complex speech chain both are of varying degrees of complexity. You've equally learnt the some characteristics of a complex speech chain. You've learnt that they to distinguish between simple and complex speech chains. You've learnt You've learnt some examples of complex speech chains. You've learnt French. You've learnt the definition of a complex speech chain design. In this unit, you've learnt about the concept of complex speech chains in

## 4.0 CONCLUSION

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## 10 REFERENCES/FURTHER READINGS



- mention the basic characteristics of a basic intonation model
- define the concept of intonation

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

## 5.0 OBJECTIVES

long declarative sentence.

model to a simple declarative speech chain as well as how it applies to a of intonation, the basic model of intonation, the application of this intonation. In this present unit, you will learn the following: definition speech chain. Another aspect of the structure of Oral French is You will recall particularly what we told you about the end of the speech chain. You have been shown how rhythm is realised in French. been introduced to rhythm as an aspect of the structure of the French French. You will easily recall that in an earlier unit you have already As you know, this course is about the structuring of the speech chain in

## 1.0 INTRODUCTION

1.0 References/Further Readings

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3.2.1 Pattern of Intonation for an Enumerative Sentence

3.2 Pattern of Intonation for a Long Declarative Sentence

3.4 Pattern of Intonation for a Short Declarative Sentence

3.3 The Basic Model of Intonation

3.5 Definition of Intonation

3.1 The concept of Intonation

3.0 Main Content

5.0 Objectives

1.0 Introduction

## CONTENTS

### UNIT 1 THE CONCEPT OF INTONATION

Unit 2 The Concept of Reading

Unit 4 The Concept of Intonation Morphemes

Unit 3 Intonation and Meaning

Unit 5 Intonation and Modality

Unit 1 The Concept of Intonation

## MODULE 5

defining intonation.

the end that is referred to as intonation. We can now make an attempt at this melodic curve that accompanies the utterance from the beginning to described, it so happens that a melodic curve (movement) is created. It is take on different volumes in the space continuum we have earlier beginning through to the end. And like we told you, that the voice can impression is created and accompanies the utterance right from the event of coming to life, being sustained and fading off, the voice utterance comes alive, is sustained and gradually fades off. To mark the human phenomena, it starts somewhere and ends somewhere. The not forget that speech utterance is a human phenomenon. Like all other continuum within which the volume of the voice can be actualised. Do The voice pitch is spread on the scale. The levels represent the space

What happens when one talks?

respectively.

Levels 1, 2, 3, 4 correspond to low, medium, high and very high,

Level 1 \_\_\_\_\_  
 Level 2 \_\_\_\_\_  
 Level 3 \_\_\_\_\_  
 Level 4 \_\_\_\_\_

scale as follows:

attained by the voice and these can be schematically represented on a rising or falling. Now, there are different levels of pitch that can be When you listen to people talking, you will notice that the voice is either you to understand certain basic things about the nature of intonation. space. Without necessarily taking you to phonetic details, we just want linear or time axis, intonation has to do with the volume of the voice in structure. While rhythm is time-related and can be marked out on the phenomenon. Intonation is a suprasegmental element of speech The speech chain is structured at two levels. It is a spatio-linear

### 3.1 The Concept of Intonation

#### 3.0 MAIN CONTENT

- Illustrate the intonation of a long declarative sentence.
- Illustrate the intonation of a simple declarative sentence
- distinguish between the rise and the fall of sound

while the latter part can be said on a falling intonation. This is the kind  
 The first part of each of the sentences can be said on a rising intonation  
 The above sentences can be divided in two parts as illustrated above.

(Ecouter l'enregistrement)

Charles \ est intelligent.

Je vous accompagne \ jusqu'à la gare.

Elle s'appelle \ Catherine.

La musique \ est terminée.

Je le trouve \ très amusant.

Il est allé \ à Paris.

(declaratives courtes):

Here are some examples of short declarative sentences (phrases)

### 3.4 Pattern of Intonation for a Short Declarative Sentence

declarative sentence.

intonation. But for now, let us study the two types of intonation in a  
 due course in later units when we shall be treating the functions of  
 declarative type. We shall discuss other forms and their specificities in  
 maintained for a particular type of utterance: a simple speech chain of a  
 utterance or the first part of an utterance. This explanation can be  
 may add at this juncture that rising intonation marks the beginning of the  
 listening expectancy cue of falling intonation that characterizes it. We  
 Remember what we told you about the end of a speech chain and the  
 aspects which can be referred to as the rising and falling intonation.  
 the voice is either rising or falling. A basic intonation model has two  
 As we said before, when you listen to people talking, you'll notice that

### 3.3 The Basic Model of Intonation

(Ecouter l'enregistrement)

we shall now discuss, as representing types of intonation.

starting point, it is possible to identify a basic model of intonation which  
 utterance from the beginning to the end. Taking this definition as our  
 We can now define intonation as the melodic contour accompanying an

### 3.2 Definition of Intonation

**(Exercice 1, enregistrement)**

l'azote, et l'air que nous respirons.  
 que nous faisons, la tablette qui est devant nous, la maison, les arbres et  
 tout ce qui nous environne est composé d'atomes : le papier qui livre

finally effect a fall. Let us consider the following examples:  
 each enumerated item until you reach the last item in the list where you  
 enumeration, you will keep on raising your voice towards the end of  
 enumerative sentence (phrase énumérative). In the case of an  
 The same pattern for a long declarative sentence can apply for an

**3.2.1 Pattern of Intonation for an Enumerative Sentence**

said with a falling intonation.  
 with a rising intonation while the very last chunk will be the one to be  
 rhythmic boundaries and then make sure that each of the chunks is said  
 you have a very long sentence, you will make sure that you identify  
 rhythmic group being said on a falling intonation. In other words, when  
 there are as many rises as there are rhythmic groups with only the last  
 in the case of a long declarative sentence (i.e. a complex speech chain)  
 first and the second, are said on a rise and a fall, respectively. However,  
 there is one rise and one fall, meaning that the two rhythmic groups, the  
 and the fall. In a short declarative sentence, as you have already seen,  
 Like we have told you, there are two basic types of intonation, the rise

**(Exercice 1, enregistrement)**

Tout ce qui nous environne est composé d'atomes.  
 Mon ami qui ne savait pas la réponse, était très malheureux.  
 blanc.  
 Il a dit qu'il partrait ce soir même si votre père ne consentait pas à ses

Let us consider the intonation for an earlier example:  
 sentence phrase declarative longue (i.e. for a complex speech chain).  
 Now let us consider the intonation pattern for a long declarative

**3.2 Pattern of Intonation for a Long Declarative Sentence**

Illustration to a declarative sentence.  
 now intend to talk about. However, we shall also limit our  
 what happens when it is a complex speech chain. That's exactly what we  
 is a short declarative sentence. Now I'm sure you must be wondering  
 of intonation model that is applicable to the simple speech chain when it

2. Explain how you will end the intonation of an enumerative declarative sentence.
4. With an example, illustrate the intonation pattern for a very long declarative sentence.
3. With an example, illustrate the intonation pattern for a short declarative sentence.
5. Mention the two types of intonation in a basic model.
1. Define intonation.

## 6.0 TUTOR-MARKED ASSIGNMENT

The fall signifying the end.  
The rise signifying the beginning.

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for

where to let it fall.

an enumerative sentence. You can identify where to raise the voice and declarative sentence. You can even illustrate the intonation pattern for declarative sentence. You can equally illustrate the intonation for a long declarative sentence. You can illustrate the intonation pattern for a short declarative sentence. You can define intonation. You can mention two types of intonation in a basic model. This unit has equipped you with the concept of intonation. You can now

## 2.0 SUMMARY

intonation for an enumerative sentence.

applicable for a long declarative sentence. You've also learnt the declarative sentence. You've equally learnt the pattern of intonation for the falling intonation. You've learnt the intonation pattern for a short declarative sentence. You've learnt the position of the rising intonation and that of the two main types of intonation, namely the rising and falling intonation. In this unit you've learnt about the concept of intonation. You've learnt

## 4.0 CONCLUSION

simple declarative sentence.

Name the two types of intonation and explain what they stand for in a basic model.

## SELF ASSESSMENT EXERCISE

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## 10 REFERENCES/LEBTHEB READING2

different modal functions of intonation.

- illustrate with appropriate examples the curves for the
- mention the four examples of the modal functions of intonation
- mention the three main functions of intonation

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

## 5.0 OBJECTIVES

intonation.

appropriate intonation patterns for the different modal functions of modal functions of intonation in detail. Finally, you will learn the different functions of intonation. Specifically, you will learn about the know, intonation has many functions. In this unit you will learn the is felt in the actualisation of a declarative sentence. As you will get to manifests itself in a declarative sentence and how the role of intonation concept of the nature of intonation. You were also told how intonation You will recall that in the previous unit, you were introduced to the

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3.0 Intonation Pattern for Surprise

3.2 Intonation for Command

3.4.2 Intonation for Partial Interrogation

3.4.1 Intonation for Total Interrogation

3.4 Intonation for Interrogation  
Sentence)

3.3.2 Intonation for Assertion (A Long Declarative  
Sentence)

3.3.1 Intonation for Assertion (A Short Declarative

3.3 Intonation for Assertion

3.2 The Modal Functions of Intonation

3.1 The Functions of Intonation

3.0 Main Content

2.0 Objectives

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## CONTENTS

## UNIT 5 INTONATION AND MODALITY

3 Je la vi  
3 Je te télé  
4 regarde

Mons rentrons \ à la maison.

Il est étudiant \ à Paris.

Marie écrit une lettre.

Je regarde \ la télévision.

### 3.3.1 Intonation for Assertion (A Short Declarative Sentence)

sentence.

First of all, we shall consider the example for a short declarative type of intonation in our previous unit. Let us however consider it again. a declarative sentence. You do recall that we have already treated this. The intonation for making an assertion is the same as the intonation for

### 3.3 Intonation for Assertion

Express surprise

Give an order

Ask a question

Make a declaration (an assertion)

speech are as follows:

we speak we can do different things. Some of the things we do when we information about somebody or about something. In other words, when we talk, we may want to make a declaration, we may want to obtain or even your own native language, for that matter, you know that when most suitable for what we want to say. From your knowledge of English content of the message will determine the kind of intonation that will be. Usually, we send a message when we talk. Now, when we talk, the

### 3.2 The Modal Functions of Intonation

Let us consider for now the modal functions of intonation.

(c) Expressive function

(p) Linguistic function

(s) Modal function

are as follows:

Intonation has many functions, but you should note that the major ones

### 3.1 The Functions of Intonation

### 3.0 MAIN CONTENT



some other examples of total questions like the ones below:

declarative sentence. The voice moves from level 3 to level 4. Consider  
This is the opposite of the convex curve that we have for a short  
follows:

question. This type of sentence can be represented by a concave curve as  
question. That is to say that a "yes," or "no," can do to answer this type of  
This question is referred to as a total question because it is a yes or no

Vous habitez ici? (Ecouter, l'enregistrement)

Let us consider the following example:

### 3.4.1 Intonation for Total Interrogation

shall consider them one after the other.

questioning namely, partial interrogation and total interrogation. We  
French, you should note that there are two different modes of  
Let us consider the intonation model for interrogative sentences. In

### 3.4 Intonation for Interrogation

stretch up to this point as a phrase group.

affected. This same syllable precedes a pause and one can consider the  
this particular case, it may be considered that **mon** of **sermon** is so  
or the "point culminant" (i.e. where the voice attains its highest peak). In  
You should equally note that there is what we may call the highest point

par les membres exécutifs de NAFLAN2

nous avons assisté à la cérémonie de prestation de sermon

Il y a plusieurs jours

have just given, the sentence can be broken as follows:

as many melodic curves as there are rhythmic groups. In the example we  
What you should remember for long assertive sentences, is that there are

l'enregistrement)

sermon // par les membres exécutifs de NAFLAN2. \ (Ecouter

Il y a plusieurs jours/nous avons assisté à la cérémonie de prestation de

### 3.3.2 Intonation for Assertion (A Long Declarative Sentence)

(Ecouter, l'enregistrement)

I sion

follows:

The intonation for this type goes in a downward receding form as

(Exoner 1, enregistrement)

207es avec lui;

207es d'ici;

207es;

an example:

Let us now consider the intonation pattern for issuing a command. Here is

### 3.2 Intonation for Command

(Exoner 1, enregistrement)

Comment tu t'appelles;

Quand viendras-tu;

examples are as follows:

point of interest is actually on the adverb of place "d'ou". Other word that is featured highest. This question is tagged partial because the above. You should note that in this type of question, it is the question The curve for this type of question is as we have depicted in the diagram

D'ou viendras-tu? (Exoner 1, enregistrement)

word for questioning. Here is an example:

is no longer either "yes," or "no," but a question with a grammatical

Let us now consider partial interrogation as the one in which the answer

### 3.4.2 Intonation for Partial Interrogation

(Exoner 1, enregistrement)

Est-il arrivé;

Il est intelligent;

vous êtes sûr;

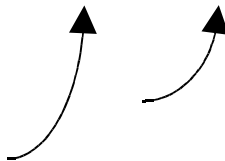
surprise.

to 1 or from 3 to 1. You've learnt the intonation pattern for expressing command. This you learnt is a downward rectilinear movement from 4 may be, down to 2 or 1. You've also learnt the intonation pattern for highest on the question word (i.e. moving down from 4 to 3, as the case converse curve moving from 2 to 4, or 2 to 3, in the latter, the voice is interrogation. You've learnt that while in the former, you need a different intonation patterns for total interrogation as well as for partial the intonation pattern for interrogations. Particularly, you've learnt the will attain its peak in a long declarative sentence. You've equally learnt identify the highest point (i.e. the highest syllable) on which the voice the last rhythmic group will go downwards from 3 to 1. You've learnt to learn that the curves will move from 2 to 3 or 2 to 4 and the curve for melodic curves as there are rhythmic groups. In other words, you've You've learnt that the pattern for a long declarative sentence is as many convex curve when the sentence is just one single rhythmic group about the intonation curve for a short sentence. You've learnt that it is a the intonation pattern for making assertive statements. You've learnt about the different modal functions of intonation. You've learnt about In this unit, you've learnt about intonation and modality. You've learnt

## 4.0 CONCLUSION

Mention the four modal functions of intonation.

### SELF ASSESSMENT EXERCISE



For the above examples, the intonation pattern is as follows:

(Ecouler l'enregistrement)

Quelle belle fille!

Quelle horreur!

Incroyable!

some examples:

Let us now consider the intonation for expressing a surprise. Here are

## 3.0 Intonation Pattern for Surprise

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## 1.0 REFERENCES/FURTHER READING

- intonation you've learnt in this unit.
3. Illustrate the intonation pattern for each of the modal functions of
  2. Mention the different modal functions of intonation
  1. Mention the 3 basic functions of intonation

## 2.0 TUTOR-MARKED ASSIGNMENT

- Expressing surprise.
- Issuing an order.
- Asking a question.
- Making an assertion.

These include:

### ANSWER TO SELF ASSESSMENT EXERCISE

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for

illustrate the intonation pattern for expressing a surprise.

illustrate the intonation pattern for issuing a command. You can also  
 total interrogation and that of a partial interrogation. You can now  
 interrogations. You can differentiate between the intonation pattern for a  
 declarative sentences. You can now illustrate the intonation pattern for  
 can now distinguish between the intonation patterns of long and short  
 now draw the intonation pattern for a long declarative statement. You  
 now draw the intonation pattern for a short assertive statement. You can  
 can now mention the different modal functions of intonation. You can  
 You can now mention the different basic functions of intonation. You  
 This unit has equipped you with the concept of intonation and modality.

## 2.0 SUMMARY

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- identify the intonation for different meanings of same content of an expression
- use intonation to give different shades of meaning to the
- differentiate between the meaning of utterances

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

## 3.0 OBJECTIVES

ambiguity between utterances of otherwise similar phonetic content. We also discuss how it is possible to remove all forms of syntactic context. Closely tied with this idea of intonation and meaning, we shall discuss different meanings depending solely on the intonation with which it is uttered, i.e. how the same content of an expression can be given as we are going to discuss how intonation can change the meaning of an utterance. In this present unit, we are going to discuss how intonation can affect the meaning of an utterance. In this present unit, intonation can be used to express modality. As you will find out, intonation has different roles. In the last unit, we told you how intonation can affect the meaning of an utterance. You must recollect also that in this unit on the concept of intonation, you were told that intonation alone can affect the meaning of an utterance. You must recollect also that in previous units on the concept of intonation, you were told that intonation alone can affect the meaning of an utterance. Remember that you have been dealing with intonation and in previous

## 1.0 INTRODUCTION

1.0 References/Further Readings

2.0 Tutor-Marked Assignment

2.0 Summary

4.0 Conclusion

3.3.1 Other Examples of the Syntactic Role of Intonation  
Meaning

3.3 Examples of Same Phonetic Content with Difference in  
Anger and Exasperation

3.3.4 The Same Graphic Content with an Intonation of  
Signifying Incredulity

3.3.3 The Same Graphic Content with an Intonation

3.3.2 The Same Graphic Content in Question Form

3.3.1 The Same Graphic Content as a Statement  
Meaning

3.2 Examples of the Same Graphic Content with Difference in

3.1 Intonation and Meaning

3.0 Main Content

2.0 Objectives

1.0 Introduction

## CONTENTS

## UNIT 3 INTONATION AND MEANING

the pattern below:

simply a complex curve moving down from level 3 to 1, somewhat like nature. It is one-rhythmic group utterance and so the melodic curve is remember now we normally say a short declarative sentence of this simply in the light of a negative declarative statement of a fact. You intonation at the end. In other words, let us consider this graphic content saying the graphic content, "ce n'est pas possible" (with a falling melodic contour). Since we have learnt the basic rise or fall, let us try it's no doubt, to change the direction of the voice (i.e. the direction of the graphic content. The first intonation strategy you are now familiar with Now let us consider the basic way of changing the meaning of the same

### 3.2.1 The Same Graphic Content as a Statement

We are going to illustrate these different meanings one after the other.

- Anger and/or exasperation
- Incredulity
- A question
- A statement or declaration

said to mean the following:

possible.": Simple though it may appear, this graphic content alone can be different things. Now, let us consider the graphic content: "Ce n'est pas possible", it is possible to have the same graphic content that can signify interpretations. For instance, considering what we have said about voice There are instances where the same graphic content can have different

#### Meaning

### 3.2 Examples of Same Graphic Content with Difference in

same graphic content with difference in meaning.

content or the same phonetic content. Let us first consider examples of be done, namely in situations where you either have the same graphic the meaning of the same content. There are two ways in which this can way to prove this is in considering the capacity of intonation in changing play is very vital in determining the meaning of an utterance. The best appropriate voice pitch to utterances. In the case of French, this voice meaning. A good oral mastery of French requires one to assign the Intonation has a signifying function. This is because the voice carries

### 3.1 Intonation and Meaning

## 3.0 MAIN CONTENT

surprise in a way as if we are saying, „Wonders can never end!.. In incredulity. Here we want to express our bewilderment, shock and Let us consider how this graphic content can wear an intonation of

### Signifying Incredulity

#### 3.2.3 The Same Graphic Content with an Intonation

that is what we shall try to illustrate further:

were entirely different meanings from the ones we have just discussed and changing intonation. However, this same graphic content can be made to possible, are just the very basic illustrations of changing meaning by question out of our example of the graphic content, „as well as The two examples we have just given about either making a statement or a



moving upward from 5 to 3 or 4, as illustrated below:

Here is a reminder of what that curve would look like, a concave curve melodic curve for asking a total question requiring a yes/no answer: the question will be in the form you already know, precisely, the request we may have made. In the two instances we have just described, trying to get our interlocutor to give a thought once again to an earlier voice rising at the end could be a persuasive question in which we are Moreover, still asking our question, „as well as possible?.., with the

you might; Did you say, „It's not possible, ..

we heard him say. In other words, we are actually asking, „Did I hear quite hear the speaker and that we want to make sure of what we thought sentence. This reaction in question form may simply be that we did not signify a question may well be in reaction to the simple declarative we want to add that the meaning of changing this graphic content to raising your voice at the end of an utterance in order to ask a question), reminding you of what you have already learnt in an earlier unit (i.e. possible, to mean an interrogation. Of course, while we may just be Let us change the meaning of our graphic content, „as well as

#### 3.2.3 The Same Graphic Content in Question Form

whether something is possible:

confirmation of an expectation or in answer to a question asking Here we are just asserting an impossible situation either as a





[ g w u            o b    ]

entirely strange to you:

Phonetics and Phonology. Therefore, the following example will not be done some phonetic transcription in some units of your course in us consider the following phonetic content. By now, you must have why we are obliged to discuss this since it has to do with meaning. Let linear grouping), but then the voice bias is equally involved and that is ambiguity. This is actually the domain of rhythm and accentuation (i.e. Intonation can serve as a structural way of removing syntactic

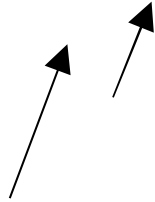
## Meaning

### 3.3 Examples of Same Phonetic Content with Difference in

content:

now intonation can equally affect the meaning of the same phonetic graphic content by virtue of varying intonation, we shall now discuss Having illustrated the different meanings that can be given to the same

You should note that this has to be said with quite a lot of energy.



from level 4 or 3 to 1, as illustrated below:

pattern like the one normally used for an imperative statement, moving intonational output is what we may schematise with a rectangular constrained to losing our temper and the outcome of such an point that there is no going back (i.e. No way!), we find ourselves interlocutor is trying his persuasive skill on us and in trying to prove the is, what would prompt this type of reaction? It may well be that our next has possible "with an air of anger and exaggeration. The question Let us consider intoning our example of the same graphic content, "Ce

## and Exaggeration

### 3.2.4 The Same Graphic Content with an Intonation of Anger



little upward tag at the end, thus:

Our curve will look somewhat like that of the declarative but with a ssible.

saying this, we may need an emphatic stress on the syllables pas and



ambiguity.

Graphic and phonetic representation can be relieved of any form of unacceptability. You can as well illustrate how an utterance of equal graphic example can mean impossibility, incredulity and You can illustrate with some examples. You can illustrate how a single can be used to alter the meaning of an otherwise simple graphic content and its relationship with meaning. You can now explain how intonation This unit has equipped you adequately with the concept of intonation

## 2.0 SUMMARY

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for

phonetic content may be the same.

that may result from a situation where both the graphic content and the removed by intonation, but you've also learnt to distance any ambiguity content on the other, can give room to syntactic ambiguity which can be learnt how not only similar phonetic content on the one hand or graphic you've also learnt how intonation helps remove ambiguity. You've also we intone it and where we decide to observe our boundary. This way, [ am u ob ] can give us different meaning, depending on how message containing the same phonetic elements like impossibility, incredulity and unacceptability. You equally learnt that a possible, on which intonation can confer the following meanings: meaning. This was illustrated with the graphic content, "Ce n'est pas learnt specifically how the same graphic content can acquire a variety of either be used for an interrogation or an assertion, respectively. You was demonstrated with the basic rise and falling intonation which can learnt different examples of how intonation can change meaning. This have learnt that intonation affects the meaning of an utterance. You In this unit, you have learnt the concept of intonation and meaning. You

## 4.0 CONCLUSION

intelligent" (a statement) to become "V est intelligent?" (a question).

A rising intonation at the end can transform the sentence "V est

## ANSWER TO SELF ASSESSMENT EXERCISE

into a question.

With appropriate example show how a statement can be transformed

## SELF ASSESSMENT EXERCISE

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## 1.0 REFERENCES/UPPER READING

- incredibly and unacceptably.
3. Show how a single graphic content can give rise to impossibility,  
from the expression of similar graphic/phonetic content.
  5. Show how intonation/rhythmic chunking can remove ambiguity  
a total interrogation.
  1. Show how the same graphic content can be an assertive statement or
- With appropriate examples,

## 2.0 TUTOR-MARKED ASSIGNMENT

will learn to associate the morphemes with listening expectancy cues.

You will learn the syntactic functions of intonation morphemes. You will learn the different intonation morphemes in the French speech chain. In this present unit, you will learn the concept of morphemes. You will learn by making use of what we refer to as intonation morphemes. In this unit, you will learn how hierarchy can be achieved in the speech

speech.

the volume of the voice. This involves what we may term as hierarchy in operates not at the linear or time axis but rather at the level of space, i.e. intonation also is a structure. We told you that intonation as a structure at rhythm as an infrastructure. We have gone ahead to let you know that consideration perceptible regularly. That consideration helped us to look now the stringing together can be achieved at the linear level taking into can be broken down, the most basic, being the syllable. We have seen know that the chain has component parts which, in the case of speech, oral French is considered to be a speech chain. We started by letting you From the beginning of this course, you have consistently been told that

## **1.0 INTRODUCTION**

- 1.0 References/Further Readings
- 2.0 Tutor-Marked Assignment
- 2.0 Summary
- 4.0 Conclusion
  - 3.2 Morphemes as Listening Expectancy Cues
    - 3.4.3 Hierarchy Representation
    - 3.4.2 Category Identification
    - 3.4.1 Demarcation
  - 3.4 Syntactic Functions of Intonation Morphemes
    - 3.3.3 Parenthesis
    - 3.3.2 Conclusives
    - 3.3.1 Continuatives
  - 3.3 Types/Examples of Intonation Morphemes
    - 3.2.1 What is Intonation Morpheme?
    - 3.2 What is a Morpheme?
    - 3.1 The Concept of Intonation Morphemes
- 3.0 Main Content
- 2.0 Objectives
- 1.0 Introduction

## **CONTENTS**

### **MORPHEMES**

## **UNIT 4 THE CONCEPT OF INTONATION**

about building blocks being of different sizes, intonation paradigms are conjunctives and the parentheticals. If you remember what we told you three functional paradigms of intonation, namely the conjunctives, the parentheticals belong to different paradigms. In particular, we can identify up in a syntagma which is made up of a variety of paradigms, intonation from the beginning to the end. In that sense, just as an utterance is built Remember that intonation is the melody accompanying an utterance

### 3.3 Types/Examples of Intonation Morphemes

building blocks.

end. We shall now consider intonation morphemes as intonation melodic contour accompanying an utterance from the beginning to the from an earlier unit. In unit 6, we simply defined intonation as the Let us first of all quickly remind ourselves of the definition of intonation

#### 3.2.1 What is Intonation Morpheme?

part of a word or a syntagma that indicates its grammatical function. word can be divided into. Or better still, a morpheme is regarded as the a morpheme can also be defined as the smallest unit of meaning that a round forms which are parts of a word. That explains why traditionally, classified into free forms (which can occur as separate words) and morphemes can be of different sizes. That is why morphemes can be different shapes and sizes. In like manner, therefore, in the speech chain, blocks. But like we said earlier, the units making up a chain can be of grammar. In the speech chain, morphemes are regarded as building Let us simply define morpheme as the minimal distinctive unit of

### 3.2 What is a Morpheme?

#### 3.1 The Concept of Intonation Morphemes

### 3.0 MAIN CONTENT

- relate the functions of intonation to listening expectancy cues: intonation morphemes
- mention and explain the three syntactic functions of
- give examples of intonation morphemes
- define intonation morphemes
- define morphemes

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

### 3.0 OBJECTIVES

hierarchy representation.

essential functions, namely demarcation, category identification and connection, you should realise that intonation morphemes play three focusing on the syntactic functions of intonation morphemes. In this structuring of the speech chain. Consequently therefore, we shall be or syntactic value. You will remember that our focus in this course is the intonation morphemes are intonation signs whose content has pragmatic Let us now consider functions of intonation morphemes. Generally,

### 3.4 Syntactic Functions of Intonation Morphemes

This is a flat movement symbolised by \PAP\ or \PI\.

#### 3.3.3 Parenthesis

Minor conclusives	\CC\
Major conclusives	\CC\

These are made up of two sub-groups of low melodies consisting of:

#### 3.3.2 Conclusives

Minor continuative	\CT\
Appellative major continuative	\CT + \ or \CA\
Major continuative	\CT\

These are melodic highs (i.e. very high melodies) consisting of:

#### 3.3.1 Continuatives

Parenthesis	- PAP\PI
Conclusif mineur	- CC
Conclusif	- CC
Continatif mineur	- CT
Continatif	- CT

morphemes can be summarised as follows:

of conclusives. Therefore, in oral French, the examples of intonation By the same token, we can equally identify minor and major sub-groups continuatives we can therefore identify minor and major continuatives. continuatives and conclusives, we have sub-groups. Among the of different sizes. That is why among the major paradigms of

E.g. Le frère de Brutus \CT\ n'a pas tué César \CC\

constituent marker.

Accordingly, \CC\ is a sentence marker, while \CT\ is an immediate phrase respect. Different morphemes are used to show the difference. Know, for instance, that sentences are longer than their constituents. In particular, that certain stretches are more important than others. You structure on the linear arrangement of the utterance. You should note we want you to note that intonation superimposes a hierarchical structure on the linear arrangement of the utterance. Let us now consider the role of intonation in hierarchy representation.

### 3.4.3 Hierarchy Representation

E.g. Brutus \CT\ a tué César \CC\

noun in a simple sentence.

predicative syntagma but also makes it possible for us to identify the phrase respect, you should realise that \CC\ not only marks the end of a sentence but also marks the end of a constituent. Let us consider the function of intonation in category identification. In

### 3.4.2 Category Identification

syntactic structure has another referent.

This phoneme blocks all sorts of relation between the noun Louise and the phrase at the infra acute level (level 4) followed by a major conclusive. In this example, \4+CC\ represents a call intonation made up of a melodic

E.g. Louise \4+CC\ son chien est mort \CC\.

syntactic structure.

Another example is that the presence of \CC\ and \CT\ indicates a

relation between the constituents.

playing the role of linking, or integration. That way, there is cohesion in the above example, the morpheme \ct\ or \CT\ as the case may be, is

C'est le chien \ct\ ou CT\ que j'ai acheté \CC\.

examples:

the function of the morpheme \ct\ or even \CT\. Here are some examples and also marks the syntactic relationship of two contiguous units. This is of the utterance. In this way, it ensures the boundaries of the constituents. Intonation morpheme or building block helps in the linear organisation whether ambiguous or not. You should therefore realise that the major syntactic function of intonation is to segment the utterance. Let us consider the role of intonation morphemes in demarcation. One

### 3.4.1 Demarcation



Demarcation is one major syntactic function of intonation morphemes.

## ANSWER TO SELF ASSESSMENT EXERCISE

you for the rest of the units in this course.

There is no doubt that what you learnt in this unit will be very useful to expectancy cues.

relate the intonation morphemes to their appropriate listening  
three syntactic functions of intonation morphemes. You can equally  
of types of intonation morphemes in French. You can now mention the  
You can now define intonation morphemes. You can now give examples  
This unit has equipped you with the concept of intonation morphemes.

## 2.0 SUMMARY

intonation morphemes as listening expectancy cues.

intonation morphemes. You learnt about the relationship between these  
in oral French. You equally learnt about the syntactic functions of  
intonation morphemes. You learnt about types of intonation morphemes  
about the definition of intonation. You learnt about the definition of  
You learnt about the definition of morphemes. You were reminded  
In this unit, you've learnt about the concept of intonation morphemes.

## 4.0 CONCLUSION

Mention one syntactic function of intonation morphemes.

## SELF ASSESSMENT EXERCISE

eats as you listen to various speech chains of varying degrees of tempo.

morphemes in your personal production, just as you will condition your  
and \CC\ respectively. You will do well to integrate these intonation  
you can now see that the morphemes for the beginning and end are \CT\  
and falling intonation corresponding to beginning and end respectively,  
shown earlier about listening expectancy cues having to do with rising  
speech chain being produced is properly structured. From what we have  
chain, you ought to constantly listen to yourself to make sure that the  
You remember also that even as a speaker and producer of a speech  
the listener must hold on to in order to be carried along by the speaker;  
told you in Unit 2 that listening expectancy cues are like bearings that  
told you earlier about listening expectancy cues. Do you remember we  
Let us now relate the syntactic role of intonation morphemes to what we

## 3.2 Morphemes as Listening Expectancy Cues

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## 1.0 REFERENCES/URTHER READING

- morphemes.
4. Mention and discuss the three syntactic functions of intonation
  3. Mention three major types of intonation morphemes.
  2. Define intonation morpheme.
  1. Define a morpheme.

## 2.0 TUTOR-MARKED ASSIGNMENT

prerequisites for effective reading.

as a learner of a foreign language). We shall discuss some of the importance of reading aloud (i.e. what it helps us to achieve for you distinguish between reading aloud and silent reading. We shall discuss reading aloud as a mode of speech chain production. We shall discuss speech chain production. We shall discuss the nature and specificity of production. Specifically, we are going to mention three major modes of unit, we shall be looking at reading aloud as a mode of speech chain production. In this particular of speech chain production and, to do that, we shall be looking at alone. We shall now be looking at the speech chain from the perspective of the speech chain. However, speech chain is not just about listening expectancy cues that one should look out for in order to make sense out etc... In other words, you have been dealing with different listening its make-up (the syllables), its rhythm (structural timing), intonation, been dealing with different structural specificities of the speech chain: this course. You should remember that in the past time units, you have It is quite encouraging to note that we are now almost halfway through

## **1.0 INTRODUCTION**

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3.2 Prerequisites for Effective Reading

Foreign Language, Particularly French

3.4 The Importance of Reading Aloud for the Learner of a Reading

3.3.3 Distinguishing between Oral Reading and Silent

3.3.5 Definition of Reading Aloud

3.3.1 The Two Types of Reading

3.3 General Definition of Reading

3.5 Different Modes of Speech Chain Production

3.1 An Introduction to Reading Aloud

3.0 Main Content

5.0 Objectives

1.0 Introduction

## **CONTENTS**

## **UNIT 2 AN INTRODUCTION TO READING ALOUD**

place silently (silent reading) or by reading aloud (oral reading). We comprehend of written text. Let us add that the process can take let us consider the general definition of reading as ‘the recognition and discussion. However, before we continue, what exactly is reading? Now We shall come back to these groups of words as we continue in our

- (c) understand, respond, meaning...  
articulate, speak, pronounce...
- (d) decode, decipher, identify... (p)

you, it is likely to use the following groups of words:

consider your proposals. I want to think that in defining reading your mind as you reflect on the concept of reading. Beautiful! Now let us without using any dictionary. Just note some words that quickly come to to pause for a moment. Take a sheet of paper and try to define reading. Let us now consider how best to define reading. Here, I would want you

### 3.3 General Definition of Reading

first, we shall attempt to define reading in general.

speech is the mode that we are going to discuss in detail in this unit. But spontaneous speech, prepared speech and read aloud speech. Read aloud speech certain production modes. The three main variants are of producing connected speech. There are different situational variants of certain production, we actually want to discuss the different types of ways connected speech and so when we want to talk about modes of speech I hope you, we not forgotten that we have been discussing speech certain as

### 3.2 Different Modes of Speech Certain Production

#### 3.1 An Introduction to Reading Aloud

#### 3.0 MAIN CONTENT

- mention some of the prerequisites for effective reading.  
language  
foreign
- mention the importance of reading aloud for the learner of a
- distinguish between reading aloud and silent reading
- define the concept of reading aloud  
production give a general definition of reading
- mention three major modes of speech certain

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

#### 3.0 OBJECTIVES

written form of language. Oral reading, as it is often called, is therefore, as reconstruing orally a written message by giving his voice to the reading aloud is not the author of the message but he makes an attempt **production mode where the message is not direct**. The person let us define reading aloud as a **“special type of connected speech**

### 3.3.3 Definition of Reading Aloud

what we mean by reading aloud which is our main focus in this unit. On account of what we have said so far, it is necessary to define clearly

comprehension of written words,} of reading that we proposed for reading: “the recognition and you observe that this last set of words agree with the general definition is expected to provide answers to questions based on a written text. Do the idea of responding refers to the activity of silent reading, where one purpose of reading: to get meaning from a text. In this group of words, in that case, you must have been thinking primarily about the very meaning). Did your tentative definition of reading include these words? We shall now consider the words in group © (i.e. understood, respond,

domain of reading aloud. classroom. Clearly, this second group of words is entirely in the must have been thinking of a common experience in a great many came up with this group of words in your reflection on reading, you define reading (i.e. articulate, speak, pronounce...). Obviously, if you Now, let us consider the second group of words suggested in flying to

reading aloud. both types of reading that we have pointed out, i.e. silent reading and even begin to read. The activity of recognizing written words applies to This is because, unless we can recognize the written words, we cannot first thing of all about reading, namely, the recognition of written words. identify...’), it would appear that you are interested in focusing on the reading, you came up with the words in group (a) (i.e. decode, decipher, means different things to different people. Now, if in flying to define pointing to the concept of reading, is a clear indication that reading attempting to define reading. That we have these groups of words all us quickly go back to the three groups of words earlier on suggested in definition of reading. You must be wondering why, aren't you? Now let Remember we tried to engage you in an interactive exercise on the

### 3.3.1 The Two Types of Reading

out with what reading aloud (i.e. our main focus in this unit) is all about. shall now consider the two types of reading so that we can clearly come

the unit.

still wondering how? Please pay attention as you read through the rest of receive the written language and convert it to spoken language; Are you actively that does beyond silent reading. Fancy that in reading you be treated with levity. Mastery of oral reading is an all-encompassing your competencies. This is because it is a complex exercise that need not Reading aloud or oral reading provides an interface that cuts across the

writing.

normally to be developed, namely, listening, speaking, reading and foreign language teaching/learning, there are your competencies that are encompassing, more so when it is a foreign language. This is because in a comprehensive course on language development is quite all, from the theoretical point of view, you should note that the nature of course is concerned, reading aloud is certainly worth your while. First of With what has been said so far, I want you to realize that as far as this reading aloud is a worthwhile venture in oral French; Certainly not, have discussed so far, would there still be any doubt as to whether Remember the oral aspect of French is our major concern. With what we

## Foreign Language, Particularly Oral French

### 3.4 The Importance of Reading Aloud for the Learner of a

are.

the importance of reading aloud for the learner of oral French whom you We shall discuss some of these distinctions as we proceed to highlight

silent reading involves the eye and the hand.

activities using the eye, the hand, the mouth and the ear, whereas

written text and listening to a spoken text, thereby co-ordinating

4. Reading aloud implies the reader playing the role of speaking a fosters the mastery of oral language, but silent reading is not.

3. Reading aloud is a vital aspect of language development strategy that

5. Reading aloud involves silent reading but the reverse is not possible.

1. Reading aloud is connected speech, while silent reading is not.

here are some distinctions:

aloud, which include that both of them are dealing with written text,

In spite of some common grounds between silent reading and reading

### 3.3.3 Distinguishing between Oral and Silent Reading

oral code.

simply but, the transformation of a message from the written code to the

## 5. MASTERY OF COMPLEX INTONATION PATTERNS

### 1. Rapid recognition of words

reading as follows:

We would therefore summarise the things you stand to gain through oral  
 elision.

into use what you may have learned about liaison, assimilation and  
 practice rapid rhythm and complex intonation patterns, as well as but  
 like. An oral reading exercise is an excellent opportunity for you to  
 within words. This has to do with liaison, assimilation, elision and the  
 oral French like the modification or omission of sounds between and  
 Phonology, your lecturers must have mentioned some vital aspects of  
 intonation patterns. Likewise, in some of your units in Phonetics and  
 exposed you to the nature of French rhythm as well as complex  
 identify words very rapidly. Other earlier units in this course have  
 with constant practice at reading aloud, you'll be able to recognise,  
 occurs within the rhythm of rapid connected French speech. In that case,  
 recognise a word in isolation, but you may be unable to do so when it  
 rapidly. What we are saying is that you may be able to pronounce or  
 thing to recognise words, but yet another is to identify words very  
 simple opportunity to recognise words in isolation. However, it is one  
 earlier units of the course Practical French must have afforded you  
 involved in early oral reading is the recognition of words. No doubt,  
 in this developmental scenario. We agreed that the very first stage  
 a developmental process achievable in stages, and the place of reading  
 Now let us go back to what we said about mastery of oral French being

Phonetics and Phonology:

of this course and even other related courses like Practical French, or  
 this connection, we cannot foreclose the import and role of earlier units  
 come in a swoop. That is to say that mastery is developed in stages. In  
 However, a high command of all these important phenomena does not  
 mastery of oral to take place, all these features must be fully grasped.  
 modification or omission of sounds between and within words. For  
 important features include rhythm, complex intonation patterns,  
 language can be found only in connected speech. Some of these  
 concerned, you should not forget that several important features of  
 connected speech is natural discourse. As far as natural discourse is  
 as you are aware, is connected speech and, of course, you know that  
 Now let us quickly take a look at the nature of oral French. Oral French,

„How?„

doubt, is very important in developing this mastery. You must be asking  
 is not just oral, but our focus is the mastery of oral French. Reading, no  
 Now, you remember that this course is oral French. Our major concern

too! For you to put into practice all what you've learnt at the theoretical into the association between written and spoken words, it is an excellent increase your level of expressive speaking, you'll gain greater insight will help you master pronunciation, it will improve your fluency, rapidly, it will increase your mastery of complex intonation patterns, it that with reading aloud, it will enhance your ability to recognize words reading is considered to be very important. For instance, you've learnt importance of reading aloud. You've also learnt many reasons why speaking and listening at the same time. You've equally learnt the decoding and encoding in which the person reading aloud is involved in of language development, that reading aloud implies the double role of reading aloud does beyond silent reading, that reading aloud is an aspect reading. You've learnt that reading aloud is connected speech, that reading. You've learnt to distinguish between reading aloud and silent and reading aloud. You've learnt the specificities of the two types of two types of reading and that the two types of reading are silent reading learnt the general definition of reading and you've learnt that there are spontaneous speech, prepared speech and read aloud speech. You've learnt that the three major modes of speech chain production are learnt about the three major modes of speech chain production. You've in this unit, you have learnt about the concept of reading. You have also

## 4.0 CONCLUSION

Mention 4 areas of differences between reading aloud and silent reading.

## SELF ASSESSMENT EXERCISE

effective chunking.

prerequisite for effective reading is therefore not just chunking but one; his eyes takes in several words at a time. In a nutshell, the basic jumps, called fixations. A good reader makes fewer fixations than a poor not move continuously along the line but cover the distance in several as explain further. If you watch a reader's eyes, you will see that they do Good reading requires what we may refer to as effective chunking. Let

## 3.2 How to Achieve Effective Reading

sounds.

reason, assimilation, elision and other instances of modification of  
 1. It is important in helping you apply what you have learnt about  
 is associated with spoken words.

2. As you progress through with oral reading, you discover how writing

2. It will enhance your mastery of expressive speech.

4. It will help improve your fluency.

3. Helps in the mastery of pronunciation



1. Mention one major prerequisite for effective reading.
2. Give 2 reasons why reading aloud is important.
3. Mention 3 differences between silent reading and reading aloud.
4. Define reading aloud
5. Define reading
6. Mention the 3 major modes of speech chain production

## 1.0 LULUO-MARKED ASSIGNMENT

domain.

psychomotor) but silent reading is only restricted to the cognitive domain. Reading aloud makes use of all the domains (cognitive, affective and psychomotor) but silent reading is not.

Reading aloud is an essential strategy for oral mastery but silent reading is not essential for silent reading with regards to reading aloud.

Reading aloud presupposes silent reading but the reverse is not the case.

Reading aloud produces connected speech but silent reading does not.

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

for the rest of the units of this course.

There's no doubt that what you've learnt in this unit will be very useful

effective reading.

which reading aloud is important. You can mention the prerequisite for reading aloud. You can mention different ways in which reading aloud and silent reading. You can now mention some of the basic characteristics of reading aloud. You can now distinguish between reading aloud and silent reading. You can now distinguish between reading aloud and silent reading. You can now distinguish between reading aloud and silent reading. You can now distinguish between reading aloud and silent reading.

This unit has equipped you with the concept of reading. You can now

## 2.0 SUMMARY

include effective chunking.

You've even learnt some of the prerequisites for good reading which include effective chunking. You've even learnt some of the prerequisites for good reading which include effective chunking. You've even learnt some of the prerequisites for good reading which include effective chunking.

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## 10 REFERENCES/ΒΙΒΛΙΟΓΡΑΦΙΑ

been allowed to lose sight of the serial nature of the chain. You do recall presented with different aspects of the chain. In doing so, you've not with the central theme of the speech chain. All along, you've been. You will recall that in earlier units in this course you've been dealing

## **1.0 INTRODUCTION**

1.0	References/Further Readings
0.0	Tutor-Marked Assignment
2.0	Summary
4.0	Conclusion
	3.4.2.4 Other Types of Pauses
	3.4.2.3 Hesitation Pauses
	3.4.2.2 Grammatical Pauses
	3.4.2.1 Biological or Respiratory Pauses
	Functions in the Speech Chain
	3.4.2 Classification of Pauses According to Their Manifestation
	3.4.1 Classification of Pauses According to Physical
3.4	Classification of Pauses
	Speech
	3.3.3 Linguistic Reason Why Pauses Occur in Connected
	Speech Chain
	3.3.2 Psychological Reason Why Pauses Occur in the
	Chain
	3.3.1 Natural Reasons Why Pauses Occur in the Speech
	Continuum
	3.3 Reasons Why Pauses Occur in the Speech Chain
	3.2 Definition of Pause
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5.0	Objectives
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## **CONTENTS**

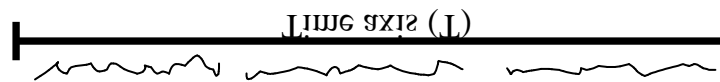
### **UNIT 1 THE CONCEPT OF PAUSE**

Unit 2	The Concept of Spontaneous Speech
Unit 4	Fluency in Reading
Unit 3	Punctuation and Pause Hierarchy
Unit 5	syntactic/Non-syntactic Pauses
Unit 1	The Concept of Pause

### **MODULE 3**

be represented on the time axis somewhat like the figure 11p below: discontinuity are moments. From that perspective, speech flow can then be represented on the time axis somewhat like the figure 11p below: supposing we tell you that these separate events of continuity and the speech chain is an alternation of continuity and discontinuity. Now, continuity and discontinuity. In other words, we want you to note that characterized by two distinct events that we want to refer to as Let us consider the nature of this continuum by indicating that it is

Figure 11(a): Speech continuum represented on the time axis



## SERIAL SEQUENCE OF SPEECH

represented on the time axis as a continuum thus:

events. You also know that as a serial sequence the speech chain can be You've already learnt that the speech chain is a serial sequence of

### 3.1 THE CONCEPT OF PAUSE

### 3.0 MAIN CONTENT

speech classify pauses:

- give reasons why pauses occur in connected
- define the concept of pause

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

### 3.0 OBJECTIVES

and linguistic pauses:

origins of pauses: the physiological, the psychological, socio-cultural you know the different types of pauses. We shall give you the different unit will explain why pauses occur in connected speech. We shall let you to the concept of pauses. We shall define the notion of pause. The unit, we shall be discussing the concept of pauses. We shall introduce we said we would be discussing in further details later. In this present we told you that chunking had to do with the concept of pauses which indispensable strategy/tool for effective oral reading and at that point, the very last unit on reading aloud, we presented chunking as an depicted through the different directional movements of the curves. In also discussed intonation and its different modal functions which we accented syllables syllables accented/non-accented; Remember we included rhythm as composed by the regularity of accented/non-cues. Can you recall that some of those listening expectancy cues specifically that you've dealt extensively with the listening expectancy

utterances without breaks:

interpreted with pauses. In other words, it is not possible to produce what we are saying is that normal speech cannot occur without being and therefore regarded as natural ventilation for the speech flow. What by nature, connected speech flow must contain breaks or pauses. Pauses

### 3.3.1 Natural Reasons Why Pauses Occur in the Speech Chain

constraints:

namely natural constraints, psychological constraints and linguistic flow can be grouped into three areas which we are going to consider, that we shall give as reasons for the occurrence of pauses in the speech such, its functioning cannot exclude constraints. The major constraints perspective, since you know that speech is a human phenomenon and as continuum. We shall be looking at the reasons from the human There are many reasons why pauses occur in the speech chain

#### Continuum

### 3.3 Reasons Why Pauses Occur in the Speech Chain

pauses do occur in the speech chain continuum.

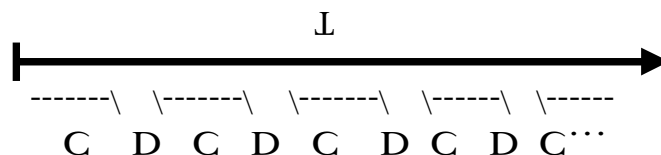
wondering. This will lead us into explaining or giving reasons why this paradox may be quite intriguing. „How can this be?.. you must be discontinuous. Paradoxical as this may sound, yet it is true. No doubt, parts of the speech chain. Make no mistake about it, speech flow is in the speech chain. You should note that these breaks are component English and eur... in French). Simply put, pauses are breaks that occur filled pause, where a hesitation noise is introduced (e.g. er, ah in often classified into silent pause, where there is no vocalization, and Let us now define pause as „a temporary break in the flow of speech“

### 3.3 Definition of Pause

as a background, we are going to define the concept of pause:

time and silence/pause time respectively. With this sketchy illustration events are moments and you should note that they correspond to speech events of continuity (C) and discontinuity (D) alternating. These two represented on the time axis T as a serialized phenomenon with the two Figure 11p above is an illustration of how connected speech is

Figure 11(p): Speech sequence serialized by continuity and discontinuity



to say you that English is a stress-timed language, whereas French is a word-timed, they differ from language to language. For example, we have these in-rhyme structures are not the same for every language. In other words that determine where pauses should be observed in connected speech chain. You should note that languages have in-rhyme structures. Let us now consider the linguistic reason why pauses occur in the

**Speech**

**3.3.3 Linguistic Reason Why Pauses do occur in Connected**

exhibited:

occur in the speech flow for the psychological reason that we have just psychologically induced pauses. For now, you should note that pauses to this mental process when we consider the pedagogical implication of the absence of voice, i.e. the pause. We shall discuss pauses in relation while the other moment of psychological activity (physical inactivity) is moment actually executed is the actual moment of observable action corresponding to a period of inactivity. This is because the speech possible to observe or fully describe, since it is represented outwardly as speaker may be going through a process of mental activity which is not planning period before the execution. This is because at this period, the the pause time is tied to the cognitive process. We have said that it is the represented by silence or pause time. This psychological way of viewing execution time corresponds to speech time while the planning time is moments that we call execution moment and planning moment. The speech production process goes beyond surface realization. We have two

time axis

Figure 11(c): Two phases of speech production process represented on the

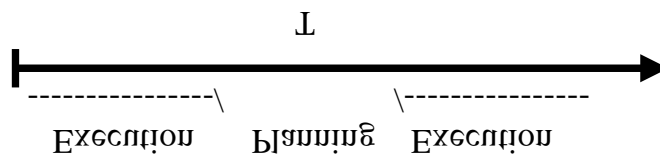


Figure 11(c) below:

moments, in such a way that can be represented on the time axis as in to divide the production phase as having two separate alternating is involved in some mental activity. In that case, you may as well want supposing you consider that the speaker or producer of the speech chain production and what incidents occur during the production phase. pauses in the speech flow. Remember we are dealing with speech chain. Now let us consider the psychological reason or psychological origin of

**Chain**

**3.3.3 Psychological Reason Why Pauses Occur in the Speech**

something like what we have in figures 4 (a) and (p) below:  
 pauses. Now, if we consider the situation on a time scale, we will get  
 type. Remember in the definition we talked about silence and filled  
 silence or a pause. This is a rather natural way of considering pause  
 corresponds to speech and the absence of voice sound is regarded as a  
 at production of sound or no sound. If there is voice sound then that  
 we physically hear or perceive any sound; in that case, we are looking  
 interested in ascertaining whether there is voice production or not. Do  
 should know that when we make reference to the 'silence', we are  
 phonology. From what you know about pronunciation and the anatomy, you  
 this reminds you of your earlier units in the course on Phonetics and  
 physical content of the energy that emanates from the larynx. In spite  
 of pauses or breaks in the speech flow, we are bound to examine the  
 or physiological point of view. When we talk of the physiological origin  
 Now let us consider determining the types of pauses from the physical

### Manifestation

#### 3.4.1 Classification of Pauses According to Physical

- (p) according to their functions.
- (a) according to their physical manifestation

The two ways of grouping pauses are:  
 pauses. Let us now consider the two methods of pause classification.  
 There are two major ways of classifying or determining the types of

#### 3.4 Classification of Pauses

linguistic reason that we have just explained.

Therefore, pauses do occur in the speech chain production for the  
 where it is appropriate to observe pauses in its connected speech  
 course. But for now, we want you to note that each language determines  
 many other examples which you will discover as you go on in this  
 speaker cannot observe a pause on the syllable of a word. There are  
 expect to have [vɛʁɑ̃#ɑ̃rɑ̃], but [vɛʁɑ̃ɑ̃rɑ̃]. A typical French  
 between a determiner and the word it determines. That is why we do not  
 example, in French, a typical French speaker will not observe a pause  
 who may be unable to observe the pauses at the right places. For  
 his own language. It is quite different with a foreign language learner  
 native speaker of a language is very much at ease producing pauses in  
 peculiar. Pausing is therefore language-specific. This explains why the  
 the same in French as in English. The pausing system in French is quite  
 syllable-timed language. On the other hand, the duration of sounds is not

speech. Basically, I'm sure you'll recall that there are two respiratory these same lungs that produce the air flow so crucial to the production of the lungs play a vital function in the respiratory system and it is still biological functions of digestion and respiration. You know for sure that the speech production process are primarily filled for the fundamental the course on Phonetics that the parts of the body that actually serve in You will recall from what you must have learnt in your earlier units in

### 3.4.2.1 Biological or Respiratory Pauses

and respiration pauses.

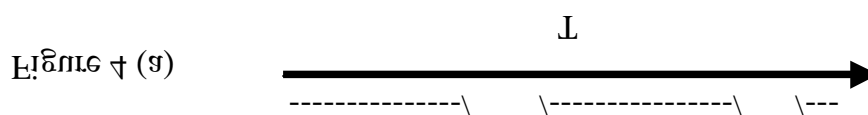
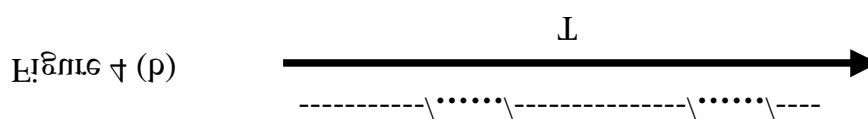
biological or respiratory pauses, diaphragmatic (larynx-specific) pauses respectively, we are going to make three groups of pauses, namely, of their functions or the role they play in the speech chain. From this let us now consider determining types of pauses from the point of view

#### the Speech Chain

### 3.4.2 Classification of Pauses According to Their Functions in

while the filled pause is also known as the respiration pause.

pause and filled pause. The silent pause can also be called the real pause manifestation, we have two types of pauses that are known as silent consider types of pauses from the point of view of physical localisation, corresponding to a respiration noise. Therefore, when we explained, is therefore a break in the speech flow where there is that this break contains localisation. A filled pause like we have already what we have earlier on referred to as filled pause, filled in the sense or localisation. The situation in figure 4 (p) is therefore indicative of figure 4 (s) earlier on explained, there is no complete absence of voice lines, there are dots. What this means is that contrary to the situation in continuum T, there are two vertical lines. In between these two vertical 4 (p) you will notice that on the speech chain placed on the time localisation. Now, let us consider what we have in figure 4 (p). In figure we already told you is a break in the speech flow where there is no indicates that what we have there is a silent pause. A silent pause like lines, you notice that there is a completely blank space. This blank space time continuum T there are two vertical lines. In between these vertical In figure 4 (s) you will notice that on the speech chain placed on the





respiratory, grammatical and hesitation pauses. However, we would also their functions in the speech chain. A quick reminder that these are We've actually talked about three types of pauses that are a result of

### 3.4.2.4 Other Types of Pauses

pause which we had earlier on talked about.

break the speech flow completely. This category of pause is the filled are not quick in coming. The purpose of this type of pause is not to due to hesitation, either because one is looking for words or ideas that serve in the speech chain. Certain pauses are meant to serve as breaks occur in connected speech according to the function they are known to Remember we are still discussing the types of pauses that are likely to

### 3.4.2.3 Hesitation Pauses

and anyhow.

connected speech does not actually mean that they can occur anywhere because we must warn that the fact that pauses should and do occur in Our next unit in this course will be devoted to this category of pauses language learner if the learner must produce impeccable speech flow. pause from all indications needs to be perfectly mastered by any foreign more likely at word boundaries than within words. The grammatical as a method for establishing the words in a language, since pauses are general, in grammar, the criterion of potential pause is sometimes used These are also called theoretical or potential pauses. This is because, in as grammatical function of demarcating homogenous group boundaries, are induced by the nature of the language. Pauses in this category serve reasons. Grammatical pauses are language-specific pauses because they certain pauses do occur in the speech chain due to language-specific You do recall that we told you earlier on in this particular unit that

### 3.4.2.2 Grammatical Pauses

lungs during the regular process of breathing.

respiratory pauses or biological pauses. They occur when we refill our respiratory and are biologically determined, they are known as of pauses that are inevitable and since they serve the vital function of occur at this stage are naturally conditioned. In effect, these are the types and be able to produce speech conveniently. The type of pauses that pathology, it is expected that one should be able to inhale and exhale production is conditioned by our respiratory system. Breathing any form of that is used in the production of speech. What happens is that speech French, during the process of expiration. That is, it is the expiratory air respectively. It so happens that speech is only possible, at least in movements of inhalation and exhalation, or inspiration and expiration,

the rest of the units of this course.

There is no doubt that what you've learnt in this unit will be useful for pauses:

occur in the speech chain. You can equally classify the different types of define pause. You can now give reasons why pauses should and do This unit has equipped you with the concept of pause. You can now

## 2.0 SUMMARY

- 2. Hesitation pause
- 4. Grammatical pause
- 3. Respiratory pause
- 5. Filled pause
- 1. Silent pause

you've learnt that we have the following:

the functions they serve in the speech flow. Based on these two criteria, adopted two major criteria, i.e. the physical manifestation of pauses and linguistic. You've equally learnt that in classifying pauses, we have pauses occurring in the speech flow are natural, psychological and occur in the speech chain. The three major reasons why we do have the speech chain. You've learnt many reasons why pauses should and do of vocalisation. You've learnt that basically pauses are integral parts of silent where there is no vocalisation, or filled pause, where there is noise define pause as a temporary break in the speech flow which could be In this unit, you've learnt about the concept of pause. You've learnt to

## 4.0 CONCLUSION

pauses:

- 5. Bearing in mind their physical manifestation, mention two types of
- 1. Define the notion of pause

course:

in spontaneous speech and we shall give you details much later in this from this type of pause, we may also have stylistic pauses. These occur indicating the end or transition from one intervention to the other. Aside have dialogical or conversational pauses. They play the vital role of instance, if the communication is taking place as a dialogue, we may types of pauses that depend on the type of communication situation. For there could also be other types of pauses. Let us consider two other like you to note that, even though these are the major types of pauses,

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2. Classify pauses according to their functions in the speech chain.

4. Classify pauses according to their physical manifestation.  
pauses in the speech chain.

3. Explain the psychological reason why we should expect to have

2. Mention 3 reasons why pauses occur in connected speech.

1. Define the concept of pause.

## 0.0 TUTOR-MARKED ASSIGNMENT

of pauses are filled and silent pauses.

From the point of view of their physical manifestation, the two types

Pause can be defined as a temporary break in the speech flow.

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

we are going to distinguish between syntactic and non-syntactic pauses. We are also going to define non-syntactic pauses. Specifically, and we shall mention some other names used in referring to syntactic relationships between pause and syntax. We shall define syntactic pauses shall talk about syntax in relation to oral French. We shall discuss the in this present unit, therefore, we shall define the concept of syntax. We in this unit:

unsubstantiated pauses. This is what will form the focus of our discussions are limits and rules guiding their use so that we do not end up making pauses must occur in connected speech they must not be spaced. There part of connected speech does not mean that they can occur any how. It to language-specific reasons. However, the fact that pauses are a natural connected speech; Remember you were told that pauses can occur due biological reasons why we should expect pauses to occur in that pauses are natural. Can you recall that we told you that there are connected speech. Some of these reasons, you do recall, include the fact been told that there are many reasons why pauses should and do occur in know many aspects of the pause phenomenon. Specifically, you have concept of pause. In that unit on introduction you have been guided to You do recall that in the previous unit you have been introduced to the

## 1.0 INTRODUCTION

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3.4	Causes of Non-Syntactic Pauses
	Non-syntactic Pauses
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3.3.2	Non-Syntactic Pauses
	Syntax;
3.3.1	What is the Relationship between Pause and
3.3	Pause/Syntax Relationship
3.1.1	The Relationship between Syntax and Oral French
3.2	What is Syntax?
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## CONTENTS

### SYNTACTIC PAUSES

## UNIT 2 AN INTRODUCTION TO SYNTACTIC/NON-

perhaps at the written level from this definition.

draw out more from our general definition and try to explain what rules governing the arrangement of sentences in sequences. Now let us interpret relationships between all elements of sentence structure and of the order that syntax could be generally seen as the study of the way words are combined to form sentences. In that same definition, we now, we defined syntax as being the study of the rules governing the

we quickly look at the definition we provided for the notion of syntax:

to address some of these questions that must be agitating your mind, let us ask, "What's the relationship between syntax and oral French?" In an attempt to answer, we must be asking, "What's the relationship between syntax and oral French?" not purely in the domain of written language. More specifically, you might ask, "Can one really talk about syntax when dealing with oral French?" The question you must be asking yourself by now must be something like:

### **3.2.1 The Relationship between Syntax and Oral French**

of the rules governing the arrangement of sentences in sequences.

between all elements of sentence structure (including morphemes) and generally, let us define syntax as "the study of the inter-relationships contrasts with morphology which is the study of word structure. More specifically, let us define syntax as "the study of the way words

Let us define syntax as "the study of the rules governing the way words

## **3.2 What is Syntax?**

### **3.1 An Introduction to Syntactic/Non-syntactic Phrases**

## **3.0 MAIN CONTENT**

- connected speech of foreign language learners.
- explain the causes of the occurrence of non-syntactic phrases in the
- distinguish between syntactic and non-syntactic phrases
- define non-syntactic phrases
- French define syntactic phrases
- explain the relationship between syntax and oral French
- define syntax

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

## **3.0 OBJECTIVES**

the connected speech of a foreign language learner.

We shall explain the causes of the occurrence of non-syntactic phrases in

have of “Les vieux prêtres est malade.”,  
 predicate will follow thus, est malade. That explains the example we  
 where the subject will form a group thus, les vieux prêtres and the  
 combined to give us an acceptable syntagmatic relationship is the one  
 The logical sequence to obtain a sentence in which the words will be

est  
 Malade  
 Vieux  
 Les  
 Prêtres

That is to say that given a group of words like:

Malade est les prêtres vieux.  
 Les prêtres vieux malade est.  
 Malade les vieux prêtres est.  
 Est malade les vieux prêtres.

words in this sentence. We cannot have sequences like:  
 Syntactically, this is the only sequencing that is possible for the group of

CA CA  
 Les vieux prêtres est malade

that we have in a sentence like:  
 said about the subject. This is what explains the sequential arrangement  
 sequence in a simple sentence is that of the subject followed by what is  
 should note that the focus of syntax is that of sequencing. The natural  
 us briefly examine the relationship between syntax and oral French. You  
 Now let us see how this can be related to oral French. In other words let

of analysis are syntagmatic relations.  
 that the sequential relationships between the constituents at a given level  
 a string of related constituents, usually in linear order. You should note  
 Syntagmatic comes from the word syntagma or syntagma which refers to  
 question is, “what do we mean by syntagmatic relationship?”  
 the arrangement of the constituents to form sentences. However, the  
 is what we call a horizontal syntagmatic relationship that results from  
 relationship is all about. Now, it is important for you to know that there  
 combined to form sentences, but then we need to know exactly what the  
 sentences. Secondly, there is inter-relationship between the words  
 written language is concerned there is a combination of words to form  
 Coming by this definition of syntax, what we can draw out is that as far as

pauses.

constituents, then we have what we may refer to as non-syntactic. If pauses are misplaced in such a way as to disorganize the rhythmic

### 3.3.2 Non-Syntactic Pauses

one is talking about syntactic pauses.

If there is no dislocation of these rhythmically constituted groups, then Overall, these constitute rhythmic groups which should not be dislocated. Relationships like noun group, verb group, preposition group, etc... grammatically imposed relationships through liaison, we have satellite constituents in the case of oral French are phonetic words. With the constituents in such a way as not to disturb their homogeneity. The Delimitation is indispensable and therefore pause is required to delimit

### 3.3.1 What is the Relationship between Pause and Syntax?

prosodic infrastructure that serves that demarcative function.

intonation is that of segmentation of the utterance. Now, pause is the You've learnt in an earlier unit on intonation that one of the roles of necessary.

dislocating the groups. This is where the idea of pause is extremely constituents. The question is how to achieve this delimitation without be done in such a way as not to disturb the homogeneity of the demarcation between the constituents. But then the demarcation should delimitation. Delimitation is indispensable. One should be able to make One important factor that you must not lose sight of, is the idea of

### 3.3 Pause/Syntax Relationship

through liaison, enchaînement, etc...

arrangement. Furthermore, grammar imposes certain relationships sequencing as well because there is inter-relationship on a linear rhythmic groups which could combine to form phrase groups. There is words. These could further form rhythmic groups or combine to form combination: orthographic words are combined to give rise to phonetic that one item presupposes the other. At the oral level, equally, there is combination; there is sequencing; there is inter-relationship in the sense oral. You've seen that at the level of written language there is Now, let us consider what happens at the level of spoken language or the

5. Mention two places where syntactic pauses can occur:

1. What is the major role of syntactic pauses?

## SELF-ASSESSMENT EXERCISE

intenance.

grammatical syntagmatic relationship between the constituents of the difficulty is indicative of the fact that the learner is yet to master the difficulty. The difficulty is the learner's inability to manage pauses. This the occurrence of non-syntactic pauses is the foreign language learner's It is not far fetched from what we have discussed so far that what causes

### 3.4 Causes of Non-syntactic Pauses

pauses).

having six pauses, three of which are misplaced (i.e. non-syntactic patterned. Instead of having just two syntactic pauses, we've ended up You can see that the homogeneity of our constituents has been badly

Le vieux \ prêtre \ est \ malade \ \ Il est \ malade \ \

example a speaker comes up with:

correspond with syntactic boundaries). Let us consider that in the same have the problem of non-syntactic pauses (i.e. pauses that do not If on the other hand we have pauses placed indiscriminately we may

shall discuss this in greater detail in our next unit.)

two syntactic pauses corresponding directly to the punctuation. (We follows: Le vieux prêtre est malade \ \ Il est à l'hôpital \ \, i.e. a total of It may even be possible to have a lesser number of syntactic pauses as

pauses.

malade \ \ Il est à l'hôpital \ \, thereby having a total of three syntactic We are likely to place syntactic pauses as follows: Le vieux prêtre \ est

Le vieux prêtre est malade. Il est à l'hôpital.

nonsyntactic pauses are not. Let us consider the following example:

pauses. While syntactic pauses are found at syntactic boundaries, Now, let us consider the distinction between syntactic and non-syntactic

#### Pauses

### 3.3.3 THE Difference between Syntactic and Non-syntactic



homogeneous constituents in the speech chain.

Syntactic pauses are used to demarcate syntactic boundaries between

These include:

## ANSWER TO SELF ASSESSMENT EXERCISE

to you for the rest of the units in this course.

There's no doubt that what you've learnt in this unit will be very useful

syntactic pauses in the connected speech of foreign language learners.

pauses. You can now mention the cause of the occurrence of non-

now, you can even distinguish between syntactic and non-syntactic

define syntactic pauses. You can also define non-syntactic pauses and

explain the relationship between syntax and oral French. You can now

now explain the relationship between syntax and oral. You can also

non-syntactic pauses. You can now define the notion of syntax. You can

This unit has equipped you with the knowledge of syntactic and

## 2.0 SUMMARY

language which must be respected at the oral level.

linked to the absence of mastery of the grammatical output of the

or inability to manage the pause phenomenon. Such difficulty could be

pauses in the connected speech of foreign language learners is difficulty

utterance). You've learnt that the main cause of the use of non-syntactic

indiscriminately and are capable of disorganising the sense groups in an

groups in an utterance) and non-syntactic pauses (those that are inserted

(those that ensure the wholeness of the phonetic words or rhythmic

rhythmic groups. You've learnt to distinguish between syntactic pauses

i.e. boundaries that do not dislocate or disturb the homogeneity of the

learnt that syntactic pauses are used to delimit the syntactic boundaries,

at the level of written language also exists at the oral level. You've

constituents. You've learnt that the kind of linear relationship that exists

sequencing is done in such a way that there are homogeneous

structure are arranged, one after the other. You've learnt that this

there is a string of linear relationship in the way constituents of a

learnt that this inter-relationship is a syntagmatic one, meaning that

inter-relationship between the constituents of the sentence. You've

with one another to form sentences. You've learnt that there is an

to oral French. You've learnt that at the written level words combine

relationship between syntax and oral language, with particular reference

You have learnt about the concept of syntax. You've also learnt the

In this unit, you have learnt about syntactic and non-syntactic pauses.

## 4.0 CONCLUSION

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foreign language learner.

2. Explain why non-syntactic pauses occur in the connected speech of a
4. With an example, explain the concept of non-syntactic pause.
3. What is the major role of pause in the sequencing of oral French.
5. Explain the relationship between syntax and oral French.
1. Define syntax.

## 2.0 TUTOR-MARKED ASSIGNMENT

at the end of a sentence.

Syntactic pauses can occur at rhythmic boundaries in a sentence and

shall discuss the notion of pause hierarchy with respect to punctuation. We shall discuss the relationship between pause and punctuation. We show the relationship between punctuation and prosody. In other words, signs. We shall discuss the major functions of punctuation. We shall define the notion of punctuation. We shall give examples of punctuation pause in relation to punctuation. In this present unit, therefore, we shall we shall still be discussing. Precisely, we shall be obliged to discuss between pause and the sequential arrangement of connected speech that the syntactic arrangement of connected speech. It is the relationship recollect that we have dealt with the idea of pause being very useful in not guarantee our marking indiscriminate use of them. You'll equally were warned that the fact that pauses are as natural as speech itself does are welcome events in connected speech. You do recall as well that you concept of pause. You do recall that we've already told you that pauses that it was our discussion of reading that lead us into considering the reading as a peculiar variant of speech production mode. You'll recall speech production. You will recall particularly how you've dealt with You will recall that in the previous unit, you've been dealing with

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3.4.3	The Relationship between Pause and Punctuation Oral French
3.4.2	The Importance of Punctuation in the Production of Attitudinal Function
3.4.1.3	Marking Specific Grammatical or within Another
3.4.1.2	Indicating when One Unit is included
3.4.1.1	Separating Units in a Linear Sequence
3.4.1	Functions of Punctuation in Written Language
3.4	Functions of Punctuation
3.3	Examples of Punctuation
3.2	What is Punctuation?
3.1	Punctuation and Pause Hierarchy
3.0	Main Content
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## **CONTENTS**

### **UNIT 3 PUNCTUATION AND PAUSE HIERARCHY**

¿	-	question mark
()	-	brackets
...	-	a pair of inverted commas
,	-	apostrophe
:	-	colon
;	-	semi-colon
,	-	comma
	-	full stop or period

in your list:

you know. All right. Let us believe that these are some of the examples. Now, before we go on, you should enumerate the punctuation signs that

### 3.3 Examples of Punctuation

attributing commas,

signs used in written language to signal certain important grammatical and let us now consider the definition of punctuation as „a set of graphic

punctuation, first of all, from the perspective of written language.

attempt to refresh your mind with what you probably know about equivalent. We shall discuss this in greater detail later, but for now, let's required to transmit a message from its written form to an oral consider every aspect of speech production, particularly when you, it be that, familiar as it may sound, punctuation will prove quite useful as you believe your intelligence in anyway. Far from it, we want to assure you This is a very simple question, isn't it? Of course, we don't intend to

### 3.2 What is Punctuation?

#### 3.1 Punctuation and Pause Hierarchy

#### 3.0 MAIN CONTENT

- explain the importance of pause hierarchy
- explain the notion of pause hierarchy
- explain the relationship between pause and
- mention the prosodic function of punctuation
- mention the major functions of punctuation
- give some graphic examples of punctuation signs
- define punctuation

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

#### 3.0 OBJECTIVES

to know why. In separating units in a linear sequence, reference is being considered in this course. As we proceed with other units, you'll get This is the main function of punctuation that is central to our

### 3.4.1.1 Separating Units in a Linear Sequence

after the other.

Now let us quickly consider these three functions of punctuation one

3. to mark a specific grammatical or attitudinal function

2. to indicate when one unit is included within another

1. to separate units in a linear sequence

These are the three major functions of punctuation:

many functions but we want to indicate that it has three main functions:

the perspective of written language. We shall say that punctuation has

Now let us consider the major functions of punctuation, first of all from

### 3.4.1 Functions of Punctuation in Written Language

one after the other.

of oral French production and we are going to discuss the two aspects,

the general perspective of written language and the specific perspective

There are two ways of considering the functions of punctuation, mainly

## 3.4 Functions of Punctuation

punctuation.

and what they are called, we may now go on to consider the functions of

Fine, now that you've refreshed your brain with these punctuation signs

...	-	trois points de suspension
!	-	point d'exclamation
?	-	point d'interrogation
( )	-	les parenthèses
...	-	les guillemets
'	-	l'apostrophe
:	-	deux points
;	-	point virgule
,	-	virgule
.	-	point

In French, these are called:

...	-	suspension dots
!	-	exclamation mark

Obviously, you know that connected speech is organised in serial further discussions on the importance of punctuation in oral French. Let us consider how this particular function can serve as background to punctuation as being that of separating units in a linear sequence. Now remember, earlier in the unit, we mentioned one major function of

said may be considered as being central to our discussions in this course. Quickly remind ourselves of the very function of punctuation which we view of producing connected speech, especially in oral French. Shall we again particularly as it concerns the role of punctuation from the point of punctuating we specified that one of those functions will be discussed. You do recall that when we were discussing the three main functions of complexity.

perspective of managing connected speech of varying degrees of how you can aim at effective oral performance at least from the know that what is of concern to us in this course is oral performance and that language is not just about the written form. Of course, by now you regard the way it functions in written language. But let us quickly add. We have just discussed what, ordinarily, you know about punctuation as

## French

### 3.4.2 The Importance of Punctuation in the Production of Oral

connection, the notion of possession is signalled using an apostrophe to indicate an exclamation or even an imperative remark. Equally, in this. A question mark indicates a question, while an exclamation mark is used full stop or a period is used to indicate the end of a declarative sentence. exclamation, the notion of possession, etc... You are well aware that a modes/functions such as simple declaratives, questions, orders, Punctuation in this regard can be used to mark specific grammatical

#### 3.4.1.3 Marking Specific Grammatical or Attitudinal Function

referring to the use of parentheses, quotation marks or a pair of commas. concerned but you should note that this aspect of punctuation is. This is not going to be our focus in this course as far as punctuation is

#### 3.4.1.2 Indicating when One Unit is included within Another

connected speech. when we want to discuss the role of punctuation from the perspective of separate paragraphs. We shall come back to this particular function separates words, a period separates sentences. A period and an a line separated from each other in the written language. For example, a space made to the fact that there are different ways in which units can be

Consider the following text:

between the position of syntactic pauses and punctuation signs. pauses) coincide with punctuation. There is therefore a high correlation read such text. In other words, pauses (i.e. syntactic or lexically anticipated stops are likely places where pauses are to be observed in an attempt to signs with separating functions such as commas, semi-colon and full is that if you take a written text, the places where there are punctuation prosodic infrastructure that serves for punctuation. What we are saying what is this relationship? Let us begin by saying that pause is the Now let us examine closely the pause/punctuation relationship. Exactly

### 3.4.3 The Relationship between Pause and Punctuation

and punctuation.

pause and punctuation as there is generally a coincidence between pause language. That will bring us to considering the relationship between infrastructure is available to carry out this syntactic function for oral The question we are going to answer is to see what prosodic

ity for the prosody that is present in written language.

particular, it is the separating function of punctuation that seeks to make the prosodic output of the possible oral interpretation of a written text. In why it is considered that the punctuation of any text is the blueprint for representing, in writing, some of the realities of spoken language. This is fully be captured by writing. However, punctuating is an attempt at contours, in one word, the supra segmental aspect of language, cannot natural languages. The variation of pitch, loudness, tempo, intonation insist that the spoken form is the first essential mode of existence of written language and oral, we shall be regarding the question if we should medium of expression. We mean to say that if you are to compare production in any language. You also know that writing is an artificial Let us explain further. You know that writing is a special form of

words, punctuation is associated with the syntactic function of prosody.

punctuation is to written language what prosody is to oral. In other rhythm, accentuation and intonation. Therefore, we shall simply say that that is ensured by what we know as prosody, i.e. a combination of connected speech, the strategy of separating of units is syntactic strategy have seen, the separating strategy is punctuation. In the case of connected speech in a linear sequence. In the case of writing, as you sequence, oral French also has the strategy of separating units of written language adopts the strategy of separating units in a linear connected speech are also separated. What we are saying is that just as marked out serially in a time (linear) sequence. This means that units of sequence. That is to say that as a serial phenomenon oral French is

pause corresponding to a full stop will be longer than any other pause. commas will be shorter than the one for a colon, while the syntactic in other words, in this scenario the syntactic pause corresponding to a

:  
:  
:

and in descending order of magnitude, you have something like this: notice that the punctuation signs themselves are graded; in hierarchy give you the idea of hierarchy with respect to punctuation. Do you say's activities, there are short breaks and long breaks. And so, that will For example, you know that when we talk of breaks in a normal school graded. They are not all of equal length. Some are longer than others. will simply say that hierarchy in this sense means that pauses are Now we shall not go into details about the notion of hierarchy, but we

of syntactic pauses;

But what is the notion of hierarchy and how does that concern the issue other words, you already know that pauses are breaks in transmission. the definition of syntactic boundaries in an oral speech production. In sentence and that they coincide with syntactic pauses whose function is We have established the fact that punctuation separates units of a

### 3.2 Punctuation and the Notion of Pause Hierarchy

notion of pause hierarchy.

to say that pauses coincide with punctuation, we shall go on to discuss the you will place pauses if asked to read this text. Now that you have been refer to as syntactic pauses. You may try to count the number of times Now let us know if you do recognize the potential positions of what we

as deemed appropriate.

any potential reader whose task it would be to place the syntactic pauses notice that the writer, Camus, has already pre-programmed this text for Now in this text which is an extract from Camus, "L'Étranger," you'll

Ainsi, le pouvoir veiller et le rentreraï demain soir.

Je prendrai l'autobus à deux heures et j'arriverai dans l'après-midi.  
L'azile de vieillards est à Marengo, à quatre-vingts kilomètres d'Alger.

Sentiments distingués. " Cela ne veut rien dire. C'était peut-être hier.

reçu un télégramme de l'azile : "Mère décédée. Enterrément demain.  
Aujourd'hui, maman est morte. Ou peut-être, hier, je ne sais pas. L'ai



for the rest of the units in this course.

There is no doubt that what you learnt in this unit would be very useful

explain the importance of pause hierarchly.

explain what we mean by the notion of pause hierarchly, such as you can the relationship between punctuation and pause. Now you can even production of oral French, particularly that of reading. You can explain punctuation. You can explain the importance of punctuation in the examples of punctuation signs. You can mention the major functions of pause hierarchly. You can now define punctuation. You can give This unit has equipped you with the knowledge of punctuation and

## 2.0 SUMMARY

corresponding to full stops.

graded because the ones corresponding to commas are shorter than those comma. With that notion of hierarchly, you've learnt that pauses are is graded in hierarchly, the full stop being of greater weight than the pauses while reading a written text. You've also learnt that punctuation you've learnt that punctuation is a guide to the placement of syntactic that punctuation is to written language what pause is to oral. Therefore relationship between punctuation and pause. Specifically, you've learnt major functions of punctuation, noting in particular, that there is a the different examples of punctuation. You've learnt about the three certain important grammatical and attitudinal contrasts. You've learnt punctuation as a set of graphic signs used in written language to signal by punctuation. You've learnt about the general definition of pause hierarchly. We began our discussion by reviewing what we mean in this unit, you've learnt about the notion of punctuation in relation to

## 4.0 CONCLUSION

many syntactic pauses have been provided for.

Considering the example we gave you with Camus' text earlier on, now

## SELF ASSESSMENT EXERCISE

align with the nature of punctuation they are representing.

the same paragraph. In a nutshell, pauses are hierarchically graded to paragraphs will be longer than the one separating ordinary sentences in sentences. Even at that, the syntactic pause to be observed between sentences. You will notice that in our example above, full stops separate less in terms of the number of syllables it contains. Such chunks are not The logic behind this is that the chunk to be separated by a comma is

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## ၂.၀ REFERENCE/FURTHER READING

- 1. Define punctuation.
- 2. Explain one major function of punctuation in which it is related to the pause phenomenon.
- 3. Give graphic examples of five punctuation signs.
- 4. Is there anything like hierarchy in punctuation?
- 5. If your answer to question 4 is yes, how does this notion of hierarchy translate to pause hierarchy?

## ၃.၀ TOPIC-MARKED ASSESSMENT

of this text.  
 provision has been made for sixteen (16) syntactic pauses in the reading. Excluding the pause at the very end of the text, we can say that

### ANSWER TO SELF ASSESSMENT EXERCISE

ideas of pause hierarchy to make the point that in connected speech punctuation. However, you must also remember that we brought in the other words, you do recall that there is a direct link between pause and with pauses which, in such cases, are seen as prosodic infrastructure; in any punctuation (a separating strategy), coincide or are meant to coincide in speech production? Do you recall that such signposts as determined were presented as signposts allowing for one to refer before proceeding discussed the concept of punctuation. Do you remember that pauses last unit so far. In that very unit on punctuation and pause hierarchy, we discuss the idea of punctuation and pause hierarchy in unit 13, the very so central to our consideration on speech production that we went on to syntactic pauses. Since then, the concept of pause management has been afforded us the opportunity to discuss the problem of syntactic and non-syntactic be used indiscriminately. It was based on this fact that unit 15 pauses are a necessary part of speech production does not mean they speech is concerned. But we were able to let you know that the fact that to ascertain that pause is a natural phenomenon as far as connected unit 11, for instance, we discussed the concept of pause. We were able considered certain vital infrastructure that have to do with reading. In discussions in unit 10 on the concept of reading. Subsequently, we discussions on a particular type of speech production. We started You do recall that for some time now we have been dealing with

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    - 3.4.2 Characteristics of Fluent Reading for Evaluating Fluency
      - 3.4.1 Why Reading is the Appropriate Situational Variant
  - 3.4 Evaluating Fluency
  - 3.3 The Relationship between Fluency and Hesitation
    - 3.3.1 Restricted use the Term Fluency
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### **READING**

#### **UNIT 4 AN INTRODUCTION TO FLUENCY IN**

concerned, we want to make restricted use of the term. Fluency is not our major concern. That is to say that as far as we are concerned, you should equally note that this broad-based definition of **၂၀၀၅**. You should note that this is a broad-based definition of therefore define fluency as **‘smooth, rapid, effortless, accurate use of specifics’**. Let us try to define the term from a general perspective. Let us same thing to two different language specialists. Before we go into Fluency may be holistic, in the sense that it may not quite mean the

### 3.3 Definition of Fluency

### 3.1 An Introduction to Fluency in Reading

### 3.0 MAIN CONTENT

fluency:

- mention the guidelines to ensuring reading
- mention the characteristics of fluent evaluating fluency
- give three reasons why reading is the appropriate variant for
- explain the relationship between fluency and hesitation
- define fluency in a restricted sense
- mention the three different options on
- define fluency in a broad sense

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

### 3.0 OBJECTIVES

discuss how to ensure fluency.

characteristics of fluent reading. By implication, the unit will also can be measured objectively. You will then get to know the fluency and how reading is the appropriate speech variant where fluency fluency and hesitation. In this unit, you will get to know how to evaluate restricted use of the term fluency. We will show the link between in second language teaching/learning. We will make a case for our own this general definition in the light of three different views about fluency. We will start with a broad-based definition of fluency. We will explain In this present unit, we want to talk about the idea of fluency in reading.

duration).

passes are graded because they are not all of the same length (i.e.

maintainable.

We still maintain, however, that this level of fluency is not easily

4. Perfect choice of vocabulary

3. Perfect command of grammar

2. Perfect command of sounds (i.e. correct pronunciation)

1. Effortless speech rate

evaluation criteria:

and accuracy are emphasized, we expect to have the following points as correct sentences may be accurate but it is not fluent. When both fluency and accuracy is the focus, the intended production of grammatically correct command of grammar as well as appropriateness of the vocabulary will be undeniably. Accuracy in this sense involves a perfect only will speech flow be impeccable, but then the accuracy of content which goes beyond ordinary classroom setting. In this approach, not use of the language. This option requires very systematic procedure are maintainable without years of learning and adequate exposure to the and accuracy are the high points of foreign language mastery but both. This ideal option involves fluency and accuracy. In this option, fluency. The ideal option of fluency is as stated in our broad-based definition.

### **Fluency: the ideal option**

Now let us consider these options one after the other:

- (c) the regulated option
- (p) the communicative option
- (a) the ideal option

can identify the following three options:

There are several options about fluency in second language learning. We

What do we mean by accuracy and why do we make the distinction?

that you can understand our position better:

hence, it may be necessary to say a word or two about accuracy so fluency does not include the notion of accuracy. Perhaps, at this fluency. But in our own consideration, our restricted use of the term definition of fluency, the descriptor "accurate use of language," is part of definition of fluency once again. You will notice that in this general language over time. Now let us take a look at the broad-based consider connected speech from the point of view of linear structuring of Obviously, by now you are aware that in this course "Oral French," we

### **3.2.1 Restricted Use of the Term Fluency**

(This will be discussed later.)

structure in which accuracy-related issues are of a different dimension constitute our focus. One is a purely phonetic consideration of speech we are able to accurately hear so not because accuracy does not address the accuracy-based approach of fluency. This is not because fluency (i.e. language flowing with all sorts of incorrectness) nor are we obvious. We are neither addressing the communicative competence type of our idea of fluency is therefore quite in contrast with the two earlier

French sounds

viewed alongside with considerations regarding a perfect command of critically at the speed of speech or speech rate. Fluency in this context is about the timing of connected speech and it is more about looking smooth flowing nature of that prosodic structure. Fluency to us is then intrasentence. Within that context, fluency to us is more about the speech. It is about the correct placement/positioning of the prosodic Our course on oral French is about the prosodic structure of connected

oral French.

to explain this notion of fluency, particularly as it affects our course on considered in a specially regulated speech production. We will take time here is characteristic of speech flowing without flaws, but it is This is what we refer to as restricted use of the term fluency. Fluency

### **Fluency in a Regulated Production**

case, this is not our idea of fluency.

particularly in a communication-based language programme. In any speakers and let such speakers may be considered nonetheless fluent. The above-mentioned flaws may be common phenomena in foreign

3. Imperfect vocabulary

5. Imperfect command of grammar

1. Incorrect speech sounds

major flaws like the following:

that though the speech flow may be unimpeded, it can contain such has to do with flowing speech that contains a lot of flaws. We are saying accuracy, the brand of fluency here is highly controllable because it the approach seems to give pre-eminence to fluency over and above This is an approach where accuracy is completely eclipsed. Though where the control between fluency and accuracy is a central issue. Communicative competence is a language teaching/learning option

### **Fluency in the Communicative Competence Option**

evaluating fluency:

You should note that the absence of hesitation is a vital criterion for hesitations you make, the more fluent your speech. But in another form, speech. By the same token, you are right if you surmise that the less may be right to say that the more hesitations there are, the less fluent the speech flow is impaired by unnecessary hesitations. In other words, you and hesitation. That is to say that you cannot have fluency when the are we driving at? What we mean is that there is a link between fluency say that there is a high correlation between fluency and hesitation. What Now what is the relationship between fluency and hesitation? We can

not sure that what you want to say is right or appropriate:

slow to speak because you feel uncertain or nervous, or because you are hesitation. However, as far as speech is concerned, to hesitate is to be uncertainly, worry or nervousness. This is the very simple definition of that hesitation is the act of slowing down a process as a result of First, let us consider the concept of hesitation. Shall we start by saying

Now let us consider these questions:

if so, what kind of relationship is there between the two concepts? Fine. hesitation? Is there any relationship between fluency and hesitation and this juncture, you must be asking yourself such questions like "What is Now let us consider the relationship between fluency and hesitation. At

### 3.3 The Relationship between Fluency and Hesitation

meaning it has on fluency:

Having said that, let us even examine the idea of hesitation and see what in the pronunciation, above all, speech flowing without hesitations, without flaws like imperfect speech rate, imperfect command of sound that our position on fluency is about smooth-sailing speech flowing acceleration\deceleration...). Once again, we want to state categorically **distribution of prosodic infrastructure like pause, tempo** (i.e. **smooth-flowing connected speech with appropriate timing and fluency** and so, for now, you should note that our idea of fluency is

As we said earlier on, we intend to make restricted use of the term manner of incorrectness:

pronunciation, mastery of vocabulary, that is flowing speech with all is an evaluation of grammatical appropriateness, speech rate, mastery of be it communication competency-based or accuracy-based, where there the linear or timing axis) quite in contrast to any other type of fluency, prosodic infrastructure, speech that is well ordered and distributed along connected speech in which there is correct placement/positioning of the The distinction we are therefore making is that of fluency (free-flowing

pauses). You will get to know that certain production situations are can have real pauses (moments of silence) and filled pauses (hesitation). Now you also know that in terms of their manifestations in speech, we earlier unit, you already know that interruptions can be seen as pauses: connected speech devoid of unnecessary interruptions. Now, from an hesitation relationship. Remember we have agreed that fluency is about Remember the direct correlation we talked about in the fluency-

the most appropriate speech production mode in assessing fluency.

objective measurement of fluency. Let us now consider why reading is Only reading is the situational variant that can lend itself to proper

## Evaluating Fluency

### 3.4.1 Why Reading is the Appropriate Situational Variant for

and on what constitutes the characteristics of fluent reading.

speech in our next unit. However, for now, let us concentrate on reading production are not the same. Of course, we shall consider spontaneous reading. We want you to note particularly that the two modes of note that fluency is not the same in spontaneous speech as it is in except we have a highly regulated speech production mode. You should What we are saying is that fluent speech cannot be assessed objectively specific conditions. That brings us to the question of regulated speech: objectively. Certainly, fluency can be objectively evaluated in strictly Now, back to the question as to the possibility of evaluating fluency

fluency-related matters (see the options we mentioned earlier).

marks arbitrarily. This explains why we have different positions on may lack objectivity. Subjective evaluation may involve us awarding performance in a foreign language, and in most cases our evaluation you and I may be required to give an assessment of the fluency in one's objectively. The remark we must make here is that, more often than not, Another question we must ask is: „Can evaluation of fluency really be

can be marked by hesitations.

the conceptualization (commonly referred to as spontaneous speech) You must know, for instance, that speech production that requires on- made that not all types of speech can be entirely devoid of hesitation. words, speech can be devoid of hesitation. However, the point must be devoid of hesitation. Our answer to this question is „Yes. In other essential criterion, the question we may want to ask is: „Can speech be hesitation is a vital criterion in the evaluation of fluency. Based on this fluency? Earlier on in the last section, we mentioned that the absence of Let us now consider the evaluation of fluency. How do we evaluate

## 3.4 Evaluating Fluency



the ones separating sentences.

4. The syntactic pauses between rhythmic groups will be shorter than punctuation.
3. There will only be syntactic pauses which will coincide with the
2. There will be no repetitions.
1. There will be no misplaced pauses.

of fluent reading include:

consider the characteristics of fluent reading. Some of the characteristics appropriate situational variant for the evaluation of fluency, let us now that we have given you reasons why reading is the most

### 3.4.3 Characteristics of Fluent Reading

discuss in our next unit.)

frequent occurrence in spontaneous speech which we are going to pauses (hesitation pauses) is ruled out. (These filled pauses are a

3. Reading is the situational variant where the occurrence of filled punctuation.
2. In reading, the position of syntactic pauses is already determined by syntactic pauses.
1. Reading is the situational variant in which we expect the incidence of

now present the following reasons:

production mode where fluency can be objectively assessed, we can therefore, in order to show that reading is the appropriate speech

of pauses).

positioning of pauses, systematically graduated hierarchy in the length fluency (at least from the point of view of speech rate, correct propose reading as the most appropriate variant for the evaluation of less fluent the speech flow. From the above discussion, we want to fluency; That is to say that the more unnecessary pauses there are the unauthorised pauses in the speech flow will impinge on the level of non-syntactic pauses, can you not see that the incidence of this type of Now, if unnecessary interruptions in the speech flow are the same as

text:

they are predetermined and coincide with the punctuation of a written that these syntactic pauses are textually programmed pauses, i.e. that they are not unnecessary interruptions. Remember we also mentioned about syntactic pauses as the ones that are authorised; In other words, pauses are permitted while others are not. Can you remember we talked authorised and non-authorised or (symptomatic). In other words, some terms of their demarcative function, pauses are of two types (i.e. prohibitions for the emergence of filled pauses. Again you know that in

positions have been pre-determined by punctuation, to the fact that filled that it is in reading that we expect to have syntactic pauses whose fluency can be objectively evaluated. These reasons range from the fact reasons why reading is the most appropriate option where one type of variant of speech production - reading - and we gave you three good also discussed how fluency can best be apprehended in a situational that absence of hesitation is a vital criterion in evaluating fluency. We showed the relationship between fluency and hesitation and pointed out connected speech devoid of unnecessary interruptions or hesitations. We restricted use of the term where the emphasis is on the smooth flowing accurate use of language. We distinguished this definition from a of fluency which was presented as a smooth, rapid, effortless and reading. We started discussing the concept of a broad-based definition in this unit, you have been dealing with the introduction to fluency in

#### 4.0 CONCLUSION

(the fluent reading of any written passage.)

reading aloud stage (i.e. what preparations would you make to ensure

3. Mention some of the steps you take to ensure fluency during a pre-
5. What do you understand by a restricted use of the term fluency?
1. Define fluency in its broadest sense.

differentiate between short and long breaks or pauses.

observe syntactic pauses. At that stage too, we are supposed to signs. It is a stage that requires our identifying the places where we are to the written text in order to demarcate it according to the punctuation. Theoretical reading is the preliminary phase of reading where we study

question is: „What do we mean by theoretical reading?„

that theoretical reading should precede the actual reading aloud. The we have just enumerated must be maintained. To do this, it is expected in order to ensure fluent reading, let us consider that the characteristics

#### 3.2 Ensuring Fluent Reading

15. The tempo should vary between short groups and long groups.
11. There shall be no isolated words (no reading of words in isolation).
10. There should be clear enunciation (i.e. no stammering).
၉. There should be appropriate melody.
8. Liaison should be observed strictly within rhythmic groups.
၇. Accented syllables should be longer than non-accented syllables.  
last rhythmic group.
၆. In reading long sentences, the voice should rise continuously till the separating sentences within the same paragraph.
၂. Syntactic pauses separating paragraphs will be longer than those

4. What is the link between fluency and hesitation?
3. What do we mean by unnecessary hesitations?  
pauses of fluency?
2. Give three reasons why reading is appropriate for apprehending our  
and our restricted use of the term in this unit?
1. What is the difference between the prosod-based definition of fluency

## 2.0 LULOP-MARKED ASSESSMENT

Classifying the pauses according to the duration.  
Identifying the position of syntactic pauses  
Demarcating it according to the punctuation signs  
Studying the written text

10. Steps to ensure fluency include the following:  
and distribution of prosodic infrastructure.  
simply means smooth-flowing, connected speech, appropriate timing
12. The restricted use of fluency does not include accuracy. Rather it  
accurate use of language.
14. Fluency, in its broadest sense, refers to smooth, rapid, effortless,

## ANSWER TO SELF ASSESSMENT EXERCISE

you for the rest of the units in this course.

There is no doubt that what you have learnt in this unit will be useful to  
passage.

You also can explain how to ensure fluency in the reading of written  
objectively. You can even mention the characteristics of fluent reading,  
the appropriate speech production mode where we can evaluate fluency  
between fluency and hesitation. You can equally explain why reading is  
approach to the use of the term fluency. You can explain the relationship  
between the prosod-based definition of fluency and our restricted  
options regarding the concept of fluency. You can as well distinguish  
define fluency in its broadest sense. You can mention three different  
This unit has equipped you with the concept of fluency. You can now

## 2.0 SUMMARY

places but also to identify where and when to raise or lower your voice.  
process that would not only allow you to place your pauses at the right  
now to ensure fluent reading by making use of a theoretical reading  
some of the characteristics of fluent reading. Finally, you were taught  
spontaneous speech than in reading. In the unit, you were also given  
pauses which are hesitation pauses are more likely to occur in

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## 2.0 REFERENCES FOR THE READING

Also put  and  to mark rising and falling intonation, respectively).  
appropriate by putting \ and // for comma full stop, respectively.  
2. Prepare the following text for reading aloud (i.e. demarcate as

state the implications of these opportunities for you as a learner: opportunities that exist for spontaneous speech production and we shall learner of oral French. We shall equally mention the different pedagogical implications of these criteria for you as an adult non-native spontaneous speech production. We shall also mention some of the production modes. We shall discuss the criteria for evaluating successful We shall distinguish between spontaneous speech and other speech spontaneous speech. We shall define the notion of spontaneous speech: greater details. In this present unit, we shall discuss the concept of announced to you that we shall be talking about spontaneous speech in include spontaneous and prepared speech. You do recall as well that we you in that unit that there are other speech production modes which that reading is a particular speech production mode. Remember we told in our last unit on fluency in reading, you will recall that we specified

## **1.0 INTRODUCTION**

1.0	References/Further Readings
2.0	Tutor-Marked Assignment
2.0	Summary
4.0	Conclusion
	3.3.2.4 Summarising the Differences
	3.3.2.3 Content-related Difference
	3.3.2.2 Speaker-related Difference
	3.3.2.1 Code-related Difference
	3.3.2 The Three Areas of Technical Difference
	3.3.1 Other Speech Production Modes
	3.3 Between Spontaneous and Other Speech Production
	3.2.2 Definition of Spontaneous Speech
	3.2.1 About Speech and Spontaneous Speech
	3.2 The General Notion of Spontaneous and its Implication
	3.1 An Introduction to the Concept of Spontaneous Speech
3.0	Main Content
2.0	Objectives
1.0	Introduction

## **CONTENTS**

### **SPONTANEOUS SPEECH**

#### **UNIT 2 AN INTRODUCTION TO THE CONCEPT OF**

entails and having also ascertained that faults can be ruled out in a talked generally about the term spontaneous and what spontaneity resulting in a production that is the outcome of effortless ease. Having such that even in an unplanned situation, correctness is maintained, executing such an action. The level of competence being referred to is exhibiting mastery requires possessing the relevant mechanics for undertaking the spontaneous action has to be at ease. Being at ease or are prerequisites. Foremost among such prerequisites is that the person want to state that for such a spontaneous action to be successful, there successfully without flaws;. If we may answer this question, we may achieved;. i.e. "Is it possible to execute a spontaneous action However, the question we may ask at this juncture is: "Can this be

impeccable and flawless.

The idea of planning is to maintain correctness, i.e. making the event unplanned nature of an event makes it susceptible to flaws and defects. implications of spontaneity. The implication of spontaneity is that the spontaneous speech, it is important for us to move further to look at the unplanned event. Having given this general overview of the notion of prior planning or preparation. Spontaneous speech is therefore a natural of the moment. In particular, it depicts an event that takes place without action which can be said to be natural, instinctive, happening at the spur. In general terms, spontaneous speech is a descriptor for an event or an

### **Implication**

## **3.2 The General Notion of Spontaneous Speech and its**

### **3.1 The Concept of Spontaneous Speech**

## **3.0 MAIN CONTENT**

- explain the implication of these opportunities for you as a learner: speech production
- cite examples of different opportunities for spontaneous adult non-native learner of oral French
- mention the pedagogical implications of these criteria for the spontaneous speech production
- mention some of the criteria for evaluating successful modes production
- distinguish between spontaneous speech and other speech
- define spontaneous speech

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

## **3.0 OBJECTIVES**

probitions for the emergence of filled pauses. As a matter of fact, we insisted on the fact that certain speech production situations are preferred reading as our model for making restricted use of fluency. Now that you have glanced over Unit 14, you will appreciate better why

what we are talking about.

You may quickly glance over that unit once again for a clearer picture of reading as a situational variant of speech chain production in Unit 14. Nevertheless, here is a quick reminder about what we said about how this level of correctness is maintained in reading and in prepared reciting their level of correctness. We shall not go into details as to and prepared speech. Their planned nature rules out flaws thereby prepared. They are commonly referred to, respectively, as read aloud modes of speech production are planned and they are either regulated or production which we have depicted as being unplanned, the other two other speech production modes. Unlike the spontaneous mode of speech now quickly look at the other speech production modes. There are two Earlier on, we had mentioned other speech production modes. Let us

### 3.3.1 Other Speech Production Modes

#### Production Modes

### 3.3 Between Spontaneous Speech and Other Speech

directs on-line conceptualization.

on-line speech production mode. That is to say speech resulting from Let us now define spontaneous speech as "an unplanned, natural, direct

### 3.3.2 Definition of Spontaneous Speech

us now consider the definition of spontaneous speech.

that will afford one the opportunity to play back. From the foregoing, let except if recorded by the use of electronic devices like the tape recorder. speech is a fleeting event, the implication being that it cannot be fixed is a continual process of conceptualizing and executing. Secondly, to put to use thought processes for the conceptualization to take place. It mental activity. What this implies is that speech production requires us the nature of speech itself and its implication? By nature, speech is a speech is a speech production mode. But then, what can we say about What is spontaneous speech? Let us start by saying that spontaneous

### 3.3.1 About Speech and Spontaneous Speech

we can define what we mean by spontaneous speech.

masterly and/or ease, we may now go on to apply this to speech so that spontaneous situation, granted that one disposes of the requisite level of

oral), holds true for prepared speech. You should note that it is a speech about read aloud speech benefiting from the two codes (written and text). Furthermore, in the case of prepared speech, what we have said is already existing written text, i.e. it is a spoken version of a written text. It is also important to recall that reading or read aloud speech is an oral transmission of the written code in addition to making use of the oral code as well. You should note that the other two types of speech production modes is that whereas spontaneous speech is entirely oral, read aloud and prepared speeches have to do with both codes. A fundamental technical difference between spontaneous speech and the other two types of speech production modes is that whereas spontaneous speech is entirely oral and the written code, in this connection, the first spontaneous code in this respect, we are referring to the two codes of language production modes. Now, we want you to bear in mind that when we talk about the code-related difference between the speech

### 3.3.2.1 Code-Related Difference

reading, namely code restriction, speaker and content. The other two types of speech production can be discussed under three broad fundamental differences between spontaneous speech production and the other two modes of speech production that we have been discussing. The first difference is that whereas spontaneous speech is entirely oral, read aloud and prepared speeches have to do with both codes. A fundamental technical difference between spontaneous speech and the other two types of speech production modes is that whereas spontaneous speech is entirely oral and the written code, in this connection, the first spontaneous code in this respect, we are referring to the two codes of language production modes. Now, we want you to bear in mind that when we talk about the code-related difference between the

### 3.3.2 The Three Areas of Technical Difference

attention. The three areas of technical difference that we now want to draw your attention to are those areas of technical difference that we now want to draw your attention to. On the one hand, and the other two, on the other. It is to be noted that there are three areas of fundamental technical difference between spontaneous speech production and the other two modes of speech production. The first difference is that whereas spontaneous speech is entirely oral, read aloud and prepared speeches have to do with both codes. A fundamental technical difference between spontaneous speech and the other two types of speech production modes is that whereas spontaneous speech is entirely oral and the written code, in this connection, the first spontaneous code in this respect, we are referring to the two codes of language production modes. Now, we want you to bear in mind that when we talk about the code-related difference between the

is devoid of signs and unnecessary flaws. The other two, on the other. It is to be noted that there are three areas of fundamental technical difference between spontaneous speech production and the other two modes of speech production. The first difference is that whereas spontaneous speech is entirely oral, read aloud and prepared speeches have to do with both codes. A fundamental technical difference between spontaneous speech and the other two types of speech production modes is that whereas spontaneous speech is entirely oral and the written code, in this connection, the first spontaneous code in this respect, we are referring to the two codes of language production modes. Now, we want you to bear in mind that when we talk about the code-related difference between the



support system - the written code. Secondly, their content is pre-  
the two special modes (read aloud and prepared) already exist in a fixed  
distinctive characteristic, there are three technical distinctions. Firstly,  
is as far as the basic difference is concerned. Apart from this basic  
flawlessness. While the former is unblamed, the latter are blamed. This  
built mechanism that regulates their level of correctness and  
production and the other two, you can see that the other two have in-  
In summary to what has been said so far about spontaneous speech

### 3.3.2.4 Summarising the Differences

which is a direct on-line conceptualisation.  
contrast with the content of the oral production of spontaneous type  
where the oral content has already been pre-determined. This is in  
previous unit that reading is a highly regulated speech production mode,  
production of the output, as the case may be. You already know from a  
stems essentially from directly-passed remarks concerning the oral  
to in the present circumstance as being content-related. This difference  
spontaneous speech production mode and the other two, what we refer  
Let us now consider the third level of technical difference between the

### 3.3.2.3 Content-Related Difference

is completely independent.  
when compared with the spontaneous speaker, you can see that the latter  
written text. His autonomy is thereby seriously handicapped and so  
remains that this speaker (reader) is tied down to the influence of a  
speech in its written form. But then, the fundamental difference still  
the speaker (reader) of the prepared speech may well have anticipated the  
Of course, in the case of prepared speech, you may want to argue that

echoing the thought forms of the writer or original producer of the text;  
contrast to the reader (speaker) of a given written text who is only  
allegiance to any outside influence. Do you see that this is quite in  
speaker is entirely responsible for what he says. He does not owe  
characterised by speaker independence. This is because the spontaneous  
other two modes of speech production. Spontaneous speech is  
second level of technical contrast between spontaneous speech and the  
Let us now consider what we mean by speaker-related difference as the

### 3.3.2.2 Speaker-Related Difference

the spontaneous mode is characterised by code restriction.  
highlighting is that, quite unlike the other two speech production modes,  
orally. Essentially, therefore, the first technical difference we are  
type that is first of all conceptualised in writing before being rendered

it susceptible to error:

2. The danger inherent in spontaneity is that its unplanned nature makes that is happening at the spur of the moment.
1. Spontaneous refers to an action that is natural, instinctive, something

## ANSWER TO SELF ASSESSMENT EXERCISE

you for the rest of the units in this course.

There is no doubt that what you've learnt in this unit will be useful to modes:

technical difference between spontaneous speech and the other two two modes. You can equally mention and discuss the three areas of can cite the basic difference between spontaneous speech and the other speech. You can now mention two other speech production modes. You state the importance of planning. You now can define spontaneous can explain the implication (or inherent danger) of spontaneity. You can speech. You can now define the general concept of spontaneous. You This unit has equipped you with the basic concept of spontaneous

## 2.0 SUMMARY

speech and the other two.

learnt about the three areas of technical difference between spontaneous between spontaneous speech and the other two modes. You've equally and prepared speech modes. You've learnt about the general difference learnt about two other speech production modes, namely the read aloud learnt about spontaneous speech as a speech production mode. You've implies. You've learnt about the importance of planning. You've also You've learnt about the general notion of spontaneous and what it In this unit, you've learnt about the concept of spontaneous speech.

## 4.0 CONCLUSION

3. Explain how you can ensure the success of a spontaneous event.
2. Mention the greatest danger in spontaneity.
1. Define the term „spontaneous,“ generally.

## SELF ASSESSMENT EXERCISE

another unit).

he can (we shall come to this aspect of redressing and repairing in executing, resisting, committing blunders which he tries to redress, if notwithstanding, is engaged in an on-line process of conceptualising, programmed. Finally, the spontaneous speaker, his independence determined and so their eventual oral structuring has been pre-

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## 1.0 REFERENCES/FURTHER READING

speech and the other two modes.

2. Discuss the three areas of technical difference between spontaneous two speech production modes.

4. State the basic difference between spontaneous speech and the other

3. Mention two other modes of speech production.

5. Mention the inherent danger in spontaneous speech.

1. Define spontaneous speech.

## 2.0 TUTOR-MARKED ASSIGNMENT

need to possess the relevant mechanics for executing the action.

3. For there to be success in a spontaneous, you have to be at ease. You

1.0	References/Further Readings
9.0	Tutor-Marked Assignment
2.0	Summary
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3.2	Opportunities for Spontaneous Speech Production
3.4.2	Engaging the Attention of One's Listeners
3.4.4	Possessing Rich Ideas
3.4.3	Grammar
3.4.5	Enriching the Vocabulary Base
3.4.1	Ensuring Accuracy of Information Production
3.4	Strategies for the Improvement of Spontaneous Speech Production by Non-native Learners
3.3	Factors Militating against Successful Spontaneous Speech Production
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3.3.4	Native Speaker Competence as a Yardstick for Successful Spontaneous Speech Production
3.3.3	Subject Matter Content as a Factor in Determining
3.3.5	The Speaker Factor
3.3.1	Code as a Factor in Spontaneous Speech Production
3.3	Criteria for Evaluating Successful Spontaneous Speech
3.1	The Challenges of Spontaneous Speech in Oral French
3.0	Main Content
5.0	Objectives
1.0	Introduction

## CONTENTS

### SPEECH IN ORAL FRENCH

#### UNIT 1 THE CHALLENGES OF SPONTANEOUS

Unit 2	An Introduction to the Concept of Prepared Speech Chain
Unit 4	An Introduction to the Concept of Telephone Conversation Dialogue/Conversation
Unit 3	An Introduction to the Concept of Turn-Taking in
Unit 5	An Introduction to the Concept of Repetands
Unit 1	The Challenges of Spontaneous Speech in Oral French

#### MODULE 4

spontaneous speech production.

importance by the numerous opportunities that present themselves for component of Oral French. In this unit, we will equally demonstrate this shall discuss will be the fact that spontaneous speech is an independent towards achieving better results. Another major challenge which we equally discuss some of the improvement strategies that could be used spontaneous speech production by non-native adult learners. We shall lay out the fact. We shall also discuss the factors influencing against successful determining success, using the native speaker production as our spontaneous speech production. We shall present the lay out for discussing will be the problem of determining the success of In this present unit, therefore, one of the challenges which we shall be

challenges of spontaneous speech in Oral French.

question that will form part of our discussion in the present unit on the can be successful in spite of its unplanned nature. It is the answer to that that there was an unresolved question as to whether spontaneous speech can recall all the foregoing aspects of our last unit, you can easily recall independence, direct on-line content conceptualization). Now that you spontaneous speech and the other two modes (code restriction, speaker that we told you about the three areas of technical difference between (the former being unplanned and the latter being planned). You do recall basic difference between spontaneous speech and the other two modes that we made an inter-mode comparison and that we highlighted the modes, namely reading and prepared speech. You must recall as well remember that we told you that there are two other speech production mode (i.e. resulting from direct on-line conceptualization). You speech is an unplanned, instinctive, direct on-line speech production Now, I'm sure you can easily recall that we told you that spontaneous

speech proper.

all those details served as a premise to our discussions on spontaneous an action demands and within a normal time frame. You do recall that action is about carrying out such an action properly as the nature of such we explained that essentially in the execution of a spontaneous speech Do you recall what we told you about essentially? Yes, you remember the person taking the action, particularly such a person must be at ease. success, if you will recall, is because, like we told you, it all depends on spontaneous speech action may let be successful. The reason for that, even though its level of exposure to errors is very high, a event makes it susceptible to flaws. You remember that we also told you that we told you that the unplanned nature of a spontaneous speech generally, is a descriptor for a natural unplanned event. You will recall you will recall that we told you that the notion of spontaneous speech, In our last unit on the introduction to the concept of spontaneous speech,

## 1.0 INTRODUCTION

structure, the facial expressions, vocal accompaniment of language, the verbal/non verbal, the mimo-gestural, the paralinguistic, the prosodic that it is worth your while to imagine how this code requires integrating code and spontaneous speech as a fleeting event, you should really know don't, that timing is very crucial. With the prescriptive nature of the oral managing the ephemeral nature of the oral code. You do remember, no central issue that we want you to bear in mind is the question of spontaneous speech production mode in our last unit, don't you? The code. You do recollect all we said about code restriction of the production. The code involved, as we have stated earlier on, is the oral. Let us now consider code as a crucial factor in spontaneous speech

### **3.2.1 Code as a Factor in Spontaneous Speech Production**

consider each of these factors in detail.

the output (i.e. content-related output) are the key factors. We shall speech, for instance, you should realize that the code, the speaker and should note, include the peculiar nature of the event. In the case of determining the success or otherwise of an event. Such variables, you note that many variables play themselves out and are considered while about ease with the content or output. As a matter of fact, you should we talk about ease in this regard, we want you to know that it is all successful spontaneous speech production stems from ease. And when

#### **Production**

### **3.2 Criteria for Evaluating Successful Spontaneous Speech**

#### **3.1 The Challenges of Spontaneous Speech in Oral French**

### **3.0 MAIN CONTENT**

- explain the importance of spontaneous speech in Oral French by non-native learners
- discuss some of the improvement strategies that could be adopted speech production by non-native adult learners
- explain the factors militating against successful spontaneous production
- mention the criteria for evaluating successful spontaneous speech

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

### **3.0 OBJECTIVES**

speaker who is at ease with the content. In the spontaneous oral it is the goal we set for learners of Oral French, particularly, the native speech production. You should note that the reason for this option is that

Let us now consider the native speaker competence at spontaneous

### **Measuring Successful Spontaneous Speech Production**

#### **3.2.4 Native Speaker Competence as a Yardstick for**

competence:

want to focus on an ideal situation as represented by the native speaker content. However, we want to draw your attention to the fact that we are called in to bias learning from the code, through the speaker to the the success level of a spontaneous speech production, many variables You can see from what we have said so far that in trying to determine

which is the length or volume of production.

content will no doubt be reflected in a lot of ways, foremost among you in our last unit about ease and what it entails. Full mastery of the the spontaneous speaker's ease/mastery. You will recall what we told concern. You will agree that full grasp of subject matter will guarantee emphasize, and you should take note, that this is a major area of spontaneous speech production, the subject matter content. We want to Now let us consider a third variable in determining the success of

### **Successful Spontaneous Speech Production**

#### **3.2.3 Subject Matter Content as a Factor in Determining**

learner, an intermediate learner or a mere beginner.)

also, you ought to find out the learner's level (i.e. is it an advanced to know whether the speaker is a non-native learner of oral French, but consideration whether the person is a learner. Not only would you want and, if the speaker is a non-native, you may equally want to take into may want to ascertain the speaker's socio-linguistic status. On the other level of cultivation and/or educational exposure. In other words, you it is a native speaker, it is also important to query the native speaker's know that it is important to find out whether it is a native speaker. An it performance at spontaneous speech production. For instance, you should want you to know that it goes a long way in determining the level of or otherwise of spontaneous speech production, the speaker factor. We Let us now consider another important variable in evaluating the success

#### **3.2.2 The Speaker Factor**

evaluating the success of spontaneous speech production.

and/or interjections. Managing all the above forms part of the criteria for

Engaging the listener's attention  
 Ideas  
 Grammar  
 Enriching the vocabulary  
 Ensuring accuracy of information

The things to be improved upon include the following:

an ideal native speaker production need to be worked on. You to realize that the factors highlighted as necessary characteristics of conceptualisation. To beat the challenges arising there from, we want associated with spontaneous speech production is direct on-line competence in spontaneous speech production. The major problem Let us now consider how best to improve upon non-native speaker's

## Production

### 3.4 Strategies for the Improvement of Spontaneous Speech

- ridicule and so he would prefer to keep mute.)
- esteem that he would hardly want to be defeated by laughter or
- boor. This is probably because, being an adult, the learner has a self-
- 3. Fluency of expression (In other words, the volume of output is
- 5. Learner struggling with sentence construction
- 1. Lack of fluency in naturalness (the mimo-gestural component is lacking)

in the production which we could summarise as follows:  
 speakers/learners perform spontaneously, there are certain major defects production on the part of the non-native learner. In watching non-native Let us now consider the factors that militate against spontaneous speech

## Speech Production by Non-Native Learners

### 3.3 Factors Militating Against Successful Spontaneous

- in our next unit)
- 7. Making effective use of reparanda (this shall be discussed in details
- 6. Not lacking in volume
- listener)
- 2. Attention-arresting (talking with gusto... with a holding effect on the
- 4. Richness of ideas (originality)
- constructions
- times incomplete sentences, not loaded with cumbersome
- 3. Effective grammar mechanics characterised by short sentences, at
- 5. Rich stock of vocabulary from which appropriate choice is made
- 1. Accuracy of information

the criteria to look out for:

production of a native speaker who is at ease with the content, these are



realise that you must arouse the listener's interest. We want you to practise of improving your spontaneous speech production. You should now let us consider how engaging one's listener is a desirable strategy

### 3.4.2 Engaging the Attention of One's Listeners

the content of your spontaneous production.

language. We want you to realise that this can enhance the originality of ideas you already possess about familiar situations in your local area different cultural ways of viewing situations? Try to bring in those intercultural competence. Have you ever thought of the fact that there level of civility. In fact, you should be interested in boosting your improve on your stock of ideas is by making sure that you enhance your one's spontaneous speech production? Now, a way in which you can you remember we mentioned that rich ideas can boost the content of Let us now consider the fact that ideas need to be improved upon. Do

### 3.4.4 Possessing Rich Ideas

your production in a most natural manner.

paradigms as these are the structures you will be required to slot into other hand, you should give attention to building up your sentence construction level. You should prefer short simple sentences. On the tense. Also, you must edit yourself adequately at the sentence improve upon your grammar base. For instance, you must work on your improved upon. There are many ways in which you can be helped to realise that grammar mechanics must be effectively managed and of spontaneous speech must be improved upon. Definitely, you should Let us now consider grammar as another area of attention if the quality

### 3.4.3 Grammar

level of language.

language. For instance, this will cater for formal as well as informal rooted level of vocabulary will make it possible for the variety of vocabulary base will ensure the use of a better level of language. A need to make vocabulary varied and appropriate. An enhanced spontaneous speech production output. In sure you know that there is Let us now consider how an improved vocabulary base can enhance

### 3.4.5 Enriching the Vocabulary Base

be addressed through the means of extensive reading.

achieved through having a thorough grasp of the subject matter. This can Let us now consider how to ensure accuracy of information. This can be

### 3.4.1 Ensuring Accuracy of Information

of a learner's spontaneous speech production. You learn about the  
 is the appropriate measuring yardstick in determining the success level  
 the spontaneous speaker. You learn that the native speaker competence  
 challenge. You learn that the subject matter content is a challenge for  
 mode. You learn that the nature of the speaker is an important  
 that the nature of the code is one of the challenges in this production  
 in determining the success of spontaneous speech production. You learn  
 spontaneous speech production. You learn that there are many variables  
 in this unit, you have learnt about the different challenges of

## 40 CONCLUSION

as a yardstick in measuring successful spontaneous speech production.  
 justify the appropriateness of using native-speaker level of competence

## SELF ASSESSMENT EXERCISE

You even have the opportunity of using many ready-made expressions.  
 so far highlighted is that not only do you have various registers but that  
 You should realize that the implication of all the opportunities we have

about your friends, about school activities like sports, etc.

4. At school, where you can talk about yourself, about your family,  
 colleagues.
3. At work, where you can talk at meetings with your boss or with your
2. At play, where you can talk with friends, with your peer group,  
 with friends.
1. The home, where we can talk with family members, with visitors and

occasions. These include:

there are many things to talk about at different places and on different  
 this mode of speech production is important. Let us start by saying that  
 spontaneous speech production. This is a way of showing to what extent  
 Now, let us consider the various opportunities that are available for

## 3.2 Opportunities for Spontaneous Speech Production

discuss the issue of repairs in greater detail in our next unit).

need to make effective use of filled pauses and repairs (we shall  
 production. Besides, to flow within the time frame at your disposal, you  
 areas can help you improve upon the defects of spontaneous speech  
 interrupted speech production exercises. Diversified content/interest  
 speaking tasks. This you can achieve through constant practice with  
 interrupted speech). In fact, it is important for you to vary your  
 effort must be made to flow within a specific time frame (i.e. with  
 realize that a good speaker is the one who speaks with gusto. Conscious

- successful performance level in spontaneous speech production.  
 production that make it a desirable yardstick for measuring learner's  
 5. Mention 2 characteristics of a native speaker's spontaneous speech  
 challenge in spontaneous speech production.  
 1. Discuss the three general variables that constitute the greatest

## 2.0 L100B-MARKED ASSIGNMENT

a hold on the listener's attention  
 originality of ideas  
 impeccable grammar  
 rich vocabulary  
 accuracy of information

matter content, will exhibit some or all of the following qualities:  
 is that a native speaker, particularly one who is at ease with the subject  
 an ideal competence level which all must aspire to acquire. The reason  
 measuring learner's spontaneous speech production since it represents  
 Native speaker competence is the most appropriate yardstick for

## ANSWER TO SELF ASSESSMENT EXERCISE

you in the rest of the units of this course.  
 There's no doubt that what you have learnt in this unit will be useful to

French.  
 explain the importance of spontaneous speech production in Oral  
 strategies for better spontaneous speech production. You can equally  
 in spontaneous speech. You can now list some of the improvement  
 factors militating against the foreign (non-native) learner's performance  
 level of learner's spontaneous speech production. You can mention the  
 production is an appropriate yardstick for measuring the performance  
 spontaneous speech. You can explain why the native speaker's  
 factors that constitute variables in determining the success of  
 challenges of spontaneous speech. You can mention the three general  
 spontaneous speech production. You can now identify the different  
 This unit has equipped you with the concept of the challenges of

## 2.0 SUMMARY

indispensable aspect of Oral French.  
 the different opportunities that make spontaneous speech production an  
 deficiencies in spontaneous speech production. You equally learnt about  
 improvement strategies that the learner can use in order to overcome his  
 factors militating against the non-native learner. You learnt about the

Oxford: Heinemann.

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## 1.0 REFERENCES AND FURTHER READING

2. Give 4 examples of opportunities for spontaneous speech production to improve upon your spontaneous speech production capacity.
4. As a learner, mention and discuss any 3 strategies you would adopt spontaneous speech production.
3. Mention 3 factors militating against the foreign learner's success in

berspective, is the fact that certain factors militate against the speaker's spontaneous speech production, at least from the non-native speaker's Do you remember that we told you that part of the challenges of

attention of the listener:

matter which enables the speaker talk with gusto and engage the interlocutors, mimo-gestural and facial expressions, full grasp of subject effective use of rebars and filled pauses, outputs of syntax and (sometimes incomplete), a wide variety of appropriate vocabulary, following: accuracy of information, simple and short sentences the features of an ideal spontaneous native production which include the performance. In this regard, I'm sure you do recall that we mentioned successful spontaneous speech production should be the native speaker's that, more specifically, we told you that the yardstick for measuring the other two modes of reading and prepared speech. You must recall the major areas of technical difference between spontaneous speech and content matter. You recall that we told you that these three constituted general factors, namely code restriction, speaker independence and such a production. You recall that we discussed the place of these be taken into consideration in measuring the success or otherwise of speech production in Oral French, we told you that certain factors will You do recall that in our last unit on the challenges of spontaneous

## **1.0 INTRODUCTION**

1.0 REFERENCES/Further Readings

2.0 Tutor-Marked Assignment

2.0 Summary

4.0 Conclusion

3.4 Examples of Rebar and

Improvement

3.3.2.1 Rebar and Curriculum Planning and

3.3.2 Diagnostic Functions of Rebar and

3.3.1 Regulatory Function of Rebar and

3.3 Functions of Rebar and

Speech;

3.2.1 What is Rebar with respect to Spontaneous

3.2 What is Rebar;

3.1 An Introduction to the Concept of Rebar

3.0 Main Content

2.0 Objectives

1.0 Introduction

## **CONTENTS**

### **REBAR AND**

## **UNIT 1 AN INTRODUCTION TO THE CONCEPT OF**

know, however, is that repairs connotes a positive character trait. The general idea of repairing damages immediately. One thing you should generally, repairs is derivative of the notion of repairing. It is the

### 3.2 What is Repairs?

#### Spontaneous Speech

### 3.1 An Introduction to the Concept of Repairs in

### 3.0 MAIN CONTENT

- Give examples of repairs in spontaneous speech
- mention and explain the functions of repairs in speech production
- define the concept of repairs with respect to spontaneous
- define the notion of repairs generally

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

### 3.0 OBJECTIVES

examples of repairs

i.e. what they tell us about the speaker. We shall equally provide effectively. We shall discuss the pedagogical perspectives of repairs in spontaneous speech i.e. why repairs must be used and used in spontaneous speech. We shall explain why repairs is inevitable in general notion of repairs. We shall define repairs with respect to the concept of repairs. In this unit, therefore, we shall define the detail as we proceed. This present unit is, therefore, an introduction to and we told you that we shall discuss the concept of repairs in further repairs is one of the marks of the native speaker's natural production Do you remember that in our last unit we told you that effective use of

home, at work, at play and at school.

speech production which include a wide variety of things to talk about at Remember we also told you of a series of opportunities for spontaneous that the non-native speaker could adopt to overcome his difficulties. You recall that we told you about a number of improvement strategies

natural tool for direct on-line content conceptualisation.

a defined personality, the inability to make use of repairs as a unwillingness to make mistakes and be ridiculed and suffer from lacking naturalness, the lack of expression that is tied to an sentence constructions, lacking grasp of subject matter content, grammar-related difficulties, the uncertainty arising from cumbersome success. You must recall that some of these factors include

conceptualisation of speech, repairs are associated with false starts, function of direct on-line conceptualisation. In direct on-line other words, repairs is a natural component of spontaneous speech, a conceptualisation characteristic of spontaneous speech production. In natural repair process that accompanies the direct on-line content spontaneous speech production. Let us define repairs as a normal

Now let us consider what repairs is all about in the case of as natural as speaking;

public. Do you then see what we mean when we say that writing is not writer makes are his privileged possession that does not get to the writings to someone to read and make comments. Whatever repairs the rewrites, he recopies and so on. At times, he even subjects his initial shortcomings or weaknesses. He writes, he reads over, he cancels, he This is one of the aspects where writing conceals the author's effected before arriving at the final product that will be made public. the written text. Only the writer knows what changes he may have room for series of rough work and corrections before the final product of consider what happens in the case of writing. The written code gives From what we have said about the production of a chain, let us now

be likened to what happens in speech production.

or areas of systemic malfunction. It is that periods of repairing that may better-suited units so that the finished product does not show any cracks ill-sorted units must have been discarded on the way and replaced with to imagine the production process, you may then figure out that certain only behind the little units of metal beautifully arranged. If only you fly partly imagine what went on during the process of its production. We manner. When you see an ordinary chain as a finished product, you can sure you remember that it is an arrangement of units in a sequential you about the speech chain right at the beginning of this course? In an on-going process of construction. Do you remember what we told repairs, in the case of speech production, has to do with the repair of Let us now consider repairs in connection with speech. First of all,

### **Speech;**

#### **3.2.1 What is Repairs with Respect to Spontaneous**

now this can be relevant in the concept of spontaneous speech. of repairs as depicting something that is undergoing repair, let us see repairs comes in as a compensatory strategy. After this general notion This is because it shows that one wishes to make up. Generally,

much about the speaker's strengths and weaknesses are relevant to the learner's errors or difficulties, the repairs tell us expressions and constructions. In other words, much as the false starts information about the speaker's selection preference for certain the other hand, the repairs that follow the false starts also reveal some grammatical-based, lexical-based or subject matter content-based. On speaker/learner's particular areas of difficulty. Such difficulties may be lot of information about the speaker. The false starts reveal the taking place. Both the false starts and the repairs that follow reveal a occurrence of repairs is an indication of the level of learning that is speech production. Now, from the pedagogical perspective, the let us now consider the diagnostic function of repairs in spontaneous

### 3.3.3 The Diagnostic Functions of Repairs

should make use of them effectively. are therefore to be considered as a reconnection mechanism and can introduced into your own learning process. They that would still allow you to correct whatever flaws may have been use of repairs as safety valves. They are excellent repair mechanisms essence of repairs. That is why we are saying that you should make output silence, you should make adjustments and continue. That is the are that those listening to you would think you are done. But instead of false start is very important. Do you resort to silence? If you do, chances round to make some false starts. What happens after you have made the you are speaking spontaneously, there is every likelihood that you are spontaneous speech are what we refer to, generally, as false starts. When unprepared event being open to flaws? The flaws in the case of effectively. Do you remember that spontaneous speech production is an case of need, they are not only to be used, but they must be used safety valves. If you know what safety valves are, then I'm sure that in say). In this connection, you should consider repairs as acting as do not quite agree with the speaker's perception of what he wants to (i.e. chunks of speech that are condemned by the speaker, because they told you that they are associated with what we refer to as false starts, let us now consider the regulatory nature of repairs. We have already

### 3.3.1 Regulatory Function of Repairs

regulatory and diagnostic speech production. There are two main functions of repairs, namely have told you that repairs are an indispensable aspect of spontaneous Let us now consider the importance of repairs. You remember we

## 3.3 Functions of Repairs



reparanda and false starts which educate us about the learner's areas of salvage false starts. You learnt about the diagnostic function of function of reparanda, where they serve as safety/save-saving devices to the functions of reparanda. Specifically, you learnt about the regulatory reparanda and that you must make use of them effectively. You learnt normal to use reparanda. You learnt that you must make use of conceptualisation in spontaneous speech. You learnt that it is very reparanda is a natural repair process associated with direct on-line In this unit we told you about the concept of reparanda. You learnt that

## 4.0 CONCLUSION

respect to reparanda;

5. What is the difference between writing and spontaneous speech in
1. What is the general definition of reparanda?

## SELF ASSESSMENT EXERCISE

and the reparanda.

Take a close look at the production and identify some of the false starts

tout casser et puis c'est tout.  
 avait invité des amis... on arrivait à onze heures quoi... à  
 apparaît dans la même pièce et tout ça... parce qu'on  
 puis faut qu'on est arrivé en... avec... sur... deux  
 autour des fleurs dans dans la maison... on est arrivé au...  
 faut le fairehein... et sept degrés autour du p... enfin  
 mais... on avait... trois degrés dans les chambres...hein  
 i(l)s) étaient heureux quoi... nous aussi d'ailleurs...  
 là-bas hein...c'était le premier Noël d'ailleurs les enfants  
 Vous vous rendez compte que...ben oui... on a passé Noël

français:

interview culled from Pierre Léon's *Pronétisme et prononciations du* transcription of spontaneous production of a Parisien laborer in an Let us consider some examples of false starts and reparanda. Below is a

### 3.4 Examples of Reparanda

(This is not our major focus for now.)

feedback not only to the learner, but also to the curriculum planner. fact that an analysis of the false starts and reparanda will help provide for student performance diagnosis. A close fall-out of this function is the We have just told you that false starts and reparanda are excellent tools

### 3.3.2.1 Reparanda and Curriculum Planning and Improvement

PROVENCE.

Université de Provence I, Institut de Phonétique d'Aix-en-Français. Thèse de Doctorat en Phonétique Expérimentale. Nicolas, Bascale (1992). Organisation Intonative du Texte L1 en

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rythme de la lecture oralisée et de la parole spontanée. In Guaitella, Isabelle (1995). Rythme et parole: comparaison critique du

## 1.0 REFERENCES/FURTHER READING

2. Mention three pedagogical benefits of repairs.

1. Explain why repairs can be said to be reconnection mechanisms.

## 2.0 TUTOR-MARKED ASSIGNMENT

on-line.

product in writing, whereas the correction in repairs takes place with respect to repairs is the fact that correction precedes the final

2. The fundamental difference between writing and spontaneous speech

1. Repairs can be simply defined as speech repair mechanism.

## ANSWER TO SELF ASSESSMENT EXERCISE

you in the rest of the units in this course.

There is no doubt that what you've learnt in this unit will be useful to

You can mention the functions of repairs.

repair process in writing and the repair process in spontaneous speech.

to spontaneous speech production. You can distinguish between the

define repairs generally. You can now define repairs with respect

This unit has equipped you with the concept of repairs. You can now

## 2.0 SUMMARY

the curriculum planner. You learnt some examples of repairs.

repairs are of pedagogical benefits not only to the learner but also to

strengths and weaknesses. You learnt that such feedbacks from

Oxford: Heinemann  
Nuttall, C. (1989). *Teaching Reading Skills in a Foreign Language*.

spontaneous speech production may been focusing on one speaker, & Of course, you must have realised that all our discussions about rebarandq take place.

recall that as the flaws do occur on-line so also do corrections or that flaws do occur on-line. We also told you, and I'm sure you do that the unplanned nature of spontaneous speech production was such rebarandq. This was precisely in the last unit where we made you realise you will recall further that we went on to discuss the question of direct on-line conceptualisation of the speech chain and its challenges: that we devoted two units on the concept of spontaneous speech (i.e. allowed us to consider the issue of fluency in speech. You do recall also its peculiar nature. Particularly, you do recall that its regulated nature of reading. Talking about reading, you do recall that we told you about we started discussions on the idea of speech production with the notion about the production of the speech chain. First of all, you do recall that you'll recall that for some time now, we have been deliberating much

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1.0 References/Further Readings

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3.e.1 Evidence of Argumentative Skill

3.f.0 Evidence of Co-construction of Content

3.f.2 Cues to Signaling in

3.f.4 Cues to Signaling off

3.f.3 Negotiating Transition Points

3.f.5 Identifying Transition Points

3.f.1 Maintaining Harmony in Dialogue

3.f A Seven-point Guideline to Effective Turn-Taking

3.3 Definition of Turn-Taking

3.3.3 Distinguishing between Monologue and Dialogue

3.3.1 What is Monologue?

3.3 The Concept of Dialogue  
Dialogue

3.1 An Introduction to the Concept of Turn-Taking in

3.0 Main Content

3.0 Objectives

1.0 Introduction

## **CONTENTS**

### **TURN-TAKING IN DIALOGUE**

#### **UNIT 3 AN INTRODUCTION TO THE CONCEPT OF**

between the two speakers:

a dialogue between two people speech time is all about negotiation competence, i.e. somebody regulating speech time. However, in the case of these settings have many peculiarities, chief among which is the idea of a

TV programme  
Round-table discussion  
Meeting/conference

other settings involving more than two speakers include the following: involving two people, or groups of people. Some of the examples of production. There could be different settings for formal discussions - involves two speakers. It is therefore about inter-speaker speech if has all been about one speaker's spontaneous production, dialogue people. Contrary to the situation we have been presenting so far, where let us now simply define dialogue as a formal discussion between two

### **What is Dialogue?**

## **3.2 The Concept of Dialogue**

### **CONVERSATION**

## **3.1 An Introduction to Turn-taking in Dialogue\**

## **3.0 MAIN CONTENT**

- develop a seven-point guideline to effective turn-taking.
- define the notion of turn-taking
- distinguish between dialogue and monologue
- explain the setting of a dialogue (giving examples)
- define the idea of dialogue

On completion of this unit, you should be able:

## **3.0 OBJECTIVES**

what dialogue entails with respect to turn-taking.

(i.e. spontaneous production between two speakers) and we shall discuss you to the concept of dialogue. We shall explain the idea of dialogue dialogue\conversation. In this present unit, therefore, we shall introduce shall be discussing another situation of spontaneous production - different situations of spontaneous production. In this particular unit, we spontaneous production. We want to point out however that there are

- Δ. Where necessary, there should be evidence of argumentative skill.
- Θ. In turn-taking, there must be evidence of co-construction of content.
2. There are cues to signing in.
4. There are cues to signing off.
3. The transition points are negotiated.
5. There are transition points.
1. There must be harmony in dialogue.

following:

which we are going to consider, one after the other includes the you wish to ensure effective turn-taking in a dialogue. The seven points  
Now let us consider some very important points you must remember if

### 3.4 A Seven-Point Guideline to Effective Turn-taking

its wholeness as a chain (i.e. in terms of maintaining harmony), production, in terms of its content and its length, above all, in terms of number of turns that account for the structuring of the speech turn in a conversation or in a discussion. It is the turn-taking and the  
Let us now consider turn-taking as simply meaning the taking of one's

### 3.3 Definition of Turn-Taking

necessitate turn-taking by the speakers.  
factors between monologue and dialogue is the fact that dialogues taking. We want you to realise therefore that one of the distinguishing should then realise that this is why there is the idea of turns and turn-involved, no one speaker is expected to dominate the discussion. You the contrary, you know that in a dialogue, where two people are the production can go on and on for as long as the speaker wishes. On I'm sure you know that when one person is speaking in a monologue, Let us now consider the difference between monologue and dialogue.

#### 3.3.2 Distinguishing between Monologue and Dialogue

and on as long as the speaker wishes.  
production. Monologues are usually long. This is because they can go on referred to as soliloquy. In a monologue, it is about intra-speaker speech Let us now define monologue as a long speech by one person. It is also

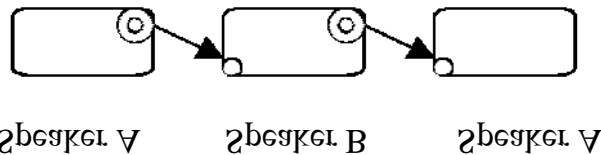
#### 3.3.1 What is Monologue?

voice cuts in politely. Is there rudeness or are there interruptions? the voice as an indicator of transition, we want to know whether the next potter us include how the next speaker signs in. Considering first of all to know whether the speakers obey ethic-governing rules. Questions that consider ethical issues. The ethical issues rather on politeness. We want pronouncements as to whether there is order in the event, we must first dialogic setting is a social contract and as such, for us to be able to make first thing we want to consider is the fact that speech production in a Now let us consider transition points and how they are negotiated. The

### 3.4.3 Negotiating Transition Points

points where one speaker is signing off and another is signing in, and the transition points. The transition points, in this case, are the other words, in considering turn-taking, we must identify the speakers is what we want to identify as signing off (so) and signing in (si). In represented their productions as coaches (blocks) and what interests us In the figure 18 above there are two speakers A and B. We have

**Figure 18: Inter-speaker transition points**



points) can be illustrated as in the figure below:

these will help determine the dialogic framework. These (the transition points. First of all, it is important to identify the transition points as we are interested in discussing what happens at inter-speaker transition Now let us consider the issue of transition points. In this particular case,

### 3.3.2 Identifying Transition Points

to another.

avoiding rough edges in the transition from one speaker's contribution spontaneous production, maintaining harmony in the chain is about starts with adequate reparanda, in the case of structuring inter-speaker blended rhythmic/beat groups, and the prompt rectification of false However, if harmony in intra-speaker chunking is about the use of well into the other. This is what we had earlier on referred to as chunking. structured in a linear sequence in such a way that one unit fits properly aware that all along, we have been emphasizing that the speech chain is should not come to you as a surprise at this point since you're already chain in a dialogue (i.e. in an inter-speaker spontaneous situation). This Let us now consider the question of maintaining harmony in the speech

### 3.4.1 Maintaining Harmony in Dialogue

**(Excerpt, L'enregistrement)**

De mon point de vue...  
 Moi, je dirais plutôt que...  
 Quant à moi, ...  
 En ce qui me concerne, ...  
 Pour ma part, ...

Here are some examples of verbal cues for signing in:

indicate signing in,  
 indicate that you're signing in. Now the question is how does one  
 that when you are signing in, in a situation of conversation, you've got to  
 Now let us consider signing in and what it involves. You should realize

**3.4.2 Cues for Signing in**

(particularly since it is a face-to-face production) or a hand signal.  
 Besides verbal cues, the transition point may even be a facial expression

**(Excerpt, L'enregistrement)**

J'aimerais savoir ce que vous en pensez...  
 Peut-être que vous avez une autre idée là-dessus...  
 Oh, en pensez-vous?  
 Vous êtes d'accord avec moi?

Verbal cues for signing off include such expressions as:

Verbal cues  
 Absence of voice (signified by silence/pause)  
 A question  
 A fall in the voice

following:

is doing so. The vocal indications of signing off may include the  
 vocal. In signing off, the speaker must give vocal indication that he/she  
 Now let us consider the cues for signing off which could be verbal or

**3.4.4 Cues to Signing Off**





There are cues to signing in.  
 There are cues to signing off.  
 The transition points are negotiated.  
 There are transition points.

which in itself requires the following:

3. Ensuring inter-speaker harmony is all about effective turn-taking more speakers are involved in an inter-speaker production.
1. Intra-speaker production involves only one speaker, while two or

## ANSWER TO SELF ASSESSMENT EXERCISE

you in the remaining units in this course.

There is no doubt that what you've learnt in this unit will be useful to

strategy in oral French.

importance of turn-taking as a communicative skill development content-related aspect of turn-taking. You can now also discuss the verbal indications of signing in. You can now mention and explain the verbal indications of signing off. You can now mention some of the can identify transition points in a dialogue. You can mention some of can even develop a seven-point guideline to effective turn-taking. You and monologue. You can now define the concept of turn-taking. You multiple-speaker settings. You can also distinguish between dialogue You can now define dialogue. You can now mention examples of This unit has equipped you with the concept of turn-taking in dialogue.

## 2.0 SUMMARY

skill development strategy, particularly with respect to argumentation.

You also learnt about the importance of turn-taking as a communication transition. You equally learnt about content-related issues in turn-taking: inter-speaker production. You learnt about ethical issues in the production. You learnt to identify turn-taking as transition points in

Oral French  
Mbrando, Eugénie (in Press). A Structural Approach to the Teaching of

Clé International  
Dominique, Philippe et al. (1988). Le Nouveau Sans Frontières I Paris:

## 1.0 REFERENCE MATERIAL READINGS

spoke.

2. Analyse your production in the light of questions 1 to 2 of section A  
1. Have your production recorded.

Organization

L'argument ne fait pas le contenu. La

Le mariage traditionnel au Nigeria

La politique au Nigeria

Le système éducatif au Nigeria

Commentaire abrégé de l'anglais au Nigeria?

the study centre, on any of the following topics:

Engage yourself in a conversation with a fellow colleague of yours at

## PRODUCTION

### SECTION B

arguments) of the speakers.

2. Briefly outline in chronological sequence the contributions (i.e. the

4. What is the theme of the discussion?

natural or artificial?)

3. Identify the sign-off cues (mention their characteristics, are they  
negotiated?)

5. Identify the entry points (i.e. the turn-taking, how are they

1. How many people are talking?

answer the following questions:

Listen to the following recording of spontaneous speech production and

(Excerpt 1, unregistered)

## RECEPTION

### SECTION A

## 2.0 TUTOR-MARKED ASSIGNMENT

has implications and it is such implications that we are going to discuss  
 themselves. This absence of the interlocutor from the visual perspective  
 from the traditional point of view) is such that the speakers do not see  
 As you are well aware, the peculiarity of telephone conversation (at least

telephone conversation' to be precise:

another setting of two-speaker spontaneous speech production -  
 2-speaker setting. Now, in this unit, we are going to talk about yet  
 multiple speaker production even though we concentrated mainly on a  
 meaning. Remember, we also told you that there are other settings of  
 structuring a dialogue turn-taking involves the idea of co-construction of  
 signing off and signing in. You will recall we also mentioned that in  
 Remember the particular transition points we mentioned, namely  
 we told you about turn-taking being the equivalent of transition points;  
 told you how this harmony could be maintained. Can you remember that  
 importance of maintaining harmony in a dialogue and you will recall we  
 inter-speaker speech production. Remember we did mention the  
 that last unit, you will recall that we told you about dialogue being an  
 question of turn-taking in dialogue. As part of the issues discussed in  
 production. You will particularly recall that in our last unit, it was a  
 You will recall that we have been dealing with spontaneous speech

## 1.0 INTRODUCTION

- 1.0 References/Further Readings
- 2.0 Tutor-Marked Assignment
- 2.0 Summary
- 4.0 Conclusion

- 3.3.3 Telephone Conversation as a Social Event  
 Message

- 3.3.2 Time Constraint and the Construction of the

- 3.3.1 Telephone Conversation and Listening

- 3.3 Pedagogical Implications of Telephone Conversation  
 Conversation

- Conversation and an Ordinary Face-to-Face

- 3.2.1 The Major Difference between Telephone

- 3.2 An Introduction to the Concept of Telephone Conversation

- 3.1 Definition of Telephone Conversation

- 3.0 Main Content

- 2.0 Objectives

- 1.0 Introduction

## CONTENTS

### TELEPHONE CONVERSATION

#### UNIT 4 AN INTRODUCTION TO THE CONCEPT OF

speech production at this level. This is what we shall discuss presently, which must be taken into consideration in order to determine effective interlocutor during telephone conversation has underlying implications one another. This major difference of physical absence of one's is one in which the speakers do not appear face-to-face but only hear and talk to one another face-to-face, the telephone conversation setting conversation, the speakers are physically present and can see themselves between these two settings is that whereas in a face-to-face face-to-face conversation. You should realize that the major difference Let us now try to distinguish between telephone conversation and a

### **and an Ordinary Face-to-Face Conversation**

#### **3.2.1 The Major Difference between Telephone Conversation**

see themselves physically:

spontaneous speech production situation where the two speakers do not Let us now simply define telephone conversation as an inter-speaker

#### **3.2 Definition of Telephone Conversation**

#### **3.1 The Concept of Telephone Conversation**

#### **3.0 MAIN CONTENT**

of telephone conversation.

- mention and explain strategies to be used to ensure the success
- mention the implications of telephone conversation
- an ordinary face-to-face conversation
- mention the major difference between telephone conversation and
- define telephone conversation

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

#### **3.0 OBJECTIVES**

success:

the implications of telephone conversation and how to ensure its conversation and an ordinary face-to-face conversation. We shall discuss conversation. We shall mention the major difference between telephone concept of telephone conversation. We shall define telephone in this unit. In this present unit, therefore, we are going to discuss the

[ø] \ [œ]

[ʎ] \ [ɲ]

[ɛ] \ [ɛ̃]

[ʎ] [ø] [ø]: At the same time, you must not forget such contrasts like:

French sound. Particularly, the suprasegmental nature of vowels like [ɪ] and [i]: You must maintain the peculiar phonetic characteristics of the French vowels that are carriers of the message because they ensure a clear difference. You have to pronounce, articulate clearly, and pronounce of facial expressions or kinesthetic gestures and/or body language with French. You have to use your voice to say you out. This is because no matter in what parts of your course on articulation phonetics, on telephone is an opportunity for you to be to use all you must have sound. The quality of the sound you emit must be acceptable. Speaking has been trained to accept French sounds and to reject non-French sounds that you emit to sound French because of your listener whose ears are at work are not just any ears but that they are native ears. You must to describe your message. The point to remember really is that you realize that you have at the receiving end tomorrow's ears at work. When you are sending or producing, i.e. when you are speaking, you

send or the receiver of the message.

challenges depending on the available role you are playing either as the of you. As a matter of fact, your ear and your voice face serious matter) your voice must not say you, as it is the most challenged aspect conversation (whether in French or in any other language for that. Now let us consider the fact that when you are engaged in a telephone

### 3.3.1 Ensuring the Audibility/Intelligibility of your Production

social relationship

The construction of your message

The use of your ear

The use of your voice

performance skills:

audibility/intelligibility, constructing the message, exercising different groups under your major messages, including ensuring to realize that the very implications you must not overlook can be through many implications for you as a speaker-listener. We want you. The peculiar nature of telephone conversation, particularly in French,

#### the Learner of Oral French

### 3.3 Pedagogical Implications of Telephone Conversation for

You should also know when you are talking to your superior and make you've talked to before and someone you are talking to for the first time. be formal in your style. You should distinguish between someone fact that you must pay heed to the issue of social hierarchy. You should make use of appropriate telephone registers. Equally important is the being made by making yourself as polite as possible. Remember also to your choice of language is very crucial. Therefore, you should avoid with your interlocutor on telephone. First of all, you should realize that realize that it is important for you to maintain a healthy social rapport implication it has for your performance in oral French. We want you to let us now consider telephone conversation as a social event and what

### 3.3.4 Telephone Conversation as a Social Event

avoid time-wasting constructions. Simple sentences are to be preferred time). The implication is that you must go straight to the point and question then is "how do you make yourself understood without wasting your interlocutor is saying and also making yourself understood. The communication and that communication is about understanding what also consider the fact that telephone conversation implies such as telephone the time constraint is all the more pronounced. Let us over time). Remember, ordinarily, oral speech is a fleeting event and as Now let us consider the fact that oral language is a serial event (spread

### 3.3.3 Time Constraint and the Construction of the Message

speaker's prosodic structuring of his message. interlocutor is done and when you are to come in, following the rising and falling intonation. You should also know when your syllables) and intonation. You should remember how to look out for what you've been told about the rhythm (accented and non-accented time (telephone conversation) for you to exercise your ears in time with sensitized you sufficiently on the listening expectancy cues. Now is the have trained your ears. Moreover, earlier units in this course have effective use of your ears. No doubt, earlier units in Practical French Now let us consider the importance of listening and how you can make

### 3.3.2 Telephone Conversation and Listening

consonants like [sʌ], [tʌ], [bʌ]. syllables are a combination of vowel and consonant. Beware of the You remember from your earlier units in Phonetics and Phonology, that message. You should, therefore, pay special attention to your syllables: the voice, the consonants are there to ensure the intelligibility of your segmental phonology. You should remember that while the vowels carry Aside from the vowels, you should also use your knowledge of

the difficulties you mentioned in answer to question 1 above.

3. Explain the strategies you must adopt in order to overcome each of telephone conversation.

4. Mention four levels of difficulty that one may encounter during

## 2.0 TUTOR-MARKED ASSIGNMENT

situation. The speakers do not see themselves.

conversation is the physical presence of speakers in a typical telephone

The major difference between telephone conversation and an ordinary

## ANSWER TO SELF ASSESSMENT EXERCISE

you for the remaining part of this course.

There is no doubt that what you have learnt in this unit will be useful to

to ensure successful telephone conversation.

conversation. You can now explain some of the strategies that you can use

conversation. You can now mention the implications of telephone

between a telephone conversation and an ordinary face-to-face

You can now define telephone conversation. You can now differentiate

This unit has equipped you with the concept of telephone conversation.

## 2.0 SUMMARY

about the strategies to be used in order to succeed on telephone.

pedagogical implications of telephone conversation. You equally learnt

the latter the speakers can see themselves. You learnt about the

speakers are not physically present and as such do not see themselves, in

face-to-face conversation. You learnt that whereas in the former the two

the major difference between telephone conversation and an ordinary

the definition of the concept of telephone conversation. You learnt about

In this unit, we told you about telephone conversation. You learnt about

## 4.0 CONCLUSION

ordinary conversation.

What is the major difference between telephone conversation and an

## SELF ASSESSMENT EXERCISE

given to you by thanking your interlocutor.

to obtain information. Also remember to appreciate every information

the necessary adjustments. Remember to use the conditional if you seek



Oral French.

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Hachette EFL.

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## 10 REFERENCES/FURTHER READINGS

(reception and production), we are now going to discuss prepared  
With all what we have given you so far about the speech chain

succeeds. These include boldness of course, clear enunciation, etc...  
interlocutor and what you have to do to make sure the conversation  
conversation, highlighting the implications of not seeing your  
spontaneous speech. In the last unit, we discussed telephone  
speech as a production mode. Remember all we told you about  
type of fluency in a restricted sense. Then we talked about spontaneous  
its regulated nature allowed us to use it as a model for measuring out  
a special speech production model. Remember some of its peculiarities:  
speed and told you about speech production. First, we treated reading as  
because you know that the speaker also listens to himself. We went  
know are useful not just for the listener, but also for the speaker,  
as a chain. Then we gave you the listening expectancy cues which you  
started with an introduction to the concept of the chain, showing speech  
chain which has been presented under different aspects. First of all, we  
All through the past 10 units of this course, it's been about the speech

## **1.0 INTRODUCTION**

- 1.0 REFERENCES/Further Readings
  - 0.0 Tutor-Marked Assignment
  - 2.0 Summary
  - 4.0 Conclusion
    - 3.2.4 Revising our Speech
    - 3.2.3 The Target Audience
    - 3.2.2 Writing out a Plan
    - 3.2.1 Choice of a Topic
  - 3.2 The Processes of Prepared Speech
  - 3.4 Examples of Instances of Prepared Speech
    - 3.3.3 Prepared Speech as a Well Structured Production Language
    - 3.3.2 Prepared Speech Exhibiting an Impassable Level of
    - 3.3.1 Prepared Speech as a Flawless Production Mode
  - 3.3 The Characteristics of Prepared Speech
  - 3.2 Definition of Prepared Speech
  - 3.1 An Introduction to the Concept of Prepared Speech
- 3.0 Main Content
  - 2.0 Objectives
  - 1.0 Introduction

## **CONTENTS**

### **PREPARED SPEECH**

#### **UNIT 2 AN INTRODUCTION TO THE CONCEPT OF**

Adequate structuring  
 Imprecable level of language  
 Free flowing production

with certain characteristics among which are the following:  
 there should be no flaws. In other words, its planned nature endows it  
 Now the idea of the planned nature of the prepared speech implies that  
 being unplanned while on the contrary, these other two are planned.  
 differences we mentioned at that time was the issue of spontaneous  
 namely reading and prepared speech. If you remember, one of the  
 speech production mode with the other two modes of production,  
 you remember that in an earlier unit we had compared spontaneous  
 Let us now consider the major characteristics of prepared speech. Do

### 3.3 THE CHARACTERISTICS OF PREPARED SPEECH

conceptualisation.

process. It is a speech production mode that requires detailed planned  
 consider prepared speech as speech that is the result of a prior planned  
 therefore implies planning and getting ready ahead of time. Let us now  
 getting ready for something or making something ready. Preparation  
 Let us first of all consider the idea of preparation as an act or process of

### 3.2 DEFINITION OF PREPARED SPEECH

#### 3.1 THE CONCEPT OF PREPARED SPEECH

#### 3.0 MAIN CONTENT

- prepare and present a speech.  
prepared speech
- give examples of instances when one can be required to deliver a
- mention some of the characteristics of prepared speech
- define prepared speech

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

#### 3.0 OBJECTIVES

the author of your speech which you will write and present  
 restriction. You also have speaker independence, because you will be  
 what is involved in preparation. You remember there is no code  
 brief reminder about the concept of prepared speech. We shall talk about  
 mode. In this unit, we shall give you more details. We shall start with a  
 speech. In an earlier unit, we had mentioned it as a speech production

Fund-raising ceremony  
 A valedictory speech  
 A welcome speech

the examples may include the following:

spontaneous production, nonetheless they may be quite varied. Some of those occasions for prepared speech may be less frequent than those for your career in which you may be required to present a prepared speech. You should realise that different occasions will arise in which you will be required to present a

### 3.4 Examples of Prepared Speech

other words, the speech will be constructed in a very systematic manner. In the introduction, the main body of the speech as well as the conclusion. It flows naturally into the next. There will be clear indication as to the point you should realise that the speech will be well structured with one part following another. Let us now consider prepared speech as one that is very coherent. You

#### 3.3.3 Prepared Speech as a Well Structured Production

devoid of grammatical errors. Overall, the content will be error-proof. There will be no colloquialism. At the same time, the production will be at a stage to rid the production of inappropriate choice of language. There is a formal. This is because efforts must have been made at the preparation stage. Language is enviable. You should realise that the style will be very formal. Let us now consider prepared speech as one in which the level of

#### Language

#### 3.3.2 Prepared Speech Exhibiting an Impassable Level of

precision phenomenon featuring quite frequently. The level of articulation will be highly academic, with the overall fluency level will be very high. Speech timing will be quite precise. There will be no repetitions, no false starts and so there will be no repairs. The speech will be free-flowing. There will be no lapses, no pauses. There is a flawless production mode. First of all, you should realise that prepared speech will be a flawless production mode. Let us now consider one of the characteristics of prepared speech as a

#### 3.3.1 Prepared Speech, a Flawless Production Mode

about in this unit.

Mention the 3 characteristics of prepared speech that we have told you

## SELF ASSESSMENT EXERCISE

out natural and makes for good listening.

revised and corrections made so that at the time of delivering it, if comes  
course, the reason is not far fetched. The speech must be thoroughly  
Have you asked yourself why prepared speech comes out so natural? Of

### 3.2.4 Revising our Speech

audience.

endavour to sign our language to the level of the professional  
choice of vocabulary. If we are to address professionals, we must  
instance, if our target audience is mainly young, we have to adjust in our  
that we use language that is appropriate for the target audience. For  
determines our choice of language. This is because we must make sure  
preparation of a speech. You should realise that the target audience  
Let us now consider identifying the target audience as a vital stage in the

### 3.2.3 The Target Audience

do on we carry the audience along.

once the plan has been announced, we must be faithful to it so that as we  
normally announced in your introduction. It is important you know that  
your notes on written French that the plan is important and that this is  
prepared speech is to have a structure. I'm sure you know already from  
evolving a plan. You should realise that a plan is inevitable if the  
Let us now consider the next stage in the process of speech preparation -

### 3.2.2 Writing out the Plan

matter must be one we are at home with or one we can easily read up

where we can get information on the topic. In other words, the subjects  
are familiar with such a topic or because we can lay hands on material  
case, we are obliged to take a topic that appears to us either because we  
you may have the option of choosing from among a list of topics. In this  
topic is not of our own making but rather imposed on you. Sometimes,  
before you can prepare a speech is to identify a topic. Sometimes, the  
prepared speech production. You should realise that the first thing to do  
Let us consider the choice of topic as one stage in the process of

### 3.2.1 Choice of Topic

## 3.2 The Processes of Prepared Speech

L'occasion de la cérémonie inaugurale de l'université.

Discours d'accueil prononcé par le président de l'université ouverte à ouverte

Discours du Ministre de l'Éducation lors de sa visite à l'université

Discours d'appréciation à l'université ouverte

of two pages of 200 words typed double-spaced.

the speech should be of 10 minutes duration. It should have a minimum carefully prepare a speech on one of the topics listed below. Remember, **INSTRUCTION:** With what you have learnt about preparing a speech,

## 0.0 UNLOP-MARKED ASSIGNMENT

where you will be required to present exposés, debates and seminars.

programme. You are now better prepared for the 400-level Oral French as you work your way through the next level of the entire B.A. French. There is no doubt that what you learnt in this unit will be useful to you

followed in preparing a speech.

prepared speech. You can equally mention some of the processes to be instances in everyday life where one may be required to deliver a characteristics of prepared speech. You can now cite some examples of can now define prepared speech. You can now mention some of the This unit has equipped you with the concept of prepared speech. You

## 2.0 SUMMARY

you must follow as a guide in preparing a speech.

prepared speech. You equally learnt about some important processes instances of everyday life where one can be required to deliver a prepared speech. You were also told about some of the examples of pre-planned process. You learnt about some of the characteristics of learnt that prepared speech is a speech production mode resulting from a In this unit, we told you about the concept of prepared speech. You

## 4.0 CONCLUSION

Well structured production

Impassable level of language

Free-flowing production

Among the three characteristics of prepared speech are the following:

## ANSWER TO SELF ASSESSMENT EXERCISE

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