

INTONATION PATTERNS OF FRENCH

A-P Lian

(Teacher's Book)

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FOREWORD

Intonation Patterns of French was devised and tested in the Department of French at the University of Queensland.

I wish to express my gratitude to the Department of French for its invaluable assistance in making available to me its secretarial, teaching and research facilities (in particular the SUVAG-Lingua) and for awarding me a substantial grant to assist with the publication of this book.

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A-P. Lian

Introduction

Intonation Patterns of French was devised at the University of Queensland's Department of French. It was designed initially to cater for the needs of the more advanced English-speaking learners of French¹. It is, not seen in any way as the ultimate answer to the problems of learning intonation, but merely as a contribution towards finding a relatively inexpensive solution to those problems. Its success resides principally in the fact that it increases significantly the efficiency with which intonation and rhythm can be internalised to the extent that they become a normal feature of students' linguistic performances. It is not a "miracle" solution which will require no effort on the part of the students and which will automatically result in perfect performances. Indeed, mistakes might still occur but they will be detected and corrected.

The importance of teaching intonation as part of a foreign language learning programme has now been recognised for well over twenty years. Yet, in Australia at any rate, it appears to have been sadly neglected. A close analysis of the performances of first year students attending the University of Queensland's Department of French reveals that the degree to which the prosody of French has been internalised is, in most cases, negligible. As a result, much time is spent in remedial work at the level of university courses. This state of affairs is particularly disappointing, and unnecessary, at a time when there seems to be a significant desire amongst intermediate and advanced students to attain a high (i.e. native-like) proficiency in the primary skills of listening and speaking. Such a trend may find its origins in the greater opportunities for travel, the stronger emphasis on the social sciences and the importance placed on communication. This leads, in turn, to a genuine desire to understand the mentalities of other national groups. It is in response to a very real need of French students in school and at university that *Intonation Patterns of French* was written.

Although devised initially as a course for intermediate and advanced students, certain sections of *Intonation Patterns of French* are quite suitable for elementary students. It is expected, however, that the teacher will delay the more difficult parts until the students have developed the need to tackle them.

Difficulties encountered by Foreign Language Learners

Much has been written about the difficulties encountered in the learning of a foreign language². However, the origin of all these may be summarised in the following quote from a book written in 1939 by Nikolai Trubetzkoy³.

The phonological system of a language is like a sieve through which everything that is said passes. Only those phonic marks that are relevant for the identity of the phoneme remain in it. The rest falls down into another sieve in which those features are retained which are characteristics for the expression of the speaker, etc. Starting from childhood, each person becomes accustomed to analyzing what is said in this fashion. This analysis is carried out quite automatically and unconsciously. The system of "sieves", however, which makes such analysis possible, is structured differently in each language. Each person acquires the system of his mother tongue. But when he hears another language spoken he intuitively uses the familiar "phonological sieve" of his mother tongue to analyse what has been said. However, since this sieve is not suited for the foreign language, numerous mistakes and

misinterpretations are the result. The sounds of the foreign language receive an incorrect phonological interpretation since they are strained through the “phonological sieve” of one’s own mother tongue.

The principle explained above in metaphoric terms appears to hold good not only for pronunciation but for all aspects of foreign language learning. With training and exposure to the foreign language, students will develop an intermediate system which, for example, will be neither French nor English but a combination of certain aspects of each, to which are added certain other elements. Each student will therefore develop his own personal system. This will not simply be the French system with some errors thrown in for good measure, but a functional whole which will be different from both English and French. This new system then takes over the “sieving” process originally undertaken by the English system. As learning proceeds, it will itself be modified until it comes to approximate the French system. All teaching efforts must therefore be directed towards reducing the influence of conditioning by the mother tongue and by the intermediate system. Otherwise, the students will literally remain “deaf” to the foreign language system. This is perhaps the most important of the principles used as basic guidelines for *Intonation Patterns of French*.

The Importance of Intonation

Intonation can be loosely defined as the “melody” of language. It is produced essentially by vocal cord vibrations⁴. Not unexpectedly, therefore, it is very closely associated with the stress and rhythm patterns of language. Together with intonation, these are known as prosodic features or suprasegmental elements. Another working definition of these is to consider that they are all which is left of an utterance after the vowel and consonant sounds have been removed.

Different languages have different melodies. These melodies “arrange” the vowel and consonant sounds of each language in a way which is specific to that language.

Consider the following example. In order for communication to occur between a French person and a learner of French, the latter must organise the various sounds which he utters according to a system of melodies which the French person will recognise. Should the learner use his own mother tongue's melodies, he is likely to produce an utterance which is unintelligible to the French person, even if the individual vowel and consonant sounds produced are all of acceptable quality. A potentially more serious problem could arise if, instead of simply not being understood at all, he were misunderstood e.g. deemed offensive. That in itself is a telling argument for the teaching of the prosody of a foreign language. If properly assimilated, these prosodic features will render quite intelligible a sequence of sounds, some of which might be poorly pronounced⁵. The importance of this communicative function has often been overlooked in foreign language teaching.

Intonation also appears to be fundamental in other ways. Physiologically, it seems to be based on the breath group which, in turn, depends upon the organisation of the respiratory system⁶. More important, perhaps, are the facts that intonation and rhythm appear at an early stage in the development of the child⁷. Moreover, the relationship movement/rhythm also occurs very early⁸. Such a relationship, upon which prosody will be based, continues throughout the life of each speaking individual⁹. Rhythm and intonation are therefore the first manifestations of language in the human being and appear to be absolutely fundamental in that they will subtend all further language development.

Later, intonation comes to have several important functions which are linked with the other systems of language. Some of these functions will now be examined very briefly¹⁰.

Different intonation patterns carry different meanings. They will let one know if the speaker is happy or sad, sincere or ironic, whether he comes from the provinces or not etc ... None of these characteristics need necessarily be conveyed by the words and sentences uttered. In fact, the intonation may completely contradict the sequence of words. Intonation will also allow the listener to define the kind of utterance which he is hearing. Consider the sequence of words "*Jean-Michel est sorti*". Spoken with one kind of intonation, it is a simple statement to the effect that Jean-Michel has gone out. Spoken with a different intonation, it could become a "yes/no" question i.e. "Did Jean-Michel go out?" Spoken with yet a third pattern, surprise or indignation could be expressed i.e. "What do you mean by saying that Jean-Michel has gone out ... ? That's impossible!!".

Intonation, with its associated pauses, has a segmenting function, such segmentation being related, to some extent, to the syntax of the language and to the rate of speech.

La démarcation est liée à la morphologie (certains mots ne sont jamais démarqués: je le sais, le voici, etc.) à la structure du texte en "constituants immédiats", mais aussi au débit (toutes choses égales d'ailleurs, les mots phonétiques sont d'autant plus longs que l'on parle plus vite). Il y a donc une concurrence de "règles" de niveaux différents: la violation de ces règles est soit stylistique (démarcation expressive) soit une "faute de grammaire".¹¹

Moreover, changes in length of segments will bring about changes in the overall arrangement of intonation patterns for each sentence.

Unlike the examples given above, there are cases where intonation does not appear to add anything to the meaning: it seems redundant e.g. when the meaning is quite clearly conveyed by the various syntactic and lexical items. However, consider the following case. A person hears only the sequence of sounds [ievny]. He has not clearly perceived the beginning of the utterance, an unidentified sound being heard somewhere near [i]. Moreover, context does not assist him in this case. Whereas under normal circumstances intonation would indeed have been redundant, it will now help him to understand the message. The above sequence of sounds offers at least three possible messages: "*Qui est venu?*", "*Il est venu*" and "*Il est venu?*". Intonation will allow him to make the correct choice. Given that difficulties of this kind occur constantly though not always consciously, it is obvious that intonation has a crucial role to play in communication.

A final point ought to be made. Intonation is like an ever-present backdrop to language and, as such, carries all of its specific underlying tensions. Consequently, mastery of the intonation of a language will lead to a "feel" for the characteristic tension of that language. This can be of benefit in two ways: (i) many of the vowel and consonant sounds will "fall into place" as a result of the use of correct tension; (ii) the remaining vowel and consonant sounds will be corrected more efficiently by making use of appropriate intonation contours¹².

Teacher's Book

The "Teacher's Book" contains all the information necessary for the successful implementation of *Intonation Patterns of French*. It is in two distinct parts. The first reviews a number of methodological considerations with respect to the teaching of intonation. The second contains a description of the contents of each lesson e.g. descriptions and illustrations of the intonation patterns chosen, as well as detailed teaching strategies. Each lesson also contains a

complete script of the tape-recordings. Such a script will assist the teacher to locate any particular exercise that he may need to find.

The use of complicated language and technical terms has been reduced to a strict minimum in order to make the material easily accessible to those with little specialised knowledge of phonetics. For similar reasons, the number of foot-noted references has also been kept to a minimum. Naturally, it is desirable for users of this method to obtain a thorough grounding in acoustic and corrective phonetics. The introduction of *Intonation Patterns of French* can only provide a broad outline of these. It is suggested, therefore, that users consult, initially, books and articles listed in the select bibliography. There, they will find some basic references. For further references, it is recommended that the following be consulted:

1. Di Cristo, A: *Soixante et dix ans de recherches en prosodie*, Aix-en-Provence, Ed'ns de l'Université de Provence, 1975, 351p.
2. Jiménez, P.: 'Contribution à une bibliographie sur la méthodologie SGAV et le système verbo-tonal' in *Revue de Phonétique Appliquée*, No. 41, 1977, pp.81-93
3. Roy, J.: 'Essai bibliographique sur la méthodologie SGAV et le système verbo-tonal' in *Revue de Phonétique Appliquée*, Nos. 27-28, 1973, pp.69-85
4. *Language and Language Behavior Abstracts*, New York, Sociological Abstracts Inc.
5. *ERIC Educational Documents Index*, New York, CCM Information Corporation.
6. *CIJE Current Index to Journals in Education*, New York, CCM Information Corporation.

Student's Manual

The manual should be used only by those studying intonation under the supervision of a teacher and in conjunction with the accompanying tape-recordings. It is not a self-teaching text and contains no explanations, descriptions or illustrations. Such information is found only in the "Teacher's Book". The purpose of the manual is simply to provide students with the minimum information necessary to perform successfully the various exercises associated with this course.

It is recommended that students do not consult their manual ahead of each lesson. In this way, they will not come to their classes with a preconceived (possibly incorrect) model of the intonations to be studied. Teachers should note that nowhere in their manual are students given the traditional 4 or 5 level diagrams for intonation. This is because students do not seem able to interpret them reliably. Teachers who feel that illustrations might be helpful can always use the laryngograph displays in the Teacher's Book.

Tape-Recordings

For *Intonation Patterns of French* to be applied successfully, it is essential that the tape-recordings accompanying the method be used.

Various methods for teaching Intonation and Pronunciation

Despite the fact that the importance of intonation has been recognised for long time, certain problems seem to have beset its teaching.

Perhaps the most important of these is the fact that it is difficult to isolate the discrete elements which constitute it i.e. the elements which oppose each other functionally to produce

meaning. It seems much easier to teach elements which are relatively easy to define e.g. vowel and consonant sounds, and it is in this area that teachers have concentrated their efforts. In many cases, the teaching of intonation and rhythm seems to be an after-thought. The logic behind this is easily understood:¹³ one must first put together the individual units of language and then, later, somehow add the melody. As we have already seen however, it is the melody which holds the units together and which arranges them with respect to one another. It is a very special kind of “glue”. Attempting to arrange the sounds with the wrong “glue” will result in structures of the wrong kind i.e. which are unintelligible. The absurdity of such a process does not seem to have deterred generations of teachers from teaching individual sounds while neglecting to teach intonation. Two methods for teaching pronunciation were, and still are¹⁴, commonly used. They should be mentioned at this stage.

(i) The articulatory method

This method relies on obtaining a description of the articulatory movements of all the sounds of a language. Students are then told how to produce the sounds, essentially through a description of “tongue position”, “lip position”, “position of soft palate” and “muscular energy”. Such a description is extraordinarily vague with respect to the precision required of articulation. In addition, students are generally unable to determine exactly, if at all, whether, for example, their tongues are raised at the back or not and, if so, whether they are in the open, half-open etc ... positions. In this kind of approach, students’ attention is directed wholly towards an intellectualised form of articulatory gymnastics.

In fact, descriptions are of little use except in the case of a few sounds. From the above, it is obvious that the method completely ignores the role of rhythm and intonation. Perhaps more importantly, for a method which purports to teach the sounds of a language, it tends to give the impression that there can only be one possible mode of articulation for any particular sound e.g. that all [y] sounds are the same and are articulated in the same way. This is far from true. Compare, for example, the final [y] in “*Tu l’as vu?*” (rising intonation) with [y] in “*C’est l’autobus.*” (falling intonation). In fact, although both are recognisable as the phoneme /y/, the sounds themselves differ considerably. This is due to the different intonative and phonetic environments.

In addition, the articulatory method takes no account of the fact that the same sound can often be produced with a variety of articulation points, such a phenomenon usually being brought about by modifications at the level of the larynx. Furthermore, given the lack of intonative support, the students are inclined simply to use their usual intonation patterns and tensions to produce sequences of sounds which are not those of the target language.

By directing the students’ attention solely towards the articulatory movements of individual sounds, another very important factor is ignored: auditory perception. Little is done to implant a model of acceptable variations for any phoneme in the students’ long-term acoustic memory. It may sometimes happen that students will succeed in producing isolated sounds through a conscious process of articulation. However, in the case of rapid speech there will be no range of models to assist in sound production. More often than not, the students will revert to something close to a neighbouring sound in their mother tongue: precisely the situation which needed to be remedied. This seems to be the fate of those who can pronounce isolated sounds perfectly but who, through lack of correct intonation and acoustic models, maintain a “dreadful accent” in the foreign language.¹⁵

(ii) Binary oppositions and the language laboratory¹⁶

This method relies upon the systematic opposition of words which are similar to each other in every respect except for one sound e.g. *rue* [Ry] and *roue* [Ru]. This difference in sounds brings about a difference in meaning. Such systematic opposition is meant to act at two levels.

The first level is purely auditory. After listening to many oppositions, students should begin to discriminate between the opposing sounds. As discrimination is the first step towards good production, of sounds, this system presents a marked advance over the articulatory method.

The second level is semantic and relies on the fact that the opposition between the two sounds examined brings about a change in meaning. Such a change may be pertinent to those who already have a reasonable knowledge of the language (i.e. who have already partially discriminated between the sounds in questions). The oppositions would then act as strong reinforcing factors. However, they are unlikely to be meaningful to beginners whose vocabulary and powers of discrimination are fairly limited. They may literally think that they are hearing the same word to which two meanings are being attributed.

In additions, the teaching of pronunciation relies on the opposition between single words i.e. once again they are isolated from normal intonation patterns. The objections raised earlier with respect to the articulatory method will therefore apply here also.

A word about language laboratories. As all teachers know, students are seated at tape-recorders. They listen to a model and record an imitation of that model. They are then expected to "listen critically" and to compare the recordings of their voice with that of the model. A serious problem does exist however. Students, especially beginners, are unable to discriminate successfully between sounds. This is due to their mother tongue "sieve". In the usual language laboratory situation, therefore, and despite the best efforts of the monitor, much of the students' time is spent reinforcing errors -- surely an unsatisfactory state of affairs.

The above does not mean that language laboratories are useless as teaching aids for pronunciation. Far from it. The language laboratory can be an extremely useful tool provided that good sensitisation at both the discriminatory levels and articulatory levels has taken place beforehand. It can then act as a valuable reinforce¹⁷.

(iii) Visual displays

It would be very unfair to construe from the above comments that no attempt has been made to teach intonation. This is not so. It is true to say, however, that only a few methods for doing so have been devised. Most of these are standard language-laboratory techniques¹⁸ (with the afore-mentioned disadvantages). A few others are built into broad language teaching programmes¹⁹. This aspect makes the latter rather difficult to use outside the courses for which they were designed.

A few attempts have been made to teach intonation in a new and original way by displaying the intonation patterns on a screen. The students hear a model sentence and, at the same time, they watch the intonation pattern form on the screen where it is "frozen". They then attempt to match the model intonation by speaking. As their intonation pattern is also "frozen", they can compare their production with the model. In this way, students can rely on both auditory and visual stimuli for assistance in the comparison process²⁰. Such methods have had good results. They are, however, relatively expensive in terms of the necessary equipment as only one person can be trained on any machine at any one time. Group teaching then becomes either impossible or enormously expensive.

From the above analysis, it appears that there is a need for a relatively inexpensive method which will bring about a long-term sensitisation of students to the quality of foreign language sounds while respecting the dynamic context of real speech.

The Verbo-Tonal System

The verbo-tonal system is the product of research into the rehabilitation of the deaf by Professor Petar Guberina of the Institute of Phonetics of the University of Zagreb. It is a system which appears to respond to the above criteria. Its primary aim is to bring about a profound and lasting conditioning of audition. This is the *sine quae non* of good production of the sounds of language. Such conditioning, once it has occurred, will be independent of any other support, visual or intellectual, but will have become part of the deaf person's normal linguistic behaviour.

The adaptation and implementation of such a system to the teaching of foreign languages will depend on some important theoretical consideration²¹.

1. A person with normal hearing in his mother tongue will behave, in a foreign language, as though he were hard of hearing. Errors in the acquisition of foreign language sounds will not be haphazard but will form a "system of errors" for each individual learner. From an analysis of many individual systems it will be possible to extrapolate a generalised system for any linguistic group of learners. Such a system will serve to prepare batteries of corrective exercises²². It should be noted that such an analysis of errors will not depend solely on mother tongue conditioning but also on other factors such as the quality of teachers²³.

2. Each language sound carries all frequencies from about 50 Hz to about 16,000 Hz (albeit at various intensities)²⁴. Theoretically, at any rate, each sound can be heard in many different ways. The ear seems to have a "choice", such a choice depending on the way in which the ear has been trained.

3. Each sound has a particular "optimal" frequency i.e. the frequency band, or combination of frequency bands, at which a native-speaker best recognises and perceives the sound in question. Students who experience difficulty with a particular foreign language sound are considered as not having recognised its optimal. Hence, they are unable to reproduce the sound correctly²⁵.

4. One of the ways in which students can be made to perceive the optimal of each sound is to remove (e.g. through electronic filtering) any interfering frequencies which might prevent it from being perceived. In this way it is possible, in theory, to bypass the mother tongue "sieve". Once this has been achieved, students will be able to perceive, for the very first time, the specific quality of the troublesome sound. However, exposing the students to the native-speaker optimal may still be insufficient. A set of "corrective" optimals then needs to be determined. These will be such as to direct a student's audition away from its natural tendency to structure as it has always done. Verbo-tonalism postulates that the articulation of sounds poses relatively little difficulty once the specific quality of the sound has been heard. Consequently, the determination of corrective optimals, for any one student will be established on the basis of his pronunciation²⁶. It is through exposure to corrective optimals, followed by intensive articulatory practice, that students will carry with them valid acoustic models constituting the normal range for the phonemes of language (e.g. /y/ in "*Tu l'as vu?*" and in "*C'est l'autobus.*"). It should also be noted that the correction of vowel and consonant sounds will only be carried out within full sentences i.e. in a prosodic context.

Optimal frequencies are not restricted to the various vowel and consonant sounds. They also apply to the prosodic features.

5. Although the application of verbo-tonalism to the field of corrective phonetics seems to have concentrated on the determination of optimals for vowels and consonants, intonation, stress and rhythm are, in fact, an integral and essential part of the system.

6. Although published work in the verbo-tonal system discusses mainly the education of the “ear”, audition is, in fact, considered as going beyond that and occurring on the level of the body as a whole²⁷. A corollary of this is that phonation and expressiveness are not simply acts occurring in the space between the lungs and the nasal cavity but that they involve the living, breathing, moving, feeling person in his entirety: “a form of total behaviour”. This has given rise to the development of “rhythmic phonetics”²⁸.

7. Given the complexity of the various processes involved in perception and phonation, an intellectualisation of these processes is unlikely to be successful. Learning processes must therefore operate at the unconscious level. Such should be the aim of any teaching or, more precisely, conditioning programmes.

As a result of all of the above considerations, the concept of “optimal” can be extended beyond that of “frequency bands”. It will now include the combination of all conditions which will facilitate the correct perception, at all levels, of language phenomena. *Intonation Patterns of French* will attempt to be an “exercise in optimals”.

The application of verbo-tonalism has resulted in the manufacture of special machines: SUVAG 1 and SUVAG II²⁹, for use in the rehabilitation of the deaf. These, in turn, were modified to produce machines suitable for corrective phonetics in the field of foreign language teaching: the SUVAG-Lingua. It is such a machine which has been used to prepare the special recordings for *Intonation Patterns of French*.

The SUVAG-Lingua consists of a set of electronic filters which allow optimal frequency bands to be isolated³⁰. It can be used for specific corrective work with individual students. In special circumstances, such as the teaching of intonation, it can also be used with fairly large groups.

Methodological considerations

Fundamental to *Intonation Patterns of French* is the principle that students need to be placed in the conditions most conducive to the acquisition of the prosodic features of a foreign language. In order to reach this goal, possible sources of interference will be removed and correct auditory and articulatory habits will be reinforced. Such a procedure is consistent with the perception of language on the basis of its optimal elements, as postulated by the verbo-tonal theory³¹. In addition, each element of articulation will be extracted in one way or another and practised intensively. Finally, students will be taught to make all of these elements function together in order to produce correctly pronounced sentences. All of these conditions and procedures will be described in the following analysis of the recommended teaching sequence.

It should be noted, at this stage, that some of the teaching procedures advocated do not correspond to a conservative view of the nature of language and of the manner in which it ought to be taught.

There are two necessary phases to the learning of pronunciation. Firstly, the students’ “deafness” to the sounds³² of a foreign language must be defeated. Secondly, once this has occurred, it is important that they practise intensively their newly-learnt articulatory patterns in order to develop a “feel” for them while, simultaneously, fixing in their long-term memories an acoustic model of the sound(s) being learnt.

The above will explain the presence of the two most important parts of this course: the sensitisation and reinforcement sessions.

A. Sensitisation Session

This should normally occur in a room, preferably carpeted, where tables, chairs, etc. . . , have been removed in order to leave as much space as possible. Language laboratories should be avoided at this stage for reasons previously mentioned.

(i) Relaxation phase (the influence of suggestopaedia)

It was in the early seventies that the Lozanov method of language learning (suggestopaedia) first became known in Western countries. It was originally developed by a Bulgarian physician and psychotherapist, Georgi Lozanov. It has been used successfully in the U.S.A., Canada, France and other European countries. Of late, the approach has received further recognition in the form of a recent international congress held under the auspices of UNESCO³³.

“Based on such disciplines as yoga, classical music, parapsychology, and autogenic therapy, the Lozanov method enabled, partly through training in special techniques of yoga relaxation and concentration, to develop "super memories" and to learn, without conscious effort or physical fatigue, large amounts of language material in a very short time.”³⁴

Indeed, it was claimed that it could speed up learning by some fifty times. The American adaptations, however, have produced results which are not quite as spectacular as the Bulgarian reports indicated. The rate of learning was only 2.5 times better³⁵ than under ordinary teaching conditions. Nevertheless, the results are extremely significant.

Essentially, suggestopaedia seems to rely on three important factors: (i) learning is always a pleasant experience³⁶; (ii) all kinds of stimuli (including peripheral stimuli) should be used in order to act on as many perceptual mechanisms as possible; (iii) relaxation exercises will help with the assimilation and reinforcement of material. Such relaxation might take the following forms:

“. . . the students relax the vital areas of the body and sit in their reclining chairs in the alternate Savasana posture. They breathe deeply and rhythmically as a group -- following the precepts of correct yoga breathing and according to a precise count of eight (two seconds' inhalation; four seconds' breath retention; two seconds' exhalation).”³⁷

At a later stage, the teacher reads material aloud, in accordance with the students' breathing. The students then indulge in “inner repetition”. Later, various pieces of music are played and it appears that

“the succession of baroque slow movements contributes to the state of relaxation and meditation (the “alpha” state) that is necessary for unconscious absorption of the language materials.”³⁸

Whether or not one agrees with this approach, it is fair to say that the view of language taken by its proponents is very similar to that adopted in this text. Language involves the participation of the body as a whole: it is a form of behaviour. Relaxation of the body will bring about a lowering of conscious and unconscious resistance to the learning of a foreign language. The attitude adopted for our purposes is rather more specific inasmuch as it is concerned specifically with the learning of articulatory patterns. Speech and the production of sounds appear to be the result of the muscular behaviour of the body as a whole which, with appropriate reinforcement, has given rise to a number of set patterns of muscular contractions. If

these still operate when one attempts to learn the articulatory patterns of a foreign language, then the resulting articulatory sequences will be deformed, sometimes beyond recognition. It therefore becomes very important to reduce to minimum the influence of, for example, the set of English muscular tensions and movements when learning French. Relaxation techniques appear to be an effective way of reducing, if not eliminating, such conditioning so that it can be replaced with another set of muscular tensions and movements: those of French.

Relaxation will therefore be the first step recommended for the teaching of intonation³⁹.

It is suggested that students lie on their backs on the floor and that, if possible, the classroom be darkened. They should then carry out mind-calming exercises for some five to ten minutes⁴⁰. The following is a description of the “little white cloud” exercise which has proven particularly effective.

“Imagine that you are lying on your back on the grass on a warm summer day and that you are watching the clear blue sky without a single cloud in it (pause). You are lying very comfortably, you are very relaxed and happy (pause). You are simply enjoying the experience of watching the clear, beautiful blue sky (pause). As you are lying there, completely relaxed, enjoying yourself (pause), far off on the horizon you notice a tiny white cloud (pause). You are fascinated by the simple beauty of the small white cloud against the clear blue sky (pause). The little white cloud starts to move slowly toward you (pause). You are lying there, completely relaxed, very much at peace with yourself, watching the little white cloud drift slowly toward you (pause). The little white cloud drifts slowly toward you (pause). You are enjoying the beauty of the clear blue sky and the little white cloud (pause). Finally the little white cloud comes to a stop overhead (pause). Completely relaxed, you are enjoying this beautiful scene (pause). You are very relaxed, very much at peace with yourself, and simply enjoying the beauty of the little white cloud in the blue sky (pause). Now become the little white cloud. Project yourself into it (pause). You are the little white cloud, completely diffused, puffy, relaxed, very much at peace with yourself (pause). Now you are completely relaxed, your mind is completely calm (pause), you are pleasantly relaxed, ready to proceed with the lesson (pause).”⁴¹

Students will doubtless find the above procedures unusual and probably amusing. An explanation by the teacher is usually very helpful. It is very encouraging to note that many students report a sensation of well-being associated with a reduction of failure-anxiety as well as a feeling of alertness which lasts well beyond their intonation classes.

It is while students are in this happy, relaxed and partly deconditioned state (in “neutral” as it were) that the second stage of the sensitisation can begin.

(ii) Audition of filtered sentences

The teacher plays the tape-recordings and the students’ “awakening” occurs to the “tune” of the intonation patterns⁴². This “tune” is extracted from normal sentences by filtering them through the lowpass filter of the SUVAG-Lingua. Generally, only frequencies below 320 Hz are allowed to remain. Such a procedure effectively removes vowel and consonant sounds and liberates the intonation and rhythm patterns. These now become extremely obvious. In accordance, with the theory of optimals, interfering sounds have been removed⁴³. At the acoustic level, this produces a chain of sounds where words are no longer recognisable (much like humming) but which, in fact, is the prosody of the language. Any meaning, other than that conveyed exclusively by intonation and

rhythm has now been eliminated. In this way, students are exposed to the prosody of French in as “pure” a form as possible and the phonological “sieve” is by-passed.

A number of practical points ought to be considered at this stage. The title of each lesson should not be played to the students as they will be asked to interpret the patterns without recourse to outside help⁴⁴. In the sensitisation session, the only purpose served by the title is to enable easy identification of the lesson.

The recordings should be played, if possible, through good quality amplifiers and loudspeakers. These should have a good bass response. The volume should be as loud as possible in order to facilitate perception not only at the level of the ear, but also at the level of the body as a whole. During these exercises it is not uncommon for students to say that they “feel” the sounds “hitting” them in the pits of their stomachs. Students generally verbalise in this way the fact that (i) the body as a whole is sensitive to low-frequency vibrations and (ii) that the body structures are very good conductors of low frequencies. Students therefore absorb much more in this way than in the traditional manner which concentrates exclusively on the ear⁴⁵. Their involvement, both conscious and unconscious, at the perceptual level is very high indeed. At the same time, low-frequency vibrations are said to have a relaxing, deconditioning, effect which reinforces that of the relaxation phase⁴⁶. The filtered sentences will be played 15 times.

The students, while listening to and “feeling” the intonation patterns should begin to move in harmony with the recordings. Such movement is not haphazard.

(iii) The importance of movement and gesture

A recent article⁴⁷ reminds us that according to Birdwhistell 65% of communication is non-verbal and only 35% can be attributed to the verbal element.

These findings suggest the great importance of movement and gesture (not to be confused with gesticulation) in communication. Consequently, it is not surprising that the gestural element should hold an important place in the study of intonation and of communication as a whole. In addition, it seems from studies carried out, particularly in the U. S. A., that movement is very closely linked with precise events in rhythm and intonation⁴⁸. When a person speaks, it would appear that his body moves both consciously and unconsciously in such a way as to emphasise the stressed syllables of the utterances. This further reinforces the concept that speech is an act which involves the whole body⁴⁹. It also means that each language has its own set of typical patterns. Moreover, there appears to be no natural way of totally excluding movement from the production of speech (a nod, the blinking of an eyelid on a stressed syllable, etc ...). Movement and language therefore appear inextricably linked with one another.

At this point, an important distinction ought to be made. Within the variety of possible gestures which any individual is capable of producing, there are some which will be part of a system of communication. Such gestures have the function of explicitly conveying information to the receiver. Although these are important, there are other gestures which play an important role. There are sets of involuntary movements which vary according to the temperament of the speaker. They stress the message but are not part of an explicit code of communication. Such gestures are at least as important as those which have become codified. They are important because they help to set up the overall body tensions for the production of the required speech. This phenomenon is known as self-synchrony⁵⁰.

One of the major, yet unrecognised, problems encountered by foreign language learners is that they attempt to utter sentences in the foreign language while, at the same time, unconsciously preserving the set of movements which normally functions in their mother tongue⁵¹. A synchrony of this nature regularly leads to failure to reproduce the appropriate stress patterns of the foreign language in question. The relaxation and mind-calming exercises were meant to reduce such muscular conditioning.

In order to develop synchrony, it is now recommended that the teacher suggest to the students that they move about to the rhythm of the filtered sentences. Students should be invited to stand comfortably in such a way as to enable them to move in any direction and in any way that they might choose. Great care must be taken to select appropriate movements which are made to coincide precisely with the stressed syllables and with the changes in intonation.

In addition to self-synchrony, there is another kind of synchrony, interactional synchrony⁵², where the listener's movements synchronise automatically with those of the speaker. This particular phenomenon is extremely interesting for the teaching of intonation as any movement produced by the teacher will, to some extent, influence the movements of students. Such influence will vary according to each student's normal motor behaviour. Synchrony of this kind exists not only in adults but also in newly born children⁵³. It is intended to capitalise on interactional synchrony in order to improve the sensitivity of students to the prosodic features of French. This will be achieved by suggesting to the teacher that he too should move to the "tune" of the intonation. To date, there has been no systematisation of corrective gestures, except in the field of the rehabilitation of the deaf, so that no "catalogue" of appropriate gestures can be suggested. However, a few general remarks can be made.

Corrective gestures as such, have the disadvantage of being relatively artificial despite the fact that they do set up the necessary body tensions for the production of intonation patterns and for sounds. It seems important, therefore, to transform these gestures in such a way that they will be of assistance to everyday communication. At present, some very exciting research is being carried out by O. Menot at the Institute of Phonetics of the University of Paris III. Her research attempts to bridge the gap between the artificiality of corrective gestures and the *naturel* of true conversational gestures. Until such a conversion is effected and properly systematised, teachers will need to do two kinds of things. The first, which is necessary in any case, is to assimilate the prosodic features of the language which they are teaching and to develop in themselves the appropriate synchrony. Secondly they must learn to analyse the gestures of individual students in order to bring about individual remedies. On the basis of their findings, they should endeavour to determine group characteristics for gesture. Having successfully analysed the non-verbal behaviour of students, they should replace defective gestures with corrective gestures and modify these in such a way as to make them acceptable in communication as well as a valuable aid to phonation. In order to do this, they will have to rely, for the time being, on their intuition of what constitutes a "conversational" gesture.

It is not desired, in this book, to preempt any research currently being carried out in the fields of kinesics and of corrective/conversational gestures⁵⁴. However, the following basic guidelines may be found useful by teachers when devising their own corrective/conversational gestures.

A procedure which has been found of great value is for the teacher to trace out, with the hand, the shape of the intonation curve while, at the same time, beating out the rhythm of the sentence. Students watch and copy as closely as possible. They should also walk about, their feet coming down on every syllable or at the end of every rhythm group. Should it be desired to stress

every syllable, then students should be asked to beat out the rhythm by rapidly tapping their feet (i.e. do a kind of “run on the spot”, a foot touching the ground every time a syllable is encountered). The above procedure is corrective in two kinds of ways: (i) it sets up the necessary body tensions and (ii) it has significant symbolic value for the students. In addition to these somewhat stereotyped sets of corrective gestures, two principles will be found useful. French is a very tense language which requires that the tension be maintained throughout the totality of the rhythm group. It will therefore be necessary to increase the general body tension of students in order to prevent them from decreasing (as is their wont). In order to achieve this, upward movements are very important e.g. the raising and/or stretching upwards as though attempting to touch the ceiling. Menot emphasises the importance of having very tense hands, with the fingers spread out and the palms facing upwards. The elbows should be vertical and held close to the body. Students then push upwards, as though lifting a heavy weight, for the duration of their utterance⁵⁵.

Where it is necessary to reduce tension, particularly when attempting to contrast intonations, a forward slumping of the shoulders accompanied by a buckling of the knees and a forward motion of the head have proven to be quite effective. The above principles will be invaluable in the production of appropriate corrective gestures.

It should be noted that in addition to “copying” the teacher's movements, students are often observed to be swaying their bodies in time with the filtered sentences. This is the beginning of self-synchrony. By the time the sensitisation session has been completed, they will have had a considerable amount of intensive practice in the production of intonation patterns, accompanied by a development of their self-synchrony. Until further research proves otherwise, it appears that the best solution is for the students themselves to select their own movements, provided that they are in fact adequately synchronised with their utterances. This is where the teacher will play an extremely important role. He will need to detect, even at this earliest of stages, the existence of any lack of synchrony⁵⁶.

In this way, students will internalise prosodic models not only at the level of the ear but also at the level of the body. When asked to reproduce them, they will be able to “remember” the pattern on the basis of their acoustic impressions and also on the basis of a set of physical tensions which will complement each other very effectively. This is therefore a total rather than a partial teaching strategy, perception occurring simultaneously through a number of different mechanisms.

Finally, gesture being an absolutely fundamental part of this method, it must be incorporated into every step, including the reinforcement sessions.

(iv) “Humming along”

It is at this stage that the students begin to take an explicitly active part in the proceedings. They listen to a filtered pattern which they are asked to repeat by “humming along”. This is a way for them to produce an uncluttered optimal structure free from interfering vowel and consonant sounds. Three factors must be considered. First, such a structure is relatively easy to produce. Second, humming will allow them to develop a much better perception of the intonation patterns concerned. Third, this, like every other subsequent phase, will serve to reinforce the preceding one.

By divorcing the intonation-producing mechanism from other mechanisms of phonation, they can develop a better “feel” for the processes involved. Intonation therefore becomes easier to produce and analyse.

The removal of vowel sounds is particularly important for English speaking learners of French. The tendency amongst such learners (particularly Australians) is to centralise strongly many of the unaccented vowels in a sentence. This will explain the failure of methods such as the “da-da” method⁵⁷ which countless authors recommend.

The intonation pattern to be hummed is repeated 10 times. The time allowed between each repetition is slightly longer than that required to hum the intonation pattern itself. It will therefore be quite easy to hum the pattern and then be ready to listen to the next correct model.

Obviously, this phase is still very much centred upon sensitising students through the repetition of a model.

(v) Interpretation Of the intonation patterns

Following the humming exercise, students are asked whether the intonation patterns to which they have been listening are different from those previously studied. This will require them to make use of their discrimination skills in order to differentiate between models already internalised and those which are not. Finally, they are asked to draw upon their knowledge of French intonation in general i.e. assimilated unconsciously through listening comprehension and other programmes, in order to interpret the patterns. At this stage, the teacher will intervene and tell the students whether their “guesses” are correct or not. Furthermore, he will explain the pattern or combination of patterns and their functions (cf. introduction to each lesson). It is important to make students realise that the intonation patterns studied have a specific function in the act of communication.

(vi) Mouthing the words

For the first time in the learning sequence, so far, students hear an intelligible sentence. This is repeated 10 times. They are asked not to say any thing but merely to mouth the words. This phase is consistent with the principle of dealing with as few difficulties as possible at any one time. By this stage, the filtered intonation pattern should have been more or less internalised and been practised intensively. It is now restored to its normal linguistic context. Students can therefore realise how the pattern function in its normal environment, and the kind of syntax, redundancies etc. . . which are associated with it.

Mouthing the words gives students the opportunity to practise the articulation of the sounds of the words without, in fact, placing them on a melodic background actually produced by themselves. This technique should lead to a reduction in the number of articulation errors. However, it is not implied that the prosodic elements of the sentences are no longer being practised. On the contrary, they are very much preserved and actualised, though not vocalised, through gesture.

The approach which isolates each element of articulation e.g. filtered intonation, humming and mouthing before restoring them to a normal context has the further advantage of eliminating as many difficulties as possible in terms of comprehension of the sentence⁵⁸. Consequently, by the time students are actually asked to repeat a full sentence, they will have practised each of its constituent elements many times. They will look forward to achieving success in the next step of the process which will follow naturally and which should present little additional difficulty.

(vii) Repetition on a background of filtered patterns

The filtered intonation patterns are played a further 10 times, and students are asked to say the sentences at the same time as they hear the intonation patterns. This provides a transition

between the kinds of exercises performed so far and the production of normal speech. Once again, the analogy with songs appears to hold good. The intonation will be the “tune” to which the students will “sing” the words. In this manner, the transition to normal speech will be achieved in a fairly painless fashion, the intonation acting as a very real support to the production of speech⁵⁹.

(viii) Humming the patterns and “adding the words” to them

The procedure is somewhat difficult to describe. The students are asked to hum the intonation patterns once again. This time, there is no model to imitate. The teacher is thus in a position to check the accuracy of the students’ unaided productions. While humming, they slowly begin to articulate, the humming giving them the kind of melodic support which had previously been provided by the filtered patterns. In effect, they provide their own background “tune” on which to superimpose the words of their sentence.

One of the ways in which the procedure has been used successfully is to ask the students to hum and, while still humming, to open their mouths slightly and, keeping the jaw still, to make small articulatory movements of the tongue. The jaw is then allowed to participate in articulation. Finally, the articulatory movements are made more and more explicit until, finally, they reach their normal amplitude. In this way, the various elements of speech are brought together in an utterance which is solely each student’s production and which reflects his perceptions of the prosodic models.

(ix) Repetition exercises

The above procedures are always followed by recorded repetition exercises. Individual sentences for repetition become longer as the exercise proceeds. Repetition can take one of two forms: chorus work or individual repetition. Chorus work provides no difficulties. If properly structured by the teacher, it will provide an environment where error-anxiety can be reduced to a minimum: all students are in the same boat, no one is singled out. Moreover, in such a situation, a student may feel that his performance is masked to some extent by those of his colleagues. Although “safe” this situation is hardly ever likely to be encountered in real life. It is important, therefore, that students also be conditioned to speak with self-assurance in the normal communication situation. To this end, students may be asked, not obliged, to make themselves conspicuous in one way or another e.g. stepping forward to utter the sentences which are being repeated. As their confidence grows, so will their willingness to participate in this activity. To some extent, therefore, it is possible for students to work at their own pace within the group situation.

Repetition exercises obviously provide reinforcement at both the perceptual and articulatory levels. However, there is an important perceptual phase which has not yet been mentioned. Research tends to indicate that there are several mechanisms involved in the perception of language. A technique used in suggestopaedic teaching appears to be very useful. The teacher stops the tape-recorder. Then, while preserving the intonation and the débit he might present the material to be repeated in the following manner. The sentence might first be uttered at a “normal” voice level. It might then be whispered. Finally, it might literally be shouted. The students follow the teacher’s example and whisper or shout their responses. The teacher will then repeat the procedure although he should not always follow the same order.

It should be noted that by the time students have completed an “average” sensitisation session, they will have repeated or been exposed to the same pattern or a set of closely related patterns about 150 times. This assumes that the teacher has simply allowed the taperecordings to

direct the proceedings: an unlikely situation. Such a high number of repetition is, of course, a great reinforcer of perceptual and articulatory skills and contributes significantly to the very intensive nature of *Intonation Patterns of French*.

(x) Choice of exercises

In both the sensitisation and reinforcement sessions, most of the exercises are structural drills of a fairly traditional nature.

The exercises in the sensitisation session consist essentially of repetition and simple transformation exercises. The more complex kinds of transformation are left for the reinforcement session where students can work at their own pace and disrupt no one else's activities. Any special features of exercises proposed will be mentioned in the introduction to individual lessons.

(xi) Role of the teacher

The teacher's role is absolutely central. Although, to some extent, it is possible to use *Intonation Patterns of French* for self-teaching purposes (to a considerable degree, perceptual training is preprogrammed) the students' "deafness" may well prove to be a very difficult barrier to break down unaided. For the best possible results, therefore, a teacher must supervise at least the sensitisation session. It is in this session that he will ensure that the prosodic structures have been perceived correctly. If this has not happened, then he must take immediate corrective action. Moreover, he must also ensure that students are developing the necessary self-synchrony.

The teacher will need to establish the optimal rate of learning. As a guideline, second year students at the University of Queensland progressed at the rate of one lesson per week. Such a rate may not be possible in other kinds of institutions.

Although chorus work may appear to present a variety of problems, these are more than balanced by the fact that the teacher is constantly monitoring all of the students' performances⁶⁰. It has been argued that a teacher working under such conditions would be incapable of picking out the errors committed by students, precisely because he cannot be listening to them individually. Experience tends to indicate, however, that in the majority of cases only one or two persons will be significantly "out of tune" with the rest of the group. Such persons can be easily identified and corrected immediately provided that the size of the group is not too large. In this way, students do not spend a considerable time reinforcing their errors during "private" repetition e.g. in a language laboratory.

The teacher is also in a position to determine whether generalised errors are occurring and to correct them in a variety of ways e.g. by exaggerating the model sentences at the point of difficulty or by using corrective gestures. In addition, when monitoring chorus work he need not rely wholly upon his auditory perception in order to locate and analyse errors e.g. he will be able to see if jaw movements occur when they should not or whether self-synchrony is lacking.

It is also worth noting that the teacher should act as a kind of buffer to the artificiality of the learning situation. Students need to be told that whatever learning situations they are in, such situations will necessarily be artificial to some extent and different from those to be encountered in real face to face communication. In order to reduce the gap between real communication and exercises of this nature, the teacher should attempt to establish the kind of situations in which the sentences might be uttered e.g. asking students to look at each other, to speak "to" each other and to establish, rather than refuse, eye contact. He should also remind students of the importance of

gesture in the communicative act and should demonstrate this by taking part in the activities of the group. He should also inform students of the foundations of the teaching approach adopted and of the fact that they will still be required to do it significant amount of work, although that work will now be more efficient.

The above remarks imply that the teacher must possess a certain kind of knowledge. He must be aware of the theoretical foundations of this method. He must have some knowledge of the elements of verbo-tonalism, articulatory phonetics and kinesics. He must be capable of diagnosing errors in intonation and in synchrony i.e. his own perceptual models should be sound. Finally, he must be a human and humane person who will establish a good rapport with the class as a whole and with the students as individuals.

B. Reinforcement Session⁶¹

Having been fairly well sensitised in both perception and articulation, students are now in a position to make efficient use of the language laboratory. It is therefore suggested that the reinforcement session be held in an audio-active-comparative language laboratory which, hopefully, will be supervised by a person experienced in the use of *Intonation Patterns of French*. It is also recommended that students should not record the whole of a session or even the whole of an exercise before comparing their utterances with the model sentences. It would be much more useful to record each sentence separately and to compare it immediately with the model. This is to ensure (i) that both the perceptual and articulatory patterns are still preserved in the students' memories at the time of comparison and (ii) that their attention is still centred specifically upon the utterance. Other kinds of comparison are less efficient. The above procedure will work much better if the language laboratory is equipped with solenoid controls and cassettes even though the quality of cassette recordings sometimes leaves something to be desired.

The language laboratory suffers from a disadvantage not mentioned so far. Students often develop a feeling of alienation when working there. This is based upon an impression of being "boxed in" by the booths in a traditional laboratory and upon the psychological obstacle of "speaking to a machine". This can be partially counteracted in two ways. If possible, partitions between booths should be removed. Two or more students could then work together in a pseudo-communication situation.

The second solution is to encourage students to make use of the corrective and conversational gestures learnt in class. Such a procedure can be assisted by asking the students to reduce the amplitude of their gestures and by requiring them to invent their own conversational gestures. These should be submitted to the teacher who will be the best judge as to their corrective value. If possible, students should also be encouraged to leave their seats during the reinforcement session and to move about naturally⁶².

The reinforcement session is divided into two distinct parts: (i) self-testing and (ii) resensitisation and intensive practice.

(i) Self-testing

This consists of discrimination drills which take two forms. In the first kind, students hear pairs of filtered intonation patterns. Initially, they are asked to compare them in order to determine whether they recognise any gross differences between them. As a second step, they are asked to identify the functions of these patterns. At times, students will also be asked to listen to pairs or parts

of intelligible sentences which will be treated in the same way as the filtered patterns. Where syntax or vocabulary is likely to give clues as to the nature of the patterns involved, only filtered pairs of patterns will be played. After completing these tests, the students will be in a position to determine whether they still have difficulties in perception. They will be able to check their performances by referring to the answer grid provided at the end of each lesson.

The above testing serves not only to verify the perceptions of students but also to develop further their powers of discrimination⁶³. In a few cases, further sensitisation may be required.

(ii) Re-sensitisation and intensive practice

These function at both the level of perception and of articulation. Re-sensitisation takes a number of forms but consists generally of the systematic opposition of pairs of filtered intonation patterns. This will help to establish or re-establish pertinent differences between patterns. Usually, this is followed by audition of filtered patterns and humming exercises etc... The re-sensitisation ends with the repetition of selected sentences from the sensitisation session.

Intensive practice now begins. The exercises chosen for the reinforcement session generally involve the repetition of long sentences as well as a variety of transformations. The nature of these exercises makes them more suitable for individual rather than collective treatment.

C. Solitary Repetition

As part of the final integrating process, it is suggested that students reinforce their formal class-room and language laboratory work with a session which, in the best of all possible worlds, would be repeated several times a week. It would take the form of a silent or not so silent intensive repetition of model sentences⁶⁴. A student might, for example, choose to sit in a calm spot, preferably in the open, where he would literally talk to himself: humming and repeating intonation patterns. In addition to practising the patterns, students would develop, in this way, a stock of model utterances available for reference at any time.

D. Conversation/ Simulation classes

It is expected that in any French-teaching programme there will always be a time set aside during which students will be able to put into practice the intonation patterns which they have been learning. Of course, they will also be practising other kinds of structures (syntactic or lexical). This will be the privileged place for the actualisation of intonation patterns inasmuch as the situations, though artificial, will act as a sort of "half-way house" to the realities of communication. If possible, simulation exercises involving gestures should be fully exploited. It should also be possible for students to take part in simulated dialogues recorded on tape or videotape⁶⁵. Teachers could then analyse these in the presence of the student(s) concerned in order to point out errors in articulation at both the suprasegmental and segmental levels. As a result of this diagnosis, the teacher could then establish a corrective programme for each student.

E. Structural Drills

The drills in the sensitisation session generally consist of repetition exercises. These are undoubtedly the "backbone" of all intonation work and, although integrated in a number of exercises, will be supplemented by a number of other drills. These will be described below.

(i) Repetition with vertical substitution: an exercise where an item in the sentence is replaced by another item from the same paradigm. In this way, the intonation pattern of the original model is preserved and practised with only small changes at the syntactic or lexical levels. It should be noted that the rhythm patterns will change a little if the length of the replacing item is different from that of the item replaced.

e.g. *Il se lave les mains.* ————— *Il se savonne les mains.*

(ii) Repetition with horizontal substitution: no element of the sentence is changed, but the order of its various segments is modified. In this way, it is possible to demonstrate that intonation is not tied down exclusively to the vocabulary in each segment, but depends upon its position and function within the sentence as a whole. The intonation patterns will generally remain the same except that any modifications which do occur will generally be greater than those brought about by exercises in vertical substitution.

e.g. *Le bébé pleure quand il a faim.* ————— *Quand il a faim, le bébé pleure.*

Naturally, there is a change of emphasis which occurs, but the sequence of intonation patterns remains essentially the same.

(iii) Recognition/repetition/transformation: students are required to recognise the intonation pattern(s) of a particular sentence and should then modify that pattern as required.

e.g. *Tu as de la monnaie.* ————— *Tu as de la monnaie?*

Il préfère la farine blanche. ————— *Il préfère la farine blanche?*

Recognition skills are further reinforced. Exercises such as this reduce the students' passivity as they have to be alert in order to complete the exercise with any success.

(iv) Repetition/transformation: similar to the previous exercise but with no recognition phase. Both types of transformation exercises are very useful in that they enable students to make quite marked contrasts of the original sentence and its modification.

(v) Repetition/regressive expansion: gives students the opportunity of gradually forming long sentences by allowing them to add short syntagms to an original syntagm or sentence. These short syntagms are placed at the beginning of each sentence and may be rhythm groups in themselves or may combine with items already there to form new rhythm groups. In this way, the intonation contour occurring at the end of a sentence is strongly stressed. As the lexical items occurring at the end of the sentence remain unchanged, students are not "thrown" by having to adapt the same terminal contour to a new set of words.

e.g. *Avec ta famille?*

En France avec ta famille?

Tes vacances en France avec ta famille?

Passer tes vacances en France avec ta famille?

Tu as toujours envie de passer tes vacances en France avec ta famille?

In the above example, the only intonation pattern which remains unchanged is the terminal pattern located on “*avec ta famille?*”. The others will vary according to changes in the length of the new rhythm groups and according to their position in the new sentence.

(vi) Repetition/progressive expansion: similar to regressive expansion exercises except that items are added to the end of each sentence. In this way, intonation contours occurring at the beginning of each sentence are strongly reinforced. Students also learn to apply the same terminal contour to different sets of words and to note the way in which shifting rhythm groups away from the final position will affect their intonation patterns.

e.g. *A combien?*

A combien de questions?

A combien de questions importantes?

A combien de questions importantes faudra-t-il trouver des réponses?

(vii) Repetition/expansion by insertion: similar to the other expansion exercises except that items are placed within the original sentence. This exercise is especially useful for practising intonation patterns located in the middle of sentences.

e.g. *Nos amis n’ont pas eu la possibilité d’aller aux courses.*

Nos amis, je viens de l’apprendre, n’ont pas eu la possibilité d’aller aux courses.

Nos amis, je viens de l’apprendre, n’ont pas eu la possibilité, et c’est dommage, d’aller aux courses.

It should be pointed out that the answers required of students, for all of the above exercises, is, ultimately, in the form of a complete sentence. Of course, this does not always coincide with the realities of communication where utterances are often in the form of rather short syntagms. However, such an approach was adopted principally in order to give students plenty of practice in maintaining very even stress and rhythm patterns throughout their utterances. This goal is best achieved by requiring students to produce fairly long strings of related rhythm groups: sentences in this case.

One of the objections to structural drills is that they are relatively unmotivating for students who, as a consequence, tend to carry them out mechanically. In the case of intonation, such “boredom” is less of a problem than for grammatical or lexical work. It can be said that whereas students can replace one word with another or transform one grammatical form into another while paying little attention, the only way in which they might perform satisfactorily in intonation work is to produce the correct intonation pattern. This is a somewhat complex procedure as opposed to the substitution and transformation drills to which they are usually subjected. Consequently, intonation is being practised intensively at all times. Should they indeed become capable of performing without concentrating, then they will have internalised the pattern to the required degree: the desired goal. The objection therefore falls by the wayside.

The problems of structural drills will be further reduced if the teacher makes an effort to contextualise them and creates a situation where the student will be able to function as a totally involved speaking individual.

F. “Use the text only as a last resort”

The above heading appears at the beginning of each session. It is recommended that, as far as possible, sentences given in the exercises should NOT be read, but repeated after they have been heard. This will give valuable practice in listening comprehension. Students tend to rely far too much on the security of the printed word which, in turn, leads to (i) an insufficient development of listening comprehension and (ii) the development of pronunciation habits based on the spelling system of the mother tongue. The fact that some words might be unknown will not prevent the production of correct intonation patterns. Indeed, the reverse is often the case. Understanding the meaning of words can sometimes lead to the destruction of intonation and pronunciation. It is true that some students may, for a while, feel uncomfortable at the thought of saying something which is not fully understood. With time and practice, such discomfort will pass. After doing the exercises, they should check the meanings of any unknown words.

G. Choice of Intonation Patterns

One of the difficulties encountered in the teaching of intonation is the selection of models to be taught. The problem can be attacked at one of two levels. Ideally, the student ought to be taught to produce all possible intonations for all possible situations. This cannot occur for a number of practical reasons not the least of which is that, for the time being, there does not exist an exhaustive description of intonation patterns. The second is linked to pedagogic objectives. Is it necessary for students to be able to litter all possible intonations? In the initial stages of learning to speak a language is it not possible for them only to recognise the function of many patterns while mastering but relatively few?

The first option presents enormous difficulties in the selection of models. Under present conditions of knowledge, a very large number of authentic tape-recorded material would be required, intonation being assimilated inductively. Theoretical considerations aside, the difficulty here is that students simply do not have the necessary time to internalise a very large number of models. In practical terms, it is almost as though they had no models at all.

The alternative is to select arbitrarily a number of patterns which could be defined as “basic” or “fundamental” (despite the problems posed by such a definition). These would cover most speaking situations likely to be encountered by students i.e. essentially calm, clear and not particularly “emotional” speech. They would then be taught and internalised. With time and continued exposure to authentic French speech “basic” patterns, acting as a kind of foundation, could then be modified in order to deal with more “affective” or expressive situations.

At the same time, students should be trained to recognise some of the expressive patterns by taking part in a listening comprehension programme. It would be normal to expect such a programme in a French language course.

The result of such training would be that students would gain mastery of a small but significant number of patterns for real communication while learning to interpret a much broader range of patterns⁶⁶.

It is the second of the two choices described above which governs the models to be studied in *Intonation Patterns of French*. Consequently, this course ought to be seen as no more than a beginning in the study of French intonation and rhythm.

It should be pointed out that even within any one of the selected models a measure of variation is possible. Indeed, for any one sequence of words many intonation patterns are possible. Consequently, the model chosen is only one amongst many. This should be made clear to students from the very beginning, as should the fact that sticking to the models suggested will see them through many, if not most, common situations in everyday life.

The precise models selected were based upon a mini “system of errors” of intonation determined at the University of Queensland’s Department of French⁶⁷. Although this study only applied to Australian students, it is likely to be generally valid for other speakers of English. All of the models chosen will attempt to counteract such specific tendencies as incorrect stress, uneven rhythm and the major drop in pitch which often occurs immediately after the first syllable of an utterance and at various other points in the sentence. In addition, the study sequence is such that there is, at every opportunity, a systematic opposition between patterns being studied and those previously learnt. Such systematic opposition will reinforce pertinent differences between the various patterns e.g. statement vs “yes/no” question vs information question.

Teachers will note that although practice is intensive and, at times, brisk, students are not thrown from pillar to post in an attempt to study simultaneously a large number of patterns in opposition to one another. Progression from lesson to lesson is relatively slow so as to give students the necessary time and practice to internalise the various structures.

Patterns chosen for study are: continuation, finality, “yes/no” questions, 2 patterns for information questions, emphatic ‘yes/no’ questions, emphatic information questions, the pattern for “C’est ... que (qui) . . .” constructions, low parenthesis and associated patterns, high parenthesis and associated patterns⁶⁸.

The above choices were made on the basis of their likely usefulness to the learner of “standard” spoken French, and include a number of emphatic forms which will serve to introduce students to expressive intonation. Certain “basic”⁶⁹ patterns were omitted, particularly those for “imperatives”, “implications” and “exclamations”. The “imperative” pattern was not selected because, in most situations, one rarely speaks in the imperative. Generally, the force of the command is attenuated through the use of other formulae e.g. questions. In the case of “implication” and “exclamation”, both of these patterns show many variations and, in any case are more appropriate in a study of expressive intonation⁷⁰.

H. Selection of Vocabulary

The vocabulary used in this text is based on *Galisson's Inventaire thématique et syntagmatique du français fondamental*⁷¹, i.e. the most commonly used French words, regrouped according to theme and according to their most common associations with each other within any particular theme. A selection on such a basis has two advantages: (i) if students already know the words, then the sentences will have reinforcement value; (ii) if this is not the case, then the sentences will be one of the ways in which students are introduced to essential vocabulary which is already partially contextualised by virtue of being placed in its most common environment.

The value of teaching “syntagmatically” is to be found in the fact that listening comprehension skills function at the level of “chunks” or syntagms. The basic unit of perception and production appears to be larger than the individual word. Moreover, comprehension appears to occur as a result of a set of predictions which is made at every step of the listening process, a particular chunk

or chunks triggering off predictions about the following chunk or chunks. Such a set of predictions appears to be “ahead” of the actual message and is modified as a function of that message. It seems that the comprehension process can break down if none of the chunks in the set of predictions matches the actual chunk appearing in the message⁷². It is precisely the development of the ability to predict which will be aimed for. Although this is not the explicit aim of *Intonation Patterns of French*, such an approach will contribute towards sensitising students to the most frequent contexts of the most frequently used words of French, and enable them to begin making reliable predictions.

I. Comparison with other methods of teaching Intonation

Intonation Patterns of French was tested against the traditional language laboratory method and against a method utilising a laryngograph⁷³ to produce a visual display of intonation patterns.

Both the laryngograph and *Intonation Patterns of French* were superior to the language laboratory. Compared to one another, they produced equivalent results for all but one of the tests: face to face communication. In this test, *Intonation Patterns of French* gave significantly better results⁷⁴.

These positive findings indicate that motivated students should feel confident of making considerable progress.

LESSONS AND EXERCISES

LESSON 1

Short declarative statements

In this lesson, students will be taught to utter short but complete statements. They will do so by systematically opposing two intonation patterns: “continuation” and “finality”⁷⁵.

In addition, the stress and rhythm patterns of French will be emphasised as they are absolutely essential for correct articulation.

Finality patterns, on their own, enable one to form short declarative statements such as “*D’accord.*”, “*Très bien.*” and “*Tout à l’heure.*” Such patterns are also to be found at the end of “neutral” (i.e. objective, non-emotive) declarative statements.

Continuation patterns, on the other hand, occur in a variety of utterances including, as in the case of this lesson, declarative statements. Their function is to indicate that a statement is incomplete and that more is to follow. In natural speech, the segment following a continuation pattern may not always be expressed in words. It is often “understood” or else signified in some other “para-linguistic” way. Continuation patterns also occur before hesitations of all kinds. Consequently, students who encounter difficulty in constructing coherent sentences should be encouraged to use continuation patterns quite systematically⁷⁶ in order to indicate, in an acceptable fashion, that they will be using the next few moments to collect their thoughts in order to continue.

Taken together, continuation and finality patterns allow the speaker to form declarative statements of any length.

CHARACTERISTICS OF THE INTONATION PATTERNS

1. Finality

As stated above, finality patterns are found at the end of declarative statements and mark the completion of such statements. They are characterised by a fairly sharp but smooth fall in the pitch of the voice, with respect to their point of origin, and may be found in short words and at the end of neutral phrases and sentences of any length.

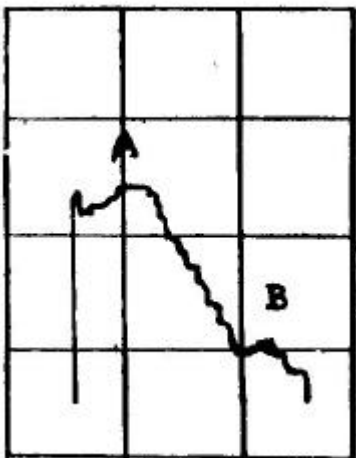


Fig. 1

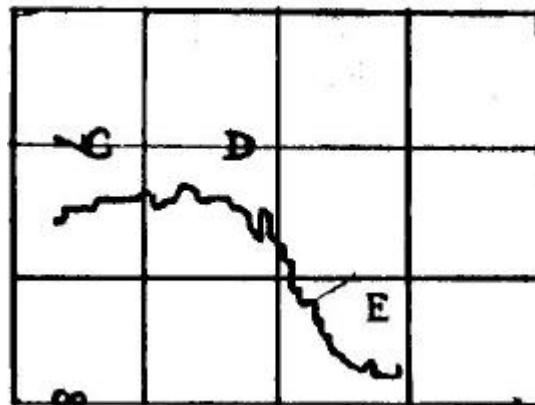


Fig 2.

Although they function in words of one syllable e.g.: *oui*, *non*, etc. . . , they will be perceived better in longer words e.g.: *laver*, (fig. 1) and *lavabo*, (fig. 2) where at least one syllable is pronounced at a sustained pitch level before the occurrence of the rapid fall. It is, of course, the contrast between pitch levels A [la] and B [ve] of *laver*, and CD [lava] and E [bo] of *lavabo*, which is significant and which indicates the termination of the declarative statement.

2. Continuation

A continuation pattern will occur at the end of an incomplete statement or rhythm group and consists of a rise in pitch (cf. fig. 3) *Nous nous mettons à table*.

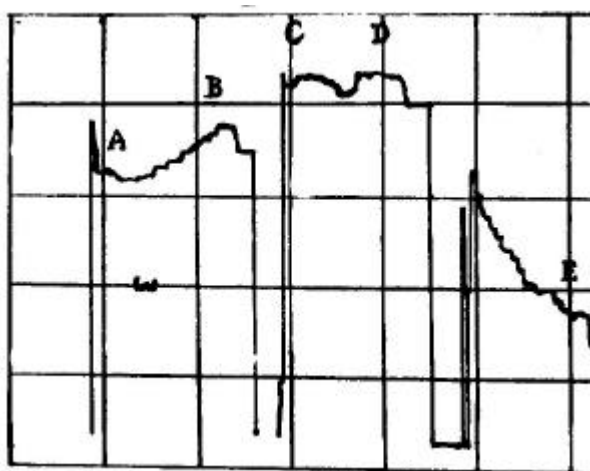


Fig. 3

The continuation pattern occurs over the whole of ABC [nununEt0} of *Nous nous mettons* with the sharpest rise occurring on BC [t0} .

The intonation for continuation is one of the manifestations of the characteristic of French which Delattre had called the *mode croissant*. He defined this in the following way:

*“Parler de mode croissant signifie [. . .] que voyelles, consonnes, syllabes, s’articulent dans un effort soutenu [. . .] qui [. . .] dans une syllabe [. . .] commence sans brusquerie, augmente fermement et se maintient jusqu’au terme de la voyelle.”*⁷⁷

Initially, therefore, it would appear that Delattre’s statement applied only to vowels, consonants and syllables. However, as G. Faure pointed out, the existence of such a mode has important repercussions at the level of intonation:

*“Pour tout résumer d’un mot, nous disons que le phonétisme français est caractérisé par sa tension (au niveau laryngé comme au niveau sus-glottique) et que cette tension est une tension progressive, contrairement à ce qui se passe dans beaucoup d’autres langues.”*⁷⁸

A gradual build-up of tension occurs at the level of the larynx and, one might add, of the body as a whole, which culminates in the release of a relatively high pitched continuation pattern.

The fact that English does not have this type of continuation pattern and that *‘la voix descend depalier enpalier de la tonique de tête à la tonique finale’*⁷⁹ accounts for the English-speaking students’ preference for falling rather than rising patterns when articulating French. Such a

preference is, of course, the result of very lengthy conditioning of speech habits by the mother tongue.

Pedagogically, a number of points are important.

(i) For reasons which have just been mentioned, English-speaking students tend not to attain the high pitch required⁸⁰. Because, at this early stage, students are unlikely to detect significant pitch differences in French, they may simply “select” their own familiar English intonation which takes the form of a progressive decrease in pitch. This and all other lessons will concentrate on breaking this persistent habit

(ii) Sometimes, when students have in fact detected a rise in pitch, they may place the highest point of that rise on a syllable other than the last one of the rhythm group. It appears that although gross pitch differences have been detected, a major rhythm problem still exists. Students seem unsure of the precise point in the syntagm at which the rise should occur. In the case of the example in fig. 3, they will sometimes place the highest pitch on the second *nous* or on the [mE] of *mettons*. A similar though less serious kind of error may occur where the students’ rise in pitch occurs too early and is then maintained until the beginning of the finality pattern.

(iii) Continuation patterns obviously function in opposition to finality patterns (cf. fig. 3 where DE [zatabl] of *mettons à table* is the finality portion of the statement). Note the plateau CD which occurs at the meeting point of the two patterns at C [t0} and at D [za]. Although it is most common to find that finality patterns begin at a slightly lower level than continuation patterns end, a successful pedagogic strategy appears to be to maintain the beginning of the finality pattern at the same level as the end of the continuation pattern. This is due to the fact that students who are not accustomed to rises in pitch at that particular point in the syntagm may begin their finality patterns at a level which is far too low for a correct French intonation contour. It is therefore better, initially, to insist on the plateauing (CD) of the intonation curve.

3. Rhythm

The rhythm of spoken French is one of the most important and, in some ways, one of the most difficult aspects to teach, given the persistence of mother tongue speech habits. The teaching of rhythm, which begins in this lesson, will continue for the duration of this course and must be emphasised at every opportunity by the teacher.

One of the consequences of the *mode croissant* mentioned above is the segmentation of words into open syllables i.e. syllables ending with vowel sounds, giving CV-CV sequences as in the word *a/ ni/ ma/ tion*. The reverse is generally the case in English and, if applied to French, would result in sentences becoming unintelligible to the French ear. This preference for open syllables results in the lack of neutralisation of vowels. Neutralisation is one of the characteristics of English, particularly Australian English, which is very easily transferred to French by the learner e.g. [an@mEjSə] for *animation*. The incompressibility of French vowel sounds means that each syllable receives its full value in terms of length and intensity. There is only one exception to this rule: the last syllable of a rhythm group. This is strongly stressed and its vowel lengthened (emotive situations aside). Such a segmentation into open syllables of equal length and stress results in a loss of identity of individual words and in the formation of rhythm groups. These are often 3 or 4 syllables in length⁸¹ although they are sometimes much longer, and they are terminated by a stress on the last syllable⁸². It is therefore the rhythm groups⁸³ which are stressed uniformly. Individual words which

occur at various points in the groups are not stressed, as in English. It should also be noted that although intonation contours will change, the placement of tonic accents will rarely do so except in emotive speech. Once again, therefore, the transfer into French of English stress patterns will distort the sentence for the French ear and make it very difficult to understand.

Humming exercises are of the utmost importance in the acquisition of rhythm as well as intonation. This is because humming tends to eliminate the urge to neutralise unaccented vowels. Filtered sequences should be imitated as closely as possible as they will allow students to perceive and reproduce the “beat” of atonic syllables which is so typical of spoken French.

TEACHING SEQUENCE

In this and all other lessons, students ought to be discouraged from reading aloud from their manual. Occasionally, however, they will need to refer to it, particularly if the utterances for repetition or transformation are particularly long.

The aim of this lesson is to teach students to articulate short intelligible sentences. This is particularly important as students need to acquire, as rapidly as possible, the confidence derived from the feeling that they are becoming capable of communicating with native speakers.

Sensitisation session

This is the first time that students will be learning a language in this way and, to begin with, may feel ill at ease, highly amused or both. It is therefore most important for the teacher to put them at ease and make them relax. This will also ensure maximum sensitivity to the low frequencies of the SUVAG-Lingua filtering. It is suggested that the initial steps be taken rather slowly. However, after the first two or three lessons, students should readily accept this form of teaching.

1. Audition of filtered 2, 3 and 4-syllable words, humming exercises etc. . . (Exercises I, II and III).

2. Repetition of 2, 3 and 4-syllable words (Exercises I, II and III).

The above exercises deal with finality patterns as well as with the stress and rhythm of spoken French. No monosyllabic words have been used so that the high and low pitches of the patterns could be opposed more effectively. It is important for students to be made aware of the strong stress on the last syllable of the rhythm group as well as of the equality of stress on the syllables which precede it. In order to ensure this, the teacher might wish to exaggerate the final stress and use a variety of gestures to reinforce his instructions. This and other lessons will also sensitise students to the length of the rhythm group in French.

3. Audition of filtered 2-unit declarative statements, humming exercises etc. . . (Exercise IV).

4. Repetition of 2-unit declarative statements (Exercise IV).

5. Repetition/substitution (vertical) of 2-unit declarative statements (Exercise V).

These exercises introduce continuation patterns, thus enabling students to utter short, complete, 2-unit sentences by systematically opposing continuity to finality patterns. Finality patterns were initially studied in isolation as they commonly occur on their own in natural speech. Continuation patterns, on the other hand, generally do not have an independent existence. Consequently, they will be studied in opposition to other patterns (in this case, finality). The attention of students should be drawn to the segmenting properties of intonation and to the “hinge” formed by the plateau. They should also be asked to respect the *débit* of each sentence.

Reinforcement session

1. Discrimination of both filtered and unfiltered statements (Exercises I and II).

In order to fill in the grids correctly, students need to discriminate between patterns and to identify them. The correct answer will be found at the end of each lesson in the student's manual. Thus, it will be possible for them to check their perceptions and to seek assistance if necessary.

2. Systematic opposition of filtered continuity and finality patterns (Exercise II).

3. Re-sensitisation to declarative statements, audition of filtered statements, humming exercises etc... (Exercise II).

4. Repetition of statements selected from the sensitisation session (Exercise II).

5. Simple transformation with horizontal substitution (Exercise III).

It will be noticed that some of the statements consist of 3 intonation patterns. Responses, however, will always be in the form of 2-unit statements. This exercise will serve as a sensitisation to the various ways in which sentences in French may be segmented and to the way in which this segmentation may become modified as a result of an internal rearrangement of the components of the sentence.

6. Recognition/expansion exercise (Exercise IV). In order to complete successfully this exercise, students need to recognise a pattern when presented in isolation i.e. a comparison occurs between what they hear and their internalised models. They are then asked to repeat that pattern and to oppose it to the other pattern studied in order to form an intelligible declarative statement. Students will require their manual for this exercise.

Sensitisation session

Exercise I

Listen (Filtered word: *laver*).

Hum along.

Can you guess at which point in a sentence you might find this pattern? (Students propose interpretations. Teacher comments and explains.)

Listen once again. Do not repeat but mouth the word. Repeat the word at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the word to it.

Repeat the following:

1. Laver.
2. Maison.
3. Jardin.
4. Plafond.
5. Plancher.

Exercise II

Listen (filtered word: *lavabo*).

Hum along. Listen. Do not repeat but mouth the word.

Repeat the word at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the word to it.

Repeat the following..

1. Lavabo.
2. Allumette.
3. Salle de bains.
4. Confortable.
5. Grand bureau.

Exercise III

Listen (filtered words: *salle à manger*).

Hum along.

Listen. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Salle à manger.
2. Chambre à coucher.
3. Cuisine moderne.
4. Lampe électrique.
5. Réveille-matin.

Exercise IV

Listen (filtered sentence: *Nous nous mettons à table*).

Hum along.

Have you been listening to one or more than one intonation pattern?

(Students propose answers. Teacher comments and explains.)

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Nous nous mettons à table.
2. J'ai nettoyé ma chambre.
3. Nous construisons une grande maison.
4. J'écoute un disque à la radio.
5. Il a réparé la cheminée.

Exercise V

You will hear a statement. Repeat it. After hearing the correct repetition, you will hear portion of a statement which you are asked to substitute appropriately in the original statement. Example: You hear *Il se lave la figure*. You repeat this. You then hear *Les mains*. Your response should be *Il se lave les mains*. After this, you will hear *Il se savonne* which you then substitute into the statement which has just been formed.

1. S: Il se lave la figure.
R: (Repetition)
2. S: Les mains.
R: Il se lave les mains.
3. S: Il se savonne.
R: Il se savonne les mains.
4. S: La barbe.
R: Il se savonne la barbe.
5. S: Il s'est rasé.
R: Il s'est rasé la barbe.
6. S: Ce matin.
R: Il s'est rasé ce matin.
7. S: Il a pris une douche froide.
R: Il a pris une douche froide ce matin.
8. S: Il s'est coiffé.
R: Il s'est coiffé ce matin.
9. S: Avec un peigne souple.
R: Il s'est coiffé avec un peigne souple.
10. S: Avec un peigne fin.
R: Il s'est coiffé avec un peigne fin.

Reinforcement Session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Pattern	Same	Different		Incomplete Statement	Finality
1.		X		a	b
2.	X			ab	
3.	X				ab
4.		X		b	a

Exercise II

You will hear pairs of short statements. Indicate whether their intonation patterns are the same or different. Also indicate to which category each belongs.

Statement	Same	Different		Incomplete Statement	Finality
1. Sa Brosse à dents.		X		a	b
2. Le savon.	X				ab
3. Ta cave humide.		X		b	a
4. J' aime le veau.		X		b	a

Now listen to the contrast between the two patterns studied so far i.e. incomplete statements and finality.

Listen. (Filtered statement: *J'écoute un disque à la radio.*)

Now hum the patterns.

Listen. Do not repeat but mouth the words.

Repeat the sentence at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. J'écoute un disque à la radio.
2. Il a réparé la cheminée.
3. Nous nous mettons à table.
4. J'ai nettoyé ma chambre.
5. Nous construisons une grande maison.

Exercise III

Transform the following sentences as indicated.

Example: You hear *Le bébé pleure quand il a faim.*

Your response should be *Quand il a faim, le bébé pleure.*

1. S: Le bébé pleure quand il a faim.
R: Quand il a faim, le bébé pleure.
2. S: Aujourd'hui, nous ferons la cuisine.
R: Nous ferons la cuisine aujourd'hui.
3. S: D'habitude, il frotte le plancher.
R: Il frotte le plancher d'habitude.
4. S: Chaque semaine vous faites vos courses.
R: Vous faites vos courses chaque semaine.
5. S: Tous les quinze jours, je fais le ménage.
R: Je fais le ménage tous les quinze jours.
6. S: Chaque fois qu'ils le voient, les petits pleurent.
R: Les petits pleurent chaque fois qu'ils le voient.
7. S: Tous les jours, nous allons au marché.
R: Nous allons au marché tous les jours.
8. S: Une fois par mois, on essuie la poussière.
R: On essuie la poussière une fois par mois.
9. S: Tout en travaillant, elle élève ses enfants.
R: Elle élève ses enfants tout en travaillant.
10. S: Tout à coup il a trouvé les épingles.
R: Il a trouvé les épingles tout à coup.

Exercise IV

You will hear a statement or part of a statement. Keep the intonation pattern of that statement and add to it, using the appropriate intonation pattern, the items written in your book.

Example: You hear *J'offre à boire.*

In your book you see the words *Ce soir.*

Your response should be *Ce soir j'offre à boire.*

1. S: J'offre à boire.
S: Ce soir.
R: Ce soir j'offre à boire.
2. S: Tu te reposeras.
S: Demain.
R: Tu te reposeras demain.
3. S: Quand on n'a rien mangé.
S: On a faim.
R: Quand on n'a rien mangé, on a faim.
4. S: Avant son départ.
S: Il s'est baigné.
R: Il s'est baigné avant son départ.
5. S: Avec son repas.
S: Il prend un pot.
R: Avec son repas il prend un pot

LESSON 2

Declarative Statement

The length of the statements in this lesson has been increased to include more than one continuation pattern. Such statements correspond much more closely to the realities of normal speech although they may present some difficulties for beginners.

CHARACTERISTICS OF THE INTONATION PATTERNS

The laryngograph display shows the combination of patterns for the following sentences: (i) *Hier soir, il m'a offert une cigarette* (fig. 1) and (ii) *Le lendemain matin, après avoir changé le pansement du malade, l'infirmier est rentré chez lui.* (fig. 2).

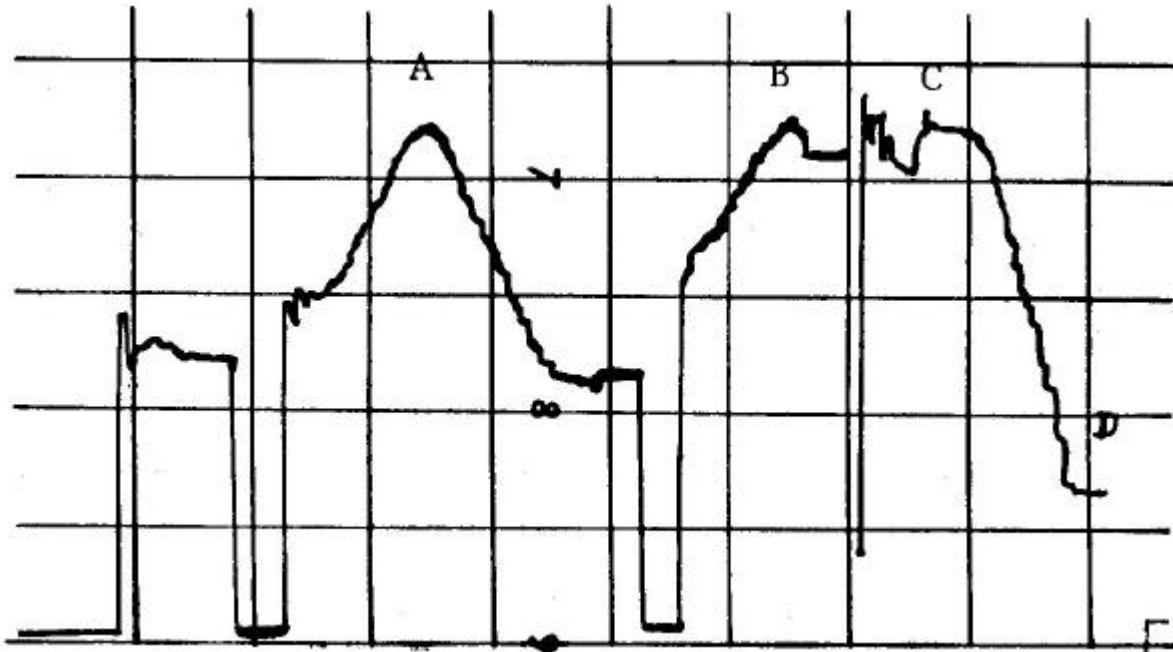


Fig. 1

In fig. 1, continuation patterns are found at A [swa] of *soir*, B [fE rɔn] of *offert une* and C [siga] of *cigarette*. A finality pattern occurs at CD [REt] of *cigarette*. In fig. 2 continuation patterns are found at E [tE] of *matin*, F [lad] of *malade*, G [mje] of *infirmier*, H [t re] of *rentré* and I [Se] of *chez*. A finality pattern occurs at IJ [lHi] of *lui*. Within each sentence, the continuation patterns all reach approximately the same level (that of major continuations). This is not necessarily the case in natural speech (where major and minor continuations are found)⁸⁴. For pedagogic purposes, however, it is useful to conform to this model as, initially, students will need to perceive and then attempt to reach a sufficiently high level of pitch.

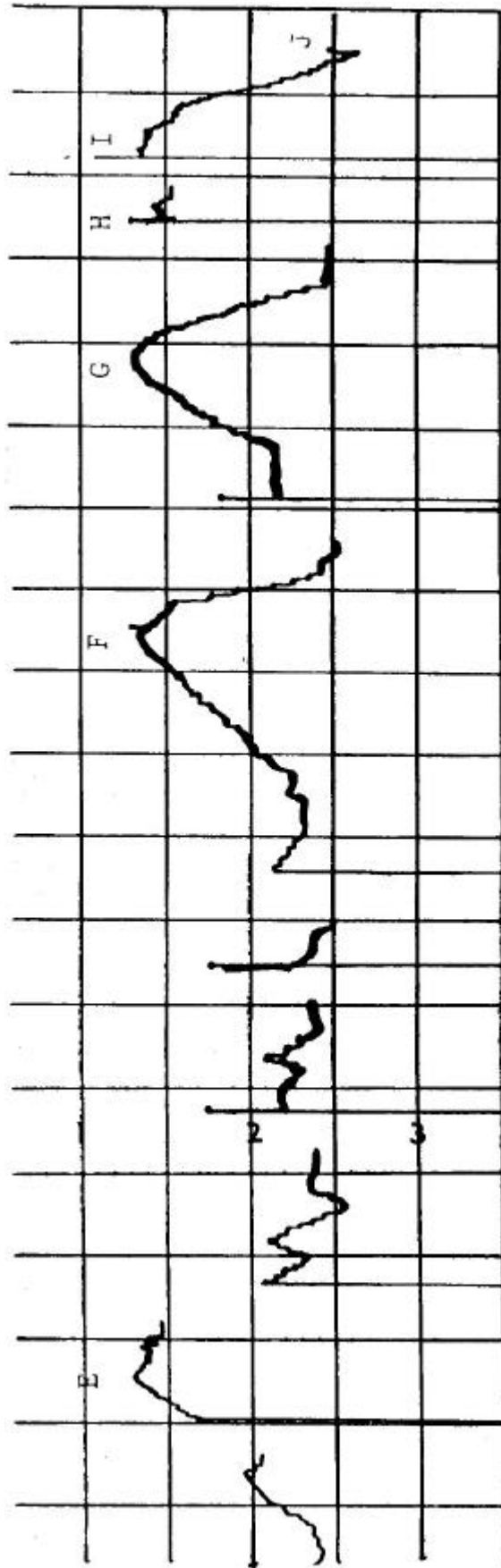


Fig. 2

TEACHING SEQUENCE

Because of the length of some of the sentences, beginners may feel unable to cope with all except exercise I of the sensitisation session. Nevertheless, it would be useful for them to attempt the discrimination exercises of the reinforcement session as they should by this stage be able to recognise patterns despite their inability to articulate long sentences.

Although it is always preferable for students not to read the sentences, but to “speak” them, even advanced students may encounter some difficulty in this lesson. Should this occur then the sentences could be read aloud.

Sensitisation

1. Audition of filtered 3 and 4-unit declarative statements, humming exercises etc... (Exercises I and II).
2. Repetition of 3-unit statements (Exercise I).
3. Repetition of longer statements (Exercise II). The complexity of sentences decreases, in particular through the use of infinitive phrases and embedded clauses. Teachers must ensure that the pitch rises occur on precisely the correct syllables and that, through various movements, the students feel the rhythm of these sentences. Remember the evenness of stress and relative flatness of the intonation curve in unstressed portions of the statements. The segmenting function of intonation operates once again, each continuation pattern indicating the end of a rhythm group.
4. Repetition with vertical substitution (Exercise III). This will give students practice in modifying the length of various segments of the sentence while still retaining and practising the same intonation pattern.

At first sight, this session may appear relatively short. It should be remembered however, that the very length of the sentences will mean that each sentence will have to be attempted a number of times. Initially, students may find it difficult to remember the sentences and how to segment them correctly. With a little practice these problems will be overcome.

Reinforcement session

1. Discrimination drills of the following filtered and unfiltered patterns: complete statements and incomplete statements (Exercises I and II). The term “finality” used in Lesson I, to describe the intonation pattern of short self-contained statements, has now been replaced with the term “complete statement”.
2. Audition of filtered declarative statement, humming exercises, repetition exercises of previously uttered sentences etc... (Exercise II).
3. Repetition of selected statements from the sensitisation session (Exercise II).
4. Regressive expansion exercises (Exercise III). These exercises are particularly important as they emphasise the terminal contour of each utterance, in this case, the finality pattern. Such emphasis is achieved through the repetition of the same pattern in combination with the same set of words. As articulation of the words becomes progressively easier, more attention can be given to the strong stress occurring on the last syllable as well as to the preceding plateau. In addition, continuation patterns are practised intensively. The slow build-up in sentence length will replace, to some extent, the absent teacher and result in greater articulatory

fluency. In effect, this exercise permits the repetition of long sentences which, if tackled in the normal way, would have presented considerable difficulty.

5. Progressive expansion exercises (Exercise IV). In this case, emphasis is on the ability to modify the intonation pattern of the same segment of sentence. A rhythm group originally articulated with a finality pattern is now uttered with a continuation pattern and is itself replaced by a different group. This group will then itself be modified. Students are therefore made aware that the same segments can occupy a number of positions in a sentence and that a change in position may bring about a modification in the intonation. Both exercises III and IV will sensitise students to the usual range in the length of rhythm groups and to the variations in intonation brought about by these variations in length. Once again, a slow build-up will lead to greater ease of articulation and reduce frustration due to lack of success.

Sensitisation Session

Exercise I

Listen (filtered sentence: *Hier soir il m'a offert une cigarette*).

Hum along.

Have you been listening to one or more than one intonation patterns?

(Students propose answers. Teacher comments and explains.)

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Hier soir il m'a offert une cigarette.
2. Très souvent les jeunes filles ont le teint clair.
3. Son cousin tient une importante pharmacie.
4. Elle fait tremper son linge dans une vieille cuvette.
5. En général, les petits enfants ont la peau douce.
6. Ce grand garçon ressemble beaucoup à ses parents.
7. Les jeunes parents ont fait vacciner leur bébé.
8. Je cherche à employer une femme de ménage sérieuse.
9. Il a demandé l'avis de son médecin de famille.
10. Si j'ai le temps, je donne un coup de brosse à mes chaussures.

Exercise II

Listen (filtered sentence: *Je souffrais d'une fièvre si forte que j'ai dû prendre de l'aspirine*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Je souffrais d'une fièvre si forte que j'ai dû prendre de l'aspirine.
2. Le pharmacien du coin, dont tu as fait la connaissance, est de garde ce soir.
3. Lajeune fille avait tellement mal à la tête qu'elle croyait en perdre la raison.
4. Le célèbre chirurgien a fait subir à son malade une deuxième opération.
5. Nous avons l'intention d'aller au dispensaire pour demander un médicament précieux.
6. Ceux qui se plaignent d'une forte fièvre, à la suite d'une maladie, ne sont probablement pas guéris.
7. Les médecins recommandent à ceux qui souffrent du coeur, de garder leur chambre et de se reposer.
8. Le lendemain matin, après avoir changé le pansement du malade, l'infirmier est rentré chez lui.
9. Lorsque le jeune homme est arrivé à l'hôpital, il perdait beaucoup de sang d'une blessure profonde.

10. Après avoir donné tous les soins nécessaires, le jeune docteur est allé consulter un des plus grands spécialistes de France.

Exercise III

You will hear a statement. Repeat it. After hearing the correct repetition, you will hear portion of a statement which you are asked to substitute appropriately in the original statement.

Example: You hear *Les personnes âgées se reposent souvent sur les bancs des jardins publics.* You repeat this. You then hear *Devant la mairie.* Your response should be *Les personnes âgées se reposent souvent sur les bancs devant la mairie.* After this, you will hear *Sur les chaises* which you then substitute into the statement which has just been formed.

1. S: Les personnes âgées se reposent souvent sur les bancs des jardins publics.
R: (Repetition)
2. S: Devant la mairie.
R: Les personnes âgées se reposent souvent sur les bancs devant la mairie.
3. S: Sur les chaises.
R: Les personnes âgées se reposent souvent sur les chaises devant la mairie.
4. S: S'asseyent.
R: Les personnes âgées s'asseyent souvent sur les chaises devant la mairie.
5. S: Les agents de police.
R: Les agents de police s'asseyent souvent sur les chaises devant la mairie.
6. S: Arrêtent souvent les voitures.
R: Les agents de police arrêtent souvent les voitures devant la mairie.
7. S: Qui brûlent les feux rouges.
R: Les agents de police arrêtent souvent les voitures qui brûlent les feux rouges.
8. S: Qui circulent trop vite.
R: Les agents de police arrêtent souvent les voitures qui circulent trop vite.

Reinforcement Session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Pattern	Same	Different		Incomplete Statement	Finality
1.		X		b	a
2.		X		a	b
3.		X		a	b
4.	X			ab	

Exercise II

You will hear pairs of short statements. Indicate whether their intonation patterns are the same or different. Also indicate to which category each belongs.

Statement	Same	Different		Incomplete Statement	Complete Statement
1. Son Cousin tient une importance pharmacie.		X		a	b
2. Hier soir il m'a offert une cigarette.	X			ab	
3. Elle fait tremper son linge dans une vieille cuvette.	X				ab
4. Il a demandé l'avis de son médecin de famille.		X		b	a

Now hum the patterns.

Listen. Do not repeat but mouth the words: (*Hier soir il m'a offert une cigarette.*)

Repeat the sentence at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Hier soir il m'a offert une cigarette.
2. Très souvent les jeunes filles ont le teint clair.
3. En général, les petits enfants ont la peau douce.
4. Je souffrais d'une fièvre si forte que j'ai dû prendre de l'aspirine.
5. Le pharmacien du coin, dont tu as fait la connaissance, est de garde ce soir.

Exercise III

You will hear a word or short statement. Repeat it. After hearing the correct repetition, you will hear another word or statement. You are asked to construct a sentence or portion of a sentence by placing this word or statement before the original statement.

Example: You hear the word *dispensaire*. You repeat this. You then hear the word *au*. Your response should be *au dispensaire*. After this, you will hear *le faire vacciner* which you then add to the statement which has just been formed.

A.

1. S: *Dispensaire.*
R: (Repetition)
2. S: *Au.*
R: *Au dispensaire.*
3. S: *Le faire vacciner.*
R: *Le faire vacciner au dispensaire.*
4. S: *Pour.*
R: *Pour le faire vacciner au dispensaire.*
5. S: *A cherché son fils.*
R: *A cherché son fils pour le faire vacciner au dispensaire.*
6. S: *La mère.*
R: *La mère a cherché son fils pour le faire vacciner au dispensaire.*

B.

1. S: *Tranquille.*
R: (Repetition)
2. S: *Quartier.*
R: *Quartier tranquille.*
3. S: *Vieux.*
R: *Vieux quartier tranquille.*
4. S: *Un.*
R: *Un vieux quartier tranquille.*
5. S: *Dans.*
R: *Dans un vieux quartier tranquille.*

6. S: S'installer.
R: S'installer dans un vieux quartier tranquille.
7. S: Aimeraient.
R: Aimeraient s'installer dans un vieux quartier tranquille.
8. S: Mes copains.
R: Mes copains aimeraient s'installer dans un vieux quartier tranquille.
9. S: Tous.
R: Tous mes copains aimeraient s'installer dans un vieux quartier tranquille.

C.

1. S: Film.
R: (Repetition)
2. S: Meilleur.
R: Meilleur film.
3. S: Le.
R: Le meilleur film.
4. S: Voir.
R: Voir le meilleur film,
5. S: D'aller.
R: D'aller voir le meilleur film.
6. S: Choisit toujours.
R: Choisit toujours d'aller voir le meilleur film.
7. S: Le public cultivé.
R: Le Public cultivé choisit toujours d'aller voir le meilleur film.

D.

1. S: Eux.
R: (Repetition)
2. S: Chez.
R: Chez eux.
3. S: Rentrer.
R: Rentrer chez eux.
4. S: Pour.
R: Pour rentrer chez eux.
5. S: Leurs usines.
R: Leurs usines pour rentrer chez eux.
6. S: Quittent.
R: Quittent leurs usines pour rentrer chez eux.
7. S: Les ouvriers.
R: Les ouvriers quitten quittent leurs usines pour rentrer chez eux.
8. S: Les soirs.
R: Les soirs les ouvriers quittent leurs usines pour rentrer chez eux.
9. S: Tous.
R: Tous les soirs, les ouvriers quittent leurs usines pour rentrer chez eux.

Exercise IV

You will hear a word or short statement. Repeat it. After hearing the correct repetition, you will hear another word or statement. You are asked to construct a sentence or portion of a sentence by placing this word or statement after the original statement.

Example: You hear the words *Il s'installera*. You repeat this. You then hear *Dans une petite boutique*. Your response should be *Il s'installera dans une petite boutique*. After this, you will hear *moderne* which you then add to the statement which has just been formed.

A.

1. S: Il s'installera.
R: (Repetition)
2. S: Dans une petite boutique.
R: Il s'installera dans une petite boutique.
3. S: Moderne.
R: Il s'installera dans une petite boutique moderne.
4. S: Pour vendre des meubles.
R: Il s'installera dans une petite boutique moderne pour vendre des meubles.
5. S: A ses anciens clients.
R: Il s'installera dans une petite boutique moderne pour vendre des meubles à ses anciens clients.

B.

1. S: Tous les matins.
R: (Repetition)
2. S: Il fait ses courses.
R: Tous les matins il fait ses courses.
3. S: Et remplit son filet
R: Tous les matins il fait ses courses et remplit son filet.
4. S: A provisions.
R: Tous les matins il fait ses courses et remplit son filet à provisions.
5. S: De tout ce qu'il lui faut.
R: Tous les matins il fait ses courses et remplit son filet à provisions de tout ce qu'il lui faut.
6. S: Pour bien manger.
R: Tous les matins il fait ses courses et remplit son filet à provisions de tout ce qu'il lui faut pour bien manger.

C.

1. S: Mon père.
R: (Repetition)
2. S: Est un pâtissier.
R: Mon père est un pâtissier.
3. S: Extraordinaire.
R: Mon père est un pâtissier extraordinaire.
4. S: Qui a préparé un magnifique gâteau.
R: Mon père est un pâtissier extraordinaire qui a préparé un magnifique gâteau.

5. S: Au chocolat.

R: Mon père est un pâtissier extraordinaire qui a préparé un magnifique gâteau au chocolat.

LESSON 3

Declarative Statements

Three relatively complex types of declarative statements are studied in this lesson: (i) longer declarative statements containing adjective clauses, (ii) declarative statements containing enumeration and (iii) declarative statements containing interpolated phrases or clauses.

CHARACTERISTICS OF THE INTONATION PATTERNS

All three types of declarative statements contain continuation and finality patterns. Essentially, the differences between them occur in the organisation of these two patterns with respect to one another and in the length of pauses within the statements.

(i) Declarative statements containing adjective clauses

Adjective clauses (*complétives*) pose no problem. Their prosodic structure is quite similar to that of other kinds of declarative statements already studied and, for pedagogic purposes, will be called “ordinary” statements (e.g. “*Le petit déjeuner que nous avons pris au café du coin était délicieux.*” (fig. 1).

Rises in pitch occur at A [na] of *déjeuner*, B [kwE] of *coin* and C [etEdeli] of *était délicieux* while a fall occurs between C and D [sj2] of *délicieux*.

The flattish area between A and B is due to the speed of elocution. Had the statement been articulated more slowly, there might have been further rises before B. Thus, as the *débit* increases, the number of continuation patterns decreases. For this reason, it is important to respect the *débit* as the students will become sensitised to the relationship between speed and segmentation. Note the plateau BC which occurs just before the final fall.

(ii) Declarative statements containing enumeration

These statements consist of a series of rises in pitch, all of which attain approximately the same level. The overall effect is that all items mentioned appear to be of equal importance. After each continuation pattern, there is a rather short but very important pause which serves to demarcate each individual item from the next. In this way, items maintain their individuality as well as their equality with respect to one another. (e.g. “*Chez le fruitier on trouve des pommes, des oranges, des bananes, des fraises et des abricots*”, fig. 2).

Rises in pitch occur at B [tje] of *fruitier*, D [p0m] of *pommes*, F [RAZ] of *oranges*, H [nan] of *bananes*, JK [f REzedezab ri] of *fraises et des abricots*. A fall occurs at [ko] of *abricots*.

Significant pauses occur at E, G and I. The length of these pauses will vary with the *débit*. The slower this is, the longer they will be. Even in the fairly rapid models given, such a pause, though short, remains noticeable. Note the plateau at JK.

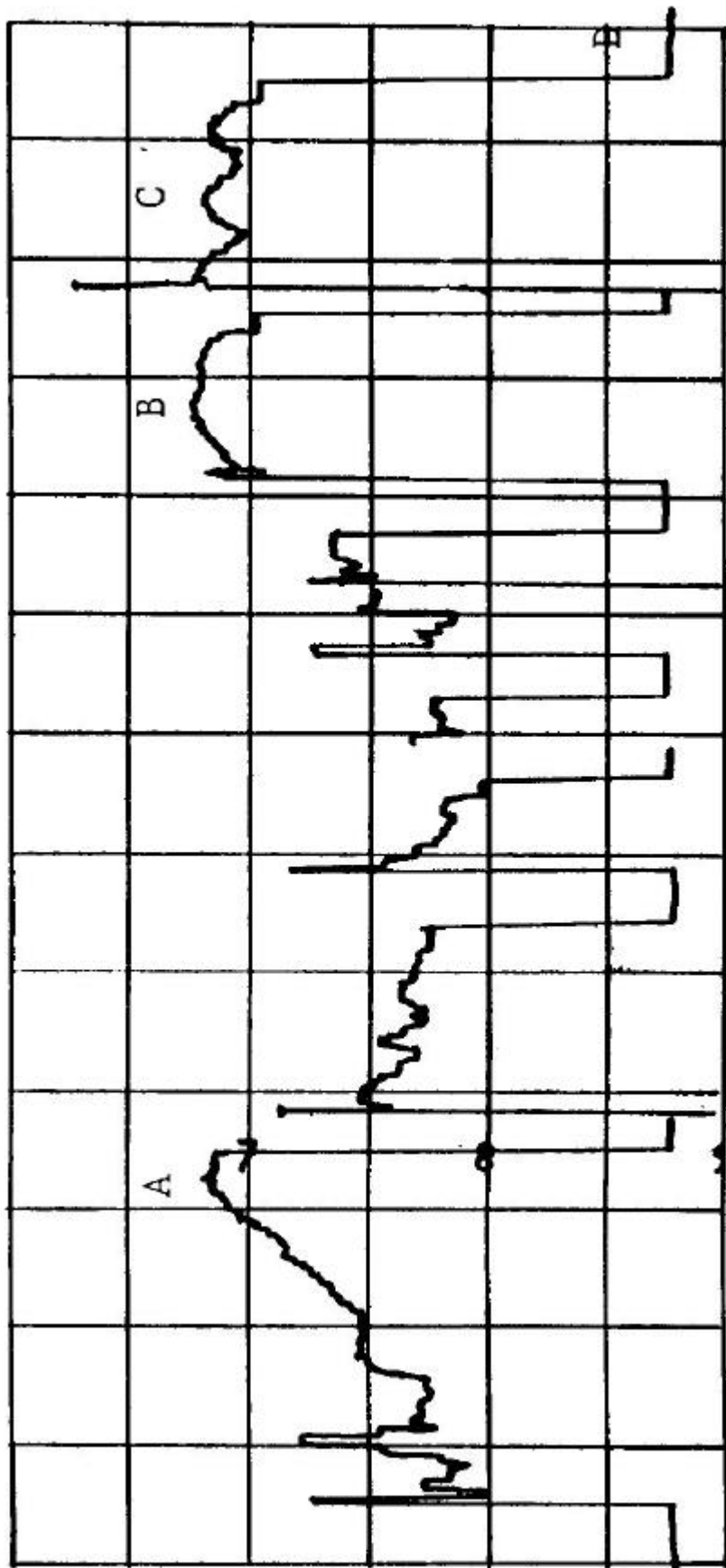


Fig. 1

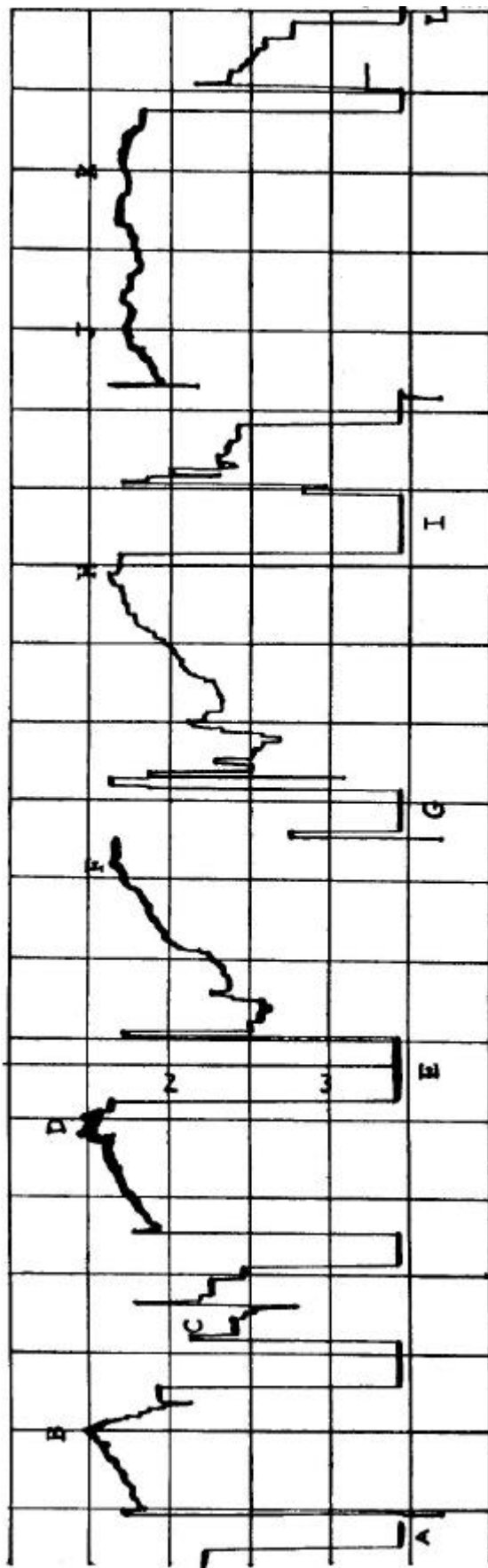


Fig. 2

(iii) Statements containing Interpolated clauses or phrases

Once again, these statements are made up of a combination of continuation and finality patterns⁸⁵. They consist of a statement which, in effect, is broken up and increased in length by the insertion of one or more clauses or phrases. These usually take the form of personal reflections by the speaker on the circumstances which he is relating. Consequently, they fill the function of an “aside” and must be uttered in such a way as to make it very clear that they do not form part of the “main” statement (e.g.: “*La grande guerre, si j’ai bonne mémoire, a duré quatre ans.*” fig. 3). Rises occur at A [gÉR] of *guerre*, C [mwa] of *mémoire*, EF [reka] of *quatre ans*, while the finality contour occurs at FG.

Note that C is slightly higher than either A or EF, that it is preceded by a longish pause, B, and followed by another long pause, D. Taken together, these three items set an interpolated clause apart from the main body of the statement. If it is intended to insert more than one clause or phrase, then they too will have the same characteristics. Should the pauses be reduced, then there is a very real risk that the interpolated clause or phrase will be interpreted as belonging to the body of the statement. In this case, either the whole sentence will be unintelligible or else it will be misunderstood e.g. “*Nos amis n’ont pas eu la chance, et c’est dommage, d’aller aux courses.*”, where the last part of the statement could be wrongly structured as “. . . *c’est dommage d’aller aux courses.*”, not at all the meaning intended.

TEACHING SEQUENCE

As this is the most difficult lesson so far, it should be reserved for advanced students.

Sensitisation session

1. Audition of filtered statements containing adjective clauses (Exercise I), enumeration (Exercise II) and interpolated clauses and phrases (Exercise III). Humming exercises etc . . .
2. Repetition exercises for the three types of statements mentioned in 1 (Exercises I, II and III). In the case of enumeration, students ought to be made aware that items to be enumerated can be other than single words e.g. phrases or clauses (however these will not be taught).

In the case of interpolated clauses or phrases, students are introduced to a number of useful ways of forming these embedded structures e.g. “*si*” + sentence, “*selon*” + nominal syntagm, “*à mon avis . . .*” etc . . .

3. The session ends with a reduction exercise (Exercise IV). The purpose of this is to give students a measure of confidence in the production and transformation of long statements while the teacher is still present to help them. The initial long sentence may present some problems, but the students are likely to see themselves as working towards a familiar and easier goal than they have been for the rest of the lesson. At the same time, the exercise will serve to sensitise the students to the basic structure of such statements.

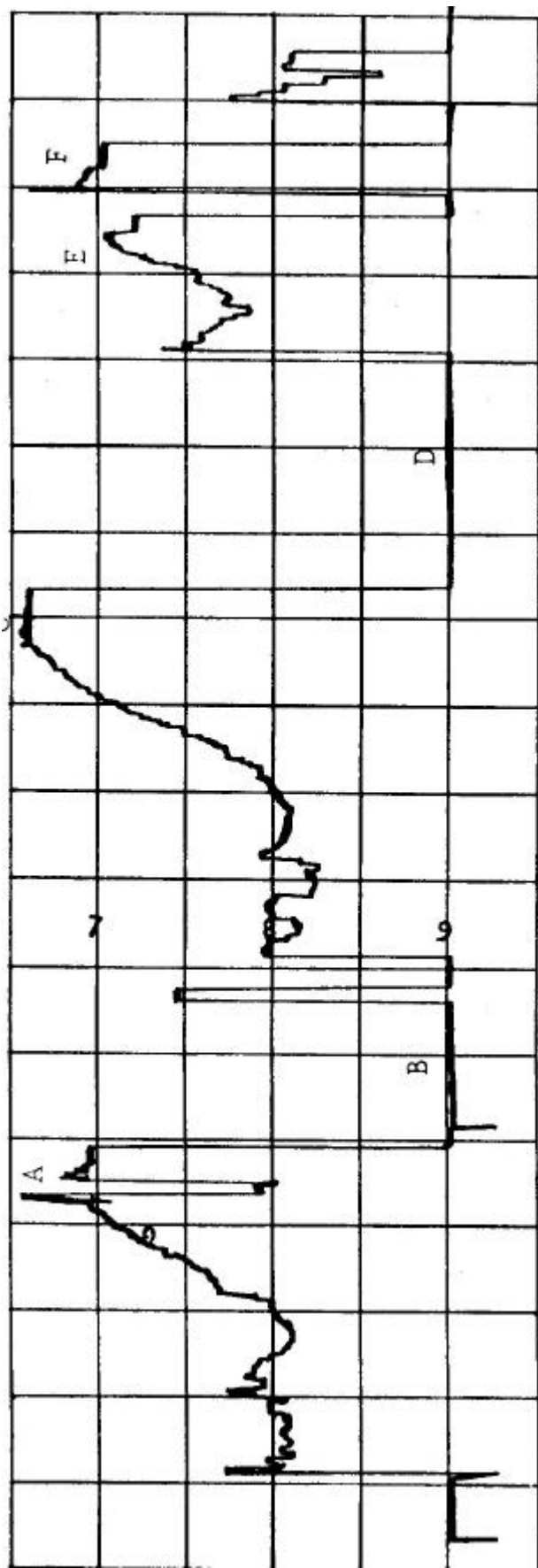


Fig. 3

Reinforcement session

1. Discrimination of the following filtered patterns: ordinary statement, enumeration, interpolation (Exercise I). In view of the fact that, in this case, unfiltered statements would give too many nonprosodic clues as to their nature, only filtered statements have been used. This is a principle which will be adhered to when necessary.
2. Sensitisation to the differences between the declarative statements studied so far (Exercise I).
3. Re-sensitisation by systematic opposition of the three kinds of declarative statements studied in this lesson. (Exercise I).
4. Repetition of sentences selected from the sensitisation session.
5. Expansion exercises requiring the insertion of phrases or clauses within the original statement (Exercises II, III and IV).

In addition to intensive practice in intonation, the slow build-up will give students practice in transforming “basic” statements into the more complex statements studied here. Note that some of the clauses can be quite long.

Sensitisation Session

Exercise I

Listen (filtered sentence: *Le petit déjeuner que nous avons pris au café du coin était délicieux*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Le petit déjeuner que nous avons pris au café du coin était délicieux.
2. Le cordonnier chez qui nous sommes allés ce matin a bien réparé mes souliers.
3. Les maçons qui viennent d'arriver et qui déchargent leur camionnette sont d'excellents ouvriers.
4. Le garçon de boucher qui nous a apporté cette belle épaule de mouton, circule partout à bicyclette.
5. La vigne que nous avons plantée il y a quelques années commence à produire de belles grappes de raisin.

Exercise II

Listen (filtered sentence: *Chez le fruitier on trouve des pommes, des bananes, des oranges, des fraises et des abricots*).

Hum along.

When might such a sequence of intonation patterns be used?

(Students propose answers. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Chez le fruitier on trouve des pommes, des bananes, des oranges, des fraises et des abricots.
2. J'ai dû faire le plein d'essence, changer l'huile, gonfler les pneus et laver la voiture.
3. Tu as acheté un paquet de riz, un kilo de sucre, une demi-livre de beurre, 250 grammes de farine blanche et un litre de vin ordinaire.
4. Dans une ferme il y a souvent des vaches, des boeufs, des chevaux, des cochons et des canards.
5. Le garçon de café nous a apporté un quart de vin blanc, une bière blonde, un café au lait et une tasse de thé.

Exercise III

Listen (filtered sentence: *La grande guerre, si j'ai bonne mémoire, a duré quatre ans*).

Hum along.

When might such a sequence of intonation patterns be used?

(Students propose answers. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. La grande guerre, si j'ai bonne mémoire, a duré quatre ans.
2. Les soldats ennemis, selon les historiens, n'avaient pas assez de nourriture.
3. Le chef de l'armée, m'a-t-on appris, a décidé de traverser la frontière.
4. Dès le début du conflit, à ce qu'on m'a dit, toute l'année, il est triste de l'avouer, s'est rendue.
5. Les soldats français, à mon avis, feront leur devoir et, j'en suis certain, se battront courageusement.

Exercise IV

You will hear a statement. Repeat it. After hearing the correct repetition, you will hear a portion of the statement which you are asked to remove from the original statement.

Example: You hear *A la campagne on trouve toujours du lait, du beurre, du fromage et des oeufs frais*. You repeat this. You then hear *du fromage*. Your response should be *A la campagne on trouve toujours du lait, du beurre et des oeufs frais*. After this, you will hear *du lait* which you then remove from the statement which has just been formed.

1. S: A la campagne on trouve toujours du lait, du beurre, du fromage et des oeufs frais.
R: (Repetition)
2. S: Du fromage.
R: A la campagne on trouve toujours du lait, du beurre et des oeufs frais.
3. S: Du lait.
R: A la campagne on trouve toujours du beurre et des oeufs frais.
4. S: Du beurre.
R: A la campagne on trouve toujours des oeufs frais.

Reinforcement Session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Patterns	Same	Different		Ordinary Statement	Enumeration	Interpolation
1.		X		a	b	
2.		X		a		b
3.	X			ab		
4.	X					ab
5.		X			b	a
6.		X		b		a

Now listen to the contrast between the different kinds of statements studied so far.

Ordinary statement and statement containing enumeration.

Ordinary statement and statement containing interpolated clauses or phrases.

Statement containing enumeration and statement containing interpolated clauses or phrases. Now hum the patterns.

1. Ordinary statements.
2. Statements containing enumeration.
3. Statements containing interpolated clauses or phrases.

Repeat the following:

1. Le petit déjeuner que nous avons pris au café du coin était délicieux.
2. Dans une ferme il y a souvent des vaches, des boeufs, des chevaux, des cochons et des canards.
3. J'ai dû faire le plein d'essence, changer l'huile, gonfler les pneus et laver la voiture.
4. La grande guerre, si j'ai bonne mémoire, a duré quatre ans.
5. Les soldats français, à mon avis, feront leur devoir et, j'en suis certain, se battront courageusement.

Exercise II

You will hear a statement. Repeat it. After hearing the correct repetition you will hear a phrase or clause which you are asked to place within the original statement.

Example: You hear *Nous avons réuni les ingénieurs de la commune*. You repeat this. You then hear *les employés agricoles*. Your response should be *Nous avons réuni les employés agricoles*.

et les ingénieurs de la commune. After this, you will hear *les vieux paysans* which you then add to the statement just formed.

A.

1. S: Nous avons réuni les ingénieurs de la commune.
R: (Repetition)
2. S: Les employés agricoles.
R: Nous avons réuni les employés agricoles et les ingénieurs de la commune.
3. S: Les vieux Paysans.
R: Nous avons réuni les vieux paysans, les employés agricoles et les ingénieurs de la commune.
4. S: Les jeunes cultivateurs.
R: Nous avons réuni les jeunes cultivateurs, les vieux paysans, les employés agricoles et les ingénieurs de la commune.

B.

1. S: Le chef de l'armée doit assurer la sécurité du pays.
R: (Repetition)
2. S: Décorer les héros.
R: Le chef de l'armée doit décorer les héros et assurer la sécurité du pays.
3. S: Donner des ordres.
R: Le chef de l'armée doit donner des ordres, décorer les héros et assurer la sécurité du pays.
4. S: Prendre des décisions.
R: Le chef de l'armée doit prendre des décisions, donner des ordres, décorer les héros et assurer la sécurité du pays.

C.

1. S: Lorsqu'on est juge, il faut protéger les innocents.
R: (Repetition)
2. S: Dire la vérité.
R: Lorsqu'on est juge, il faut dire la vérité et protéger les innocents.
3. S: Aimer la liberté.
R: Lorsqu'on est juge, il faut aimer la liberté, dire la vérité et protéger les innocents.
4. S: Rendre justice.
R: Lorsqu'on est juge, il faut rendre justice, aimer la liberté, dire la vérité et protéger les innocents.

Exercise III

You will hear a statement. Repeat it. After hearing the correct repetition you will hear a phrase or clause which you are asked to place within the original statement.

Example: You hear *Le jeune homme est un chasseur adroit.* You repeat this. You then hear *que nous a vons rencontré.* Your response should be *Le jeune homme que nous avons rencontré est un chasseur adroit.* After this, you will hear *samedi dernier* which you then add to the statement just formed.

A.

1. S: Le jeune homme est un chasseur adroit.
R: (Repetition)
2. S: Que nous avons rencontré.
R: Le jeune homme que nous avons rencontré est un chasseur adroit.
3. S: Samedi dernier.
R: Le jeune homme que nous avons rencontré samedi dernier est un chasseur adroit.
4. S: Dans la forêt.
R: Le jeune homme que nous avons rencontré dans la forêt samedi dernier est un chasseur adroit.

B.

1. S: La moto lui permettra de faire un beau voyage.
R: (Repetition)
2. S: Que je lui ai donnée.
R: La moto que je lui ai donnée, lui permettra de faire un beau voyage.
3. S: Pour son anniversaire.
R: La moto que je lui ai donnée pour son anniversaire, lui permettra de faire un beau voyage.
4. S: Il y a deux mois.
R: La moto que je lui ai donnée pour son anniversaire il y a deux mois lui permettra de faire un beau voyage.

C.

1. S: Les résultats sont connus.
R: (Repetition)
2. S: Enfin.
R: Les résultats sont enfin connus.
3. S: Que tu attends.
R: Les résultats que tu attends sont enfin connus.
4. S: Depuis si longtemps.
R: Les résultats que tu attends depuis si longtemps sont enfin connus.

Exercise IV

You will hear a statement. Repeat it. After hearing the correct repetition, you will hear a phrase or clause which you are asked to place within the original statement

Example: You hear *Nos amis n'ont pas eu la possibilité d'aller aux courses*. You repeat this. You then hear *je viens de l'apprendre*. Your response should be *Nos amis, je viens de l'apprendre, n'ont pas eu la possibilité d'aller aux courses*. After this you will hear *et c'est dommage* which you then add to the statement just formed.

A

1. S: Nos amis n'ont pas eu la possibilité d'aller aux courses.
R: (Repetition)
2. S: Je viens de l'apprendre.
R: Nos amis, je viens de l'apprendre, n'ont pas eu la possibilité d'aller aux courses.

3. S: Et c'est dommage.
R: Nos amis, je viens de l'apprendre, n'ont pas eu la possibilité, et c'est dommage, d'aller aux courses.
4. S: De chevaux.
R: Nos amis, je viens de l'apprendre, n'ont pas eu la possibilité, et c'est dommage, d'aller aux courses de chevaux.

B.

1. S: Les cigares sont mauvais pour la santé et devraient être interdits.
R: (Repetition)
2. S: Et les cigarettes.
R: Les cigares et les cigarettes sont mauvais pour la santé et devraient être interdits.
3. S: Permettez-moi de le dire.
R: Les cigares et les cigarettes, permettez-moi de le dire, sont mauvais pour la santé et devraient être interdits.
4. S: Selon moi.
R: Les cigares et les cigarettes, permettez-moi de le dire, sont mauvais pour la santé et, selon moi, devraient être interdits.

C.

1. S: Nager dans l'océan est particulièrement agréable surtout quand il n'y a pas de requins.
R: (Repetition)
2. S: Pacifique.
R: Nager dans l'océan Pacifique est particulièrement agréable surtout quand il n'y a pas de requins.
3. S: A mon avis.
R: Nager dans l'océan Pacifique est, à mon avis, particulièrement agréable, surtout quand il n'y a pas de requins.
4. S: Il faut bien le dire.
R: Nager dans l'océan Pacifique est, à mon avis, particulièrement agréable surtout, il faut bien le dire, quand il n'y a pas de requins.

LESSON 4

“Yes/no” questions

It is possible to define two classes of questions:

- (i) those which require an answer consisting of either “yes” or “no”. These will be called “yes/no” questions.
- (ii) those which require an answer other than “yes” or “no”. These will be called “information” questions.

Lessons 4, 5 and 8 will cover “yes/no” questions while “information” questions will be dealt with in lessons 6, 7 and 8.

A “yes/no” question may be formed from a declarative statement in one of three ways:

- (i) Rising intonation alone is sufficient. The declarative statement remains otherwise unchanged. Not surprisingly, this pattern is most common in informal speech.

e. g. “*Il est riche.*” _____ “*Il est riche?*”

- (ii) It is possible to add “*Est-ce que*” at the beginning of a declarative statement, the rest of the statement remaining unchanged.

e.g. “*Il est riche.*” _____ “*Est-ce qu’il est riche?*”

- (iii) The subject and verb may be inverted.

e. g. “*Il est riche.*” _____ “*Est-il riche?*”

Both (ii) and (iii) are found in both spoken and written French, (iii) being the more formal.

CHARACTERISTICS OF THE INTONATION PATTERNS

All three types of questions may be uttered with the same kind of intonation viz. rising. It is for this reason that only this pattern will be studied here. It may be argued that some “yes/no” questions are often uttered with a falling pattern⁸⁶. The point needs to be made, however, that this can apply only to (ii) and (iii) above which indicate, through syntactic cues, that they are “yes/no” questions. In these cases, the intonation pattern functions as an additional indicator of their nature and might be considered redundant⁸⁷.

Fig. 1 shows a laryngograph tracing for a type (i) question: “*Il est riche?*” (a) which is contrasted with the declarative statement: “*Il est riche?*” (b).

AB represents [iE] of “*Il est*”, while BC of [riS] “*riche*” shows a very sharp rise in pitch. Note that the rise occurs mainly on the last syllable of the question. In fact, this is the clue to the nature of the utterance. In the case of the declarative statement, DE represents [iE] while EF is [riS]. The contrast is extremely well marked. The difference in the level of AB with respect to DE should also be noted. This serves to mark even further the pitch differential which is so typical of these questions.

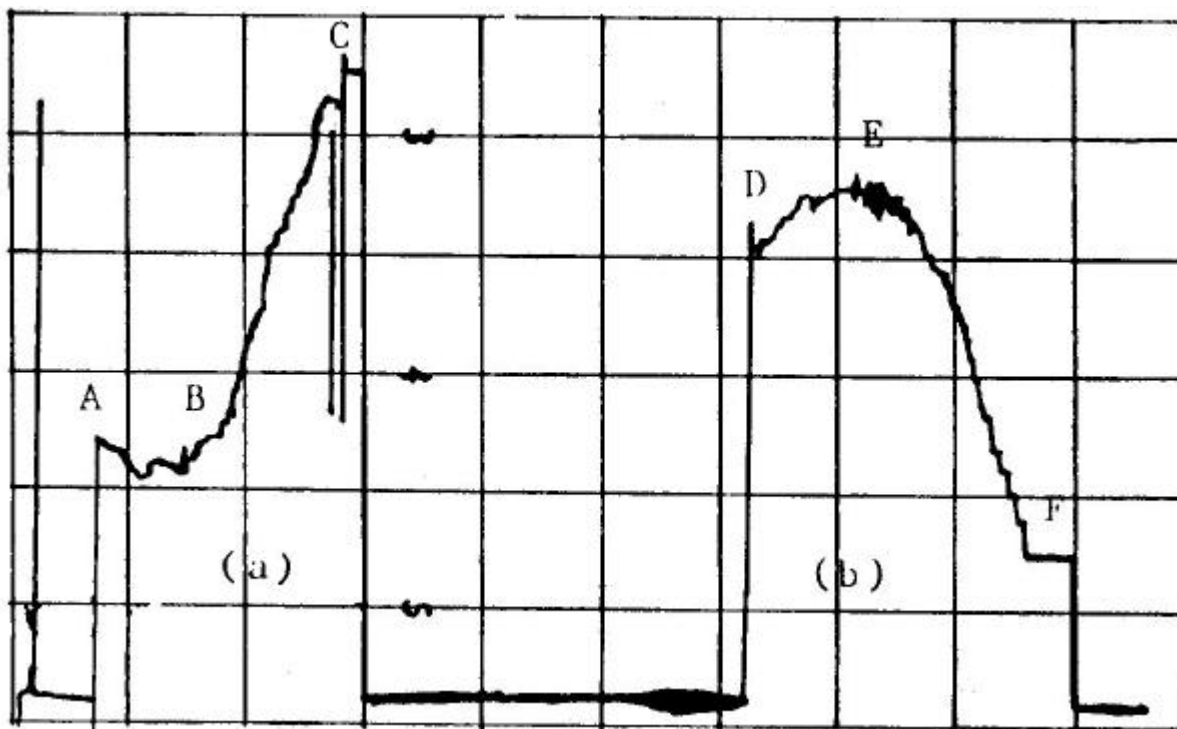


Fig. 1

The characteristic rise BC is also found in the case of *‘Est-ce qu’il est riche?’* (a) and *‘Est-il riche?’* (b) as seen in fig. 2.

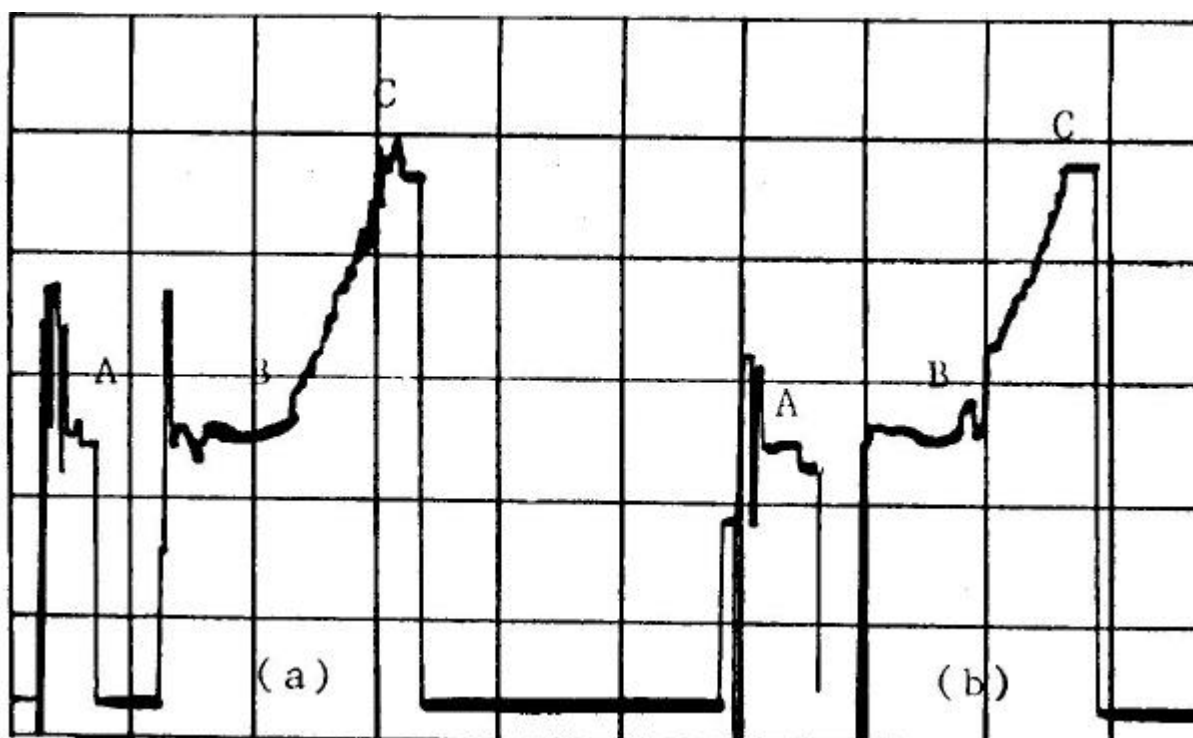


Fig. 2

Note how, in all three cases, AB is relatively flat. Although there is often a slight fall in pitch before the rises⁸⁸, the pedagogic model chosen stresses an even, flat approach. This is to counteract the English speaker's natural tendency to reduce pitch⁸⁹.

TEACHING SEQUENCE

As this is the first of several lessons dealing with “yes/no” questions, exercises will consist of relatively short questions and should be appropriate for beginners.

It is extremely important for the students to be made aware of the magnitude of the necessary rise in pitch. To this end, the frequency range of the SUVAG-Lingua filtering was extended to 380 Hz and the initial model questions were selected so as to emphasise the high frequencies at the end of the utterances.

In the case of “yes/no” questions, the use of movement and gesture, particularly the raising of hands and arms as well as an upward tensing of the body as a whole, is extremely important. English-speaking students are not accustomed to reaching such high pitches and, at first, may find it impossible to do so. However, filtering at 380 Hz accompanied by appropriate movements should ensure success. Students need to be reminded once again that, essentially, it is the last syllable which will normally be stressed.

Sensitisation session

1. Audition of filtered “yes/no” questions, humming exercises etc... (Exercises I, III and IV).
2. Repetition of short “yes/no” questions (Exercises I, III and IV)
3. Transformation of declarative statements to “Yes/no” questions (Exercise II). This will require students to oppose systematically declarative statements and “Yes/no” questions. The pertinent oppositions will therefore be brought out particularly as the questions which they are asked to produce have already been practised in Exercise I.

Reinforcement session

1. Discrimination drills of both filtered and unfiltered utterances: “yes/no” questions, incomplete statements, complete statements (Exercises I and II). Discrimination difficulties may occur when continuation patterns are opposed to “yes/no” patterns. This is due to the students “deafness” to high pitches. This must be counteracted with a thorough sensitisation session⁹⁰.
2. Sensitisation to the differences between the patterns for finality, incomplete statements and “yes/no” questions (Exercise II). The pertinent differences occur at the end of each utterance.
3. Systematic opposition of filtered “yes/no” questions and incomplete statements (Exercise II). The purpose of this is to sensitise students to the fine but pertinent differences in pitch which occur at the end of each pattern. For “yes/no” questions, the pitch rises sharply beyond the peak reached for an incomplete statement.
4. Rapid re-sensitisation to “yes/no” patterns: filtered questions, humming exercises etc... (Exercise II).
5. Identification of a variety of questions and their transformation into other kinds as specified (Exercise III). Students are also introduced to slightly longer questions than those encountered in the sensitisation session. This will give them further sustained practice (begun

in Lessons 2 and 3) in maintaining a fairly flat intonation curve and regular rhythm until the final syllable is reached.

6. Repetition/transformation of a statement into all three types of “yes/no” questions (Exercise IV). Following exercise III, where recognition was stressed, this particular exercise will give students the opportunity (a) to contrast “yes/no” patterns with those of declarative statements, (b) to practise intensively “yes/no” questions and (c) to reinforce the patterns for declarative statements.
7. Repetition/transformation of declarative statements into the type (i) “yes/no” questions and vice-versa (Exercise IV). Recognition skills are further called upon and developed.

Throughout this lesson, emphasis has been placed consistently on the form “declarative statement + “yes/no” intonation”. There are two reasons for this: (i) it is often the form least taught as teachers’ material often consists of “oralised” written texts, and (ii) it is a construction which is extremely frequent in the spoken language⁹¹. Transformation exercises also give students valuable practice in French syntax by introducing them to the polymorphism of questions.

Sensitisation session

Exercise I

Listen (filtered question: *Il est riche?*).

Hum along.

Is this intonation pattern different from those which you have been studying up to now? If so, in what way? Can you interpret this pattern? (Students propose interpretations. Teacher comments and explains).

Listen once again. DO not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Il est riche?
2. Ils sont beaux?
3. Il est sorti?
4. Il l'a changé?
5. Il est entré?
6. Tu l'as vendu?
7. Tu l'as ouvert?
8. Il fait des courses?
9. Vous l'avez fermé?
10. C'est un gros commerçant?

Exercise II

You will hear a statement. Repeat it. After hearing the correct repetition, you are required to transform it into a "yes/no" question.

Example: You hear *Il est riche*. You repeat this. You then transform the statement to *Il est riche?*

1. S: Il est riche.
R: (Repetition)
R: Il est riche?
2. S: Ils sont beaux.
R: (Repetition)
R: Ils sont beaux?
3. S: Il est sorti.
R: (Repetition)
R: Il est sorti?
4. S: Il l'a changé.
R: (Repetition)
R: Il l'a changé?
5. S: Il est entré.
R: (Repetition)
R: Il est entré?

6. S: Tu l'as vendu.
R: (Repetition)
R: Tu l'as vendu?
7. S: Tu l'as ouvert.
R: (Repetition)
R: Tu l'as ouvert?
8. S: Il fait des courses.
R: (Repetition)
R: Il fait des courses?
9. S: Vous l'avez fermé.
R: (Repetition)
R: Vous l'avez fermé?
10. S: C'est un gros commerçant.
R: (Repetition)
R: C'est un gros commerçant?

Exercise III

Listen (filtered question: *Est-ce que vous l'achetez?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Est-ce que vous l'achetez?
2. Est-ce que c'est difficile?
3. Est-ce que tu t'es pressé?
4. Est-ce que vous vous servez'?
5. Est-ce qu'il a balayé?
6. Est-ce qu'il l'a décoré?
7. Est-ce que nous l'avons payé?
8. Est-ce que son client est vieux?
9. Est-ce que c'est intéressant?
10. Est-ce que celui-ci est meilleur?

Exercise IV

Listen (filtered question: *Est-ce un libre-service?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Est-ce un libre-service?
2. Est-ce le gros boucher?
3. Cette viande est-elle fraîche?
4. As-tu pris ton sac?
5. As-tu fait tes comptes?

6. Cette valise est-elle pleine?
7. Ce poisson coûte-t-il cher?
8. A-t-il emporté son filet?
9. Est-ce un magasin important?
10. Avez-vous porté votre panier?

Reinforcement session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Patterns	Same	Diff.		“yes/no” question	Incomplete statement	Complete statement
1.	X			ab		b
2.		X		a		
3.		X		b	a	
4.		X			b	a
5.	X				ab	

Exercise II

You will hear some short sentences. Indicate whether their intonation patterns are the same or different. Also indicate to which category each belongs.

Now listen again to the differences between the various intonation patterns.

Finality:

“Yes/no” questions:

and, finally, incomplete statements.:

Listen to the contrast once more between incomplete statements and “yes/no” questions. Listen to the pattern for a “yes/no” question (filtered question: *Il est sorti?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it

Patterns	Same	Diff.		“yes/no” question	Incomplete statement	Complete statement
1. Il reçoit.		X		b	a	
2. Tu voles.	X				ab	
3. Vous mangez.		X		a	b	
4. Vous vous trompez.		X			b	a
5. Il se débrouille.		X		b		a
6. Nous achetons.	X					ab

Patterns	Same	Diff.		“yes/no” question	Incomplete statement	Complete statement
7. Il est bien.	X			ab		
8. Tu fais des courses.		X		b	a	
9. Je me suis trompé.		X			a	b
10. Il s’y installe.		X		a	b	

Repeat the following:

1. Il est sorti?
2. Il est riche?
3. Il l’a chargé?
4. Est-ce qu’il est entré?
5. L’as-tu ouvert?

Exercise III

You will hear a “yes/no” question. Repeat it After hearing the correct repetition, you are required to transform it in the following way:

- (i) If the question uses only intonation to indicate its nature, transform it into a question using inversion.
- (ii) If the question uses inversion, transform it into an est-ce que question.
- (iii) If the question uses est-ce que, transform it into a question using intonation only.

1. S: C’est un vieux marchand?
R: (Repetition)
R: Est-ce un vieux marchand?
2. S: Vous demandez le prix?
R: (Repetition)
R: Demandez-vous le prix?
3. S: Est-ce le marchand de vin?
R: (Repetition)
R: Est-ce que c’est le marchand de vin?
4. S: Est-ce un poisson d’eau douce?
R: (Repetition)
R: Est-ce que c’est un poisson d’eau douce?
5. S: Aimez-vous les légumes verts?
R: (Repetition)
R: Est-ce que vous aimez les légumes verts?
6. S: Est-ce que ce client est impossible?
R: (Repetition)
R: Ce client est impossible?

7. S: Est-ce que vous ferez vos provisions?
R: (Repetition)
R: Vous ferez vos provisions?
8. S: On se rencontre sur la place du marché?
R: (Repetition)
R: Se rencontre-t-on sur la place du marché?
9. S: Est-ce qu'elle a acheté un fond de commerce?
R: (Repetition)
R: Elle a acheté un fond de commerce?
10. S: Se débarrasse-t-il de ses mauvais clients?
R: (Repetition)
R: Est-ce qu'il se débarrasse de ses mauvais clients?

Exercise IV

You will hear a declarative statement. Repeat it. After hearing the correct repetition, you are required to transform it into three "yes/no" questions in the following order (i) use intonation, (ii) use *est-ce que*, (iii) use inversion. Wait for the correct response to be given before you provide the next answer.

1. S: Le boulanger cuit le pain.
R: (Repetition)
R: Le boulanger cuit le pain?
R: Est-ce que le boulanger cuit le pain?
R: Le boulanger cuit-il le pain?
2. S: Tu aimes les petits pains frais.
R: (Repetition)
R: Tu aimes les petits pains frais?
R: Est-ce que tu aimes les petits pains frais?
R: Aimes-tu les petits pains frais?
3. S: Il adore le beurre frais.
R: (Repetition)
R: Il adore le beurre frais?
R: Est-ce qu'il adore le beurre frais?
R: Adore-t-il le beurre frais?
4. S: Ils ont commandé une glace.
R: (Repetition)
R: Ils ont commandé une glace?
R: Est-ce qu'ils ont commandé une glace?
R: Ont-ils commandé une glace?
5. S: Tu as fait un bon placement.
R: (Repetition)
R: Tu as fait un bon placement?
R: Est-ce que tu as fait un bon placement?
R: As-tu fait un bon placement?

6. S: Vous achetez du sucre en morceaux.
R: (Repetition)
R: Vous achetez du sucre en morceaux?
R: Est-ce que vous achetez du sucre en morceaux?
R: Achetez-vous du sucre en morceaux?
7. S: Vous préférez le fromage blanc.
R: (Repetition)
R: Vous préférez le fromage blanc?
R: Est-ce que vous Préférez le fromage blanc?
R: Préférez-vous le fromage blanc?
8. S: Vous désirez un paquet de lessive.
R: (Repetition)
R: Vous désirez un paquet de lessive?
R: Est-ce que vous désirez un paquet de lessive?
R: Désirez-vous un paquet de lessive?
9. S: Tu as moulu le café.
R: (Repetition)
R: Tu as moulu le café?
R: Est-ce que tu as moulu le café?
R: As-tu moulu le café?
10. S: Il voudrait du chocolat au lait.
R: (Repetition)
R: Il voudrait du chocolat au lait?
R: Est-ce qu'il voudrait du chocolat au lait?
R: Voudrait-il du chocolat au lait?

Exercise V

You will hear a sentence. Repeat it. After hearing the correct repetition you are quired to transform it in the following manner:

(i) If the sentence is a declarative statement, transform it into a “yes/no” question using intonation only.

(ii) If the sentence is a “yes/no” question, transform it into a declarative statement.

1. S: Tu as de la monnaie.
R: (Repetition)
R: Tu as de la monnaie?
2. S: Je vous paye par chèque?
R: (Repetition)
R: Je vous paye par chèque.
3. S: Ce mandat vaut mille francs.
R: (Repetition)
R: Ce mandat vaut mille francs?
4. S: C'est un demi-litre d'huile?
R: (Repetition)
R: C'est un demi-litre d'huile.

5. S: Il doit une grosse somme d'argent.
R: (Repetition)
R: Il doit une grosse somme d'argent?
6. S: Il Préfère la farine blanche?
R: (Repetition)
R: Il préfère la farine blanche.
7. S: Il a décoré le gâteau.
R: (Repetition)
R: Il a décoré le gâteau?
8. S: La bouchère est sympathique.
R: (Repetition)
R: La bouchère est sympathique?
9. S: Vous voulez une part de fromage.
R: (Repetition)
R: Vous voulez une part de fromage?
10. S: Le boulanger a laissé lever la pâte?
R: (Repetition)
R: Le boulanger a laissé lever la pâte.

LESSON 5

“Yes/No” questions

This lesson deals with (i) long “yes/no” questions and (ii) a more emphatic kind of “yes/no” question of the form:

“Et cette photo, tu l’as prise?”

CHARACTERISTICS OF THE INTONATION PATTERNS

(i) Long “yes/no” questions

Although questions of this length may be relatively scarce in ordinary speech, they will form the basis for further practice in stress and rhythm as well as in “yes/no” patterns.

The pattern chosen for study is eventually that of long declarative statements ending with a steep “yes/no” rise⁹² i.e.: a series of “continuation” patterns followed by a sharp rise occurring on the last syllable. ‘*Ce pêcheur qui peint son bateau vient de traverser la Manche?*’ (fig. 1) will illustrate these points.

Continuation patterns occur at B [ʃœʀ]⁹³ of *pêcheur*, DE [to] of *bateau* and the sharp “yes/no” rise occurs GH [mɑʃ] of *la Manche*. Note the relatively flat portions between A and B, C and D, F and G.

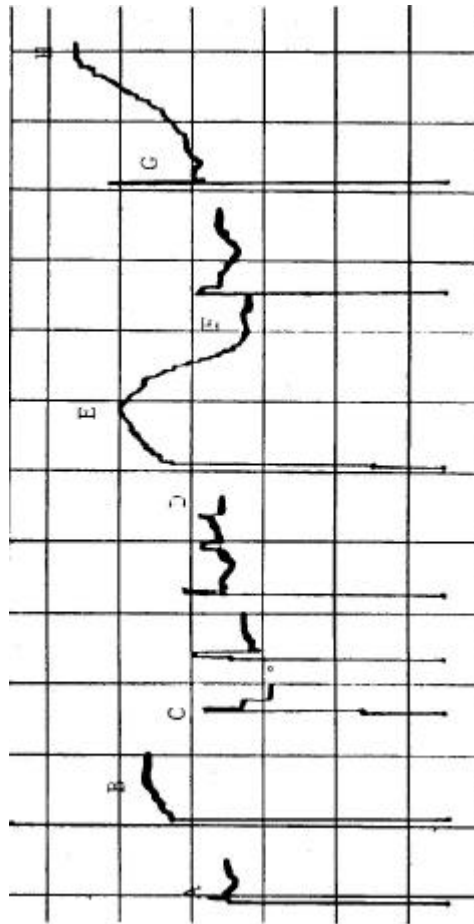


Fig. 2

(ii) **“Yes/No” questions of the form “*Et cette photo, tu l’as prise?*”**

For the first time so far, students will be asked to leave “neutral” patterns and to begin the study of the more emphatic utterances which abound in informal everyday speech.

This lesson will introduce them to a form of questioning which strongly emphasises both the *thème*⁹⁴ of the question as well as the verb involved. Such questions arise principally where the *thème* has already been mentioned, is already known, or when the context supplies such a mention. They reflect a wide variety of feelings, ranging from real interest, through indifference to impatience and even anger.

Consider the example: ‘*Et cette photo, tu l’as prise?*’ The “neutral” form of question would be ‘*Tu as pris cette photo?*’ Most of the emphasis is placed on “photo”. It is principally a question about the photograph and not so much about the taking of the photograph. However, things are different with the emphatic question. This is in two parts. The first: ‘*Et cette photo . . .*’, asks a question about the photograph (*thème*), such a question being something like: “Remember that photo . . .”, or “What about that photo . . .” while the second part: ‘*tu l’as prise?*’, asks about actions performed on the photograph.

The syntactic transformation which occurs is of the following kind:

subject + verb + object? ————— *Et* + object + subject + pronoun + verb?

This is the case where the noun to be emphasised is the object of the verb and occurs at the end of the neutral question.

A number of other transformations may occur. As in the case of the above example, the purpose of these will always be to give strong emphasis to two elements rather than to one only.

e.g.: “*Ce film était bien?*” (emphasis on verb) ————— “*Et ce film, il était bien?*”

subject + verb ————— *Et* + subject, pronoun + verb

“*Tu l’as vu?*” ————— “*Et lui, tu l’as vu?*”

subject + obj. pronoun + verb? —————

Et + disjunctive pronoun, subject + object pronoun + verb?

In the original example: ‘*Et cette photo, tu l’as prise?*’, the question is no longer principally about the photograph, but also about the act of “having taken it”. This is not to say that the “photo” is now considered relatively unimportant. It, too, is in a position of prominence. Such a result is achieved in two ways: (i) it is placed at the end of an intonation segment followed by a short pause, which divides the question into two distinct parts (cf. fig. 2), and therefore carries a strong stress and (ii) it is echoed in the second part of the utterance (the pronoun “*l’*”), and, in this particular case, by the agreement of the past participle with the new direct object. Note that the second part of the question can stand alone, such independence appearing to reinforce the stress on the verb. This is not the case for the first part.

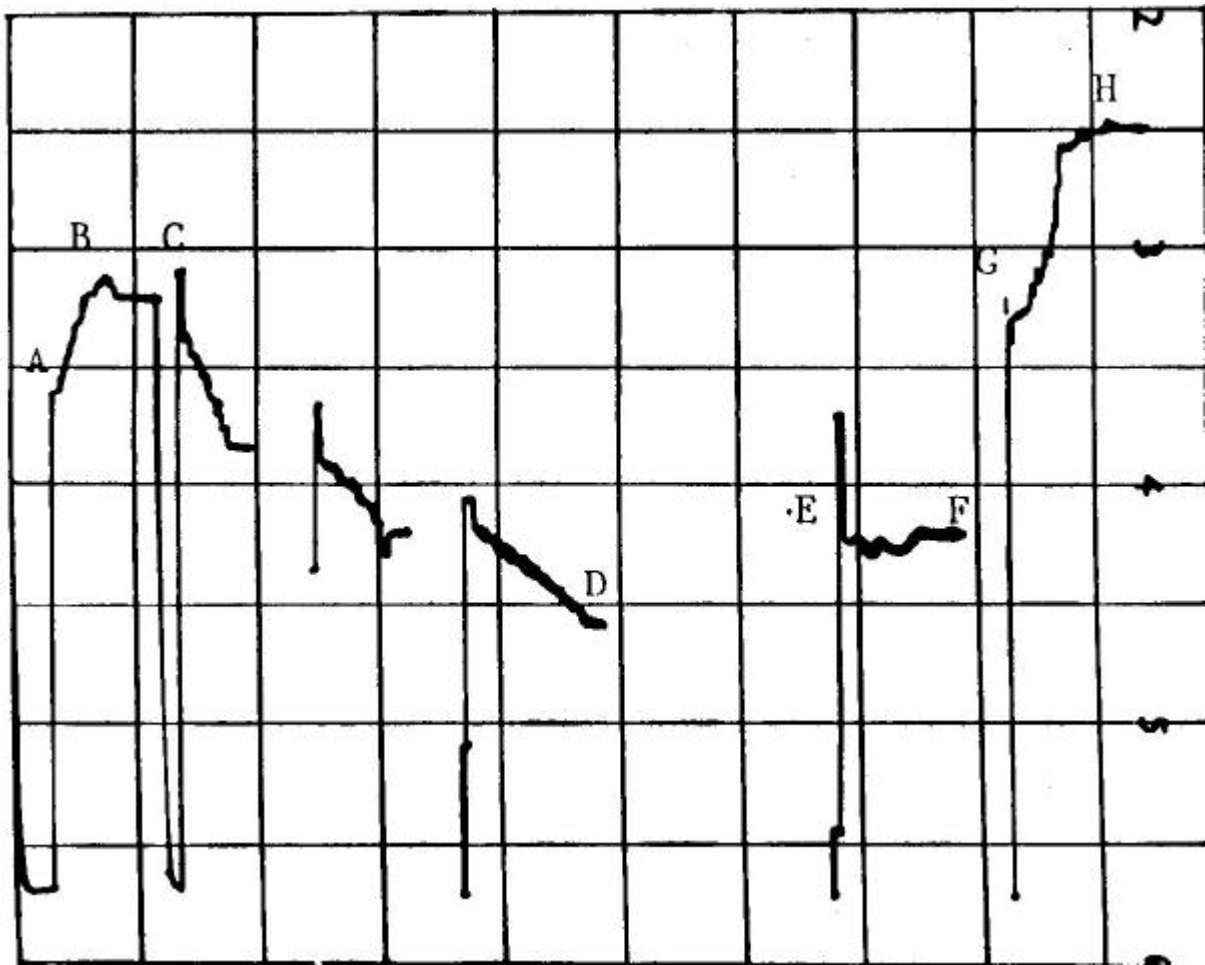


Fig. 2

The laryngograph display (fig. 2) gives the intonation curve for the above example. However, the same principles and patterns will also operate in the case of the other transformations described.

The question is clearly seen to be in two parts. The first part, A B C shows a fairly high rise in initial pitch A-B [e] of *et*. This is followed by a long drop C-D [setfoto] *cette photo*, which will often end below the starting point of the second part. The end of the first segment is indicated by a pause, D-E. The length of the pause will vary from speaker to speaker and according to circumstance. In the example given above, it is fairly long. Whether long or extremely short, such a pause will always occur.

The second segment of the question begins at E-F [tyla] of *tu l'as*, ending with the usual "yes/no" rise, G-H [priz] of *prise?* Note that B-C is not as high as H.

TEACHING SEQUENCE

Teachers must decide whether exercises in this lesson correspond to the level of achievement of their students. It may well be possible to avoid the longer "yes/no" questions in favour of the shorter emphatic ones. In this way, even near-beginners can be sensitised to emphatic patterns and be able to recognise them when encountered in listening passages etc. . . Given the

length and complexity of some of the questions, students may need to refer to their manuals from time to time.

Sensitisation session

As sensitisation to both “yes/no” and continuation patterns has occurred previously (lesson 4), no low-pass filtering will be found in exercises I and II.

1. Repetition of long “yes/no” questions (Exercise I). Students are introduced to the possibility of finding embedded sentences and infinitive phrases within these questions.
2. Regressive expansion exercises (Exercise II). Intensive practice in “yes/no” rise. Further practice in continuation patterns and in segmentation.
3. Audition of filtered “yes/no” questions of the form “*Et cette photo, tu l'as prise?*” Humming exercises etc... (Exercise III). The formation rules for such questions should be explained.
4. Repetition of short emphatic questions (Exercise III). Teachers will need to ensure that the starting pitch is not ridiculously high, i.e. BC should not be as high as H. This may well occur if students are sensitised only to gross differences in pitch. This lesson will introduce them to variations within the category “high pitch”. Teachers will also need to ensure that students give full emphasis to the last syllable of the descending portion of the question.

Reinforcement session

All students should attempt the discrimination drills. Other exercises may be avoided, depending on the students’ level of attainment.

1. Discrimination of filtered patterns: complete statement(s), incomplete statement(s), “yes/no” questions, emphatic “yes/no” questions. (Exercise I).
2. Systematic opposition of neutral “yes/no” and emphatic “yes/no” questions. (Exercise I).
3. Resensitisation to the emphatic “yes/no” pattern. Audition of filtered questions, humming exercises etc. (Exercise I).
4. Repetition of selected neutral and emphatic questions from the sensitisation session. (Exercise I).
5. Progressive expansion exercises. (Exercise II). Short complete questions are transformed into longer questions incorporating enumeration, embedded sentences, infinitive and other phrases. Students gain further practice in transforming questions relying only upon intonation into “*est-ce que*” questions. Inversion is avoided as the two patterns just mentioned are relatively more frequent.
6. Repetition/transformation. (Exercise III). Short neutral “yes/no” questions are transformed to the emphatic form studied. In this way, the two patterns are systematically opposed.
7. Long emphatic questions incorporating embedded sentences are practised by means of controlled repetition exercises. (Exercise IV). In this way, the autonomy of each segment, whether long or short, is preserved and emphasised, as are the variations in stress and intonation according to the length of each segment. (Students will need to begin at a slightly higher pitch for the longer “*Et . . .*”, segments). These exercises will further assist students to learn to modulate their voices at the higher pitch levels.

Sensitisation session

Exercise I

Repeat the following:

1. Ce pêcheur qui peint son bateau vient de traverser la Manche?
2. Est-ce qu'on se sert de plusieurs filets pour faire la pêche à la sardine?
3. Le gouvernement français est-il vraiment un gouvernement du peuple?
4. Est-ce que tu as appris les dernières nouvelles en provenance de Paris?
5. Tu as l'intention de jouer au tennis tous les lundis matins à six heures?
6. Est-ce que vous avez demandé à l'agent de police par quelle route il faut passer?
7. Le public cultivé a-t-il montré le moindre intérêt pour cette pièce de théâtre?
8. Allez-vous passer toute la soirée à écouter la radio et à boire du café?
9. Est-ce qu'il sera nécessaire de présenter tous mes papiers à la sortie de la douane?
10. Est-il vrai que vous avez passé cinq ans à la recherche d'un coin tranquille où vous reposer?

Exercise II

You will hear the last part of a "yes/no" question. Repeat it. After hearing the correct repetition, you will hear a word or a number of words. You are required to construct a "yes/no" question or portion of a "yes/no" question by placing this word (or words) before the original question.

Example: You hear *Avec ta famille?*. You repeat this. You then hear the words *En France*. Your response should be *En France avec ta famille?*. After this, you will hear *Tes vacances* which you then add to the statement which has just been formed.

A

1. S: Avec ta famille?
R: (Repetition)
2. S: En France.
R: En France avec ta famille?
3. S: Tes vacances.
R: Tes vacances en France avec ta famille?
4. S: Passer.
R: Passer tes vacances en France avec ta famille?
5. S: Envie de.
R: Envie de passer tes vacances en France avec ta famille?
6. S: Tu as toujours.
R: Tu as toujours envie de passer tes vacances en France avec ta famille?

B

1. S: Nouvelle moto?
R: (Repetition)
2. S: Votre.
R: Votre nouvelle moto?
3. S: A bord de.
R: A bord de votre nouvelle moto?

4. S: De grandes vitesses.
R: De grandes vitesses à bord de votre nouvelle moto?
5. S: Faire.
R: Faire de grandes vitesses à bord de votre nouvelle moto?
6. S: Espérez-vous pouvoir.
R: Espérez-vous pouvoir faire de grandes vitesses à bord de votre nouvelle moto?

C

1. S: Tout de suite?
R: (Repetition)
2. S: Danser.
R: Danser tout de suite?
3. S: D'apprendre à.
R: D'apprendre à danser tout de suite?
4. S: La possibilité.
R: La possibilité d'apprendre à danser tout de suite?
5. S: Auront.
R: Auront la possibilité d'apprendre à danser tout de suite?
6. S: Les enfants de tous les âges.
R: Les enfants de tous les âges auront la possibilité d'apprendre à danser tout de suite?

D

1. S: De chevaux?
R: (Repetition)
2. S: Des courses.
R: Des courses de chevaux?
3. S: Les résultats.
R: Les résultats des courses de chevaux?
4. S: Pour obtenir.
R: Pour obtenir les résultats des courses de chevaux?
5. S: Encore très longtemps.
R: Encore très longtemps pour obtenir les chevaux?
6. S: Est-ce qu'il faudra attendre.
R: Est-ce qu'il faudra attendre encore très longtemps pour obtenir les résultats des courses de chevaux?

E

1. S: Au bord de la mer?
R: (Repetition)
2. S: De s'installer.
R: De s'installer au bord de la mer?
3. S: Ont-ils l'intention.
R: Ont-ils l'intention de s'installer au bord de la mer?

4. S: Que tu as rencontrés hier.
R: Que tu as rencontrés hier, ont-ils l'intention de s'installer au bord de la mer?
5. S: Les Australiens.
R: Les Australiens que tu as rencontrés hier, ont-ils l'intention de s'installer au bord de la mer?
6. S: Les Français et.
R: Les Français et les Australiens que tu as rencontrés hier, ont-ils l'intention de s'installer au bord de la mer?

Exercise III

Listen (filtered question: *Et cette photo, tu l'as prise?*).

Hum along.

Have you been listening to one or more than one intonation patterns?

(Students propose answers. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the words at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Et cette photo, tu l'as prise?
2. Et ce film, il était bien?
3. Et votre santé, ça va mieux?
4. Et cette grippe, elle est terminée?
5. Et ce taxi, il l'a appelé?
6. Et ce livre d'histoire, tu vas le lire?
7. Et ton sac à main, on l'a volé?
8. Et son porte-feuille, tu l'as retrouvé?
9. Et cette pièce de théâtre, on va la voir?
10. Et cette partie de tennis, vous l'avez terminée?

Reinforcement session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Pattern	Same	Diff.	Complete Statement	Incomplete Statement	“yes/no” question	Emphatic “yes/no” question
1.	X					ab
2.		X		b	a	
3.		X	a			b
4.	X				ab	
5.	X			ab		
6.		X	a	b		
7.		X			b	a
8.		X		b		a

Now listen again to the difference between a “yes/no” question and an emphatic “yes/no” question. Listen to the pattern for an emphatic “yes/no” question (filtered question: *Et cette photo, tu l’as prise?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Et cette photo, tu l’as prise?
2. Et ce taxi, il l’a appelé?
3. Le gouvernement français est-il vraiment un gouvernement du peuple?
4. Est-ce qu’il sera nécessaire de présenter tous mes papiers à la sortie de la douane?
5. Tu as toujours envie de passer tes vacances en France avec ta famille?

Exercise II

You will hear a short “yes/no” question. Repeat it. After hearing the correct repetition, you will hear one or several words. You are required to place this word (or words) within the original question.

A

1. S: Tu as fait chauffer?
R: (Repetition)
2. S: Le rôti.
R: Tu as fait chauffer le rôti?
3. S: Le poulet et.
R: Tu as fait chauffer le poulet et le rôti?
4. S: Les légumes.
R: Tu as fait chauffer les légumes, le poulet et le rôti?
5. S: La soupe.
R: Tu as fait chauffer la soupe, les légumes, le poulet et le rôti?
6. S: Est-ce que.
R: Est-ce que tu as fait chauffer la soupe, les légumes, le poulet et le rôti?

B

1. S: Le monsieur boit?
R: (Repetition)
2. S: Un verre de vin.
R: Le monsieur boit un verre de vin?
3. S: Est-ce que.
R: Est-ce que le monsieur boit un verre de vin?
4. S: Qui est assis.
R: Est-ce que le monsieur qui est assis boit un verre de vin?
5. S: A la terrasse du café.
R: Est-ce que le monsieur qui assis à la terrasse du café boit un verre de vin?
6. S: Rouge.
R: Est-ce que le monsieur qui est assis à la terrasse du café boit un verre de vin rouge?

C

1. S: Avez-vous visité?
R: (Repetition)
2. S: Les grands magasins.
R: Avez-vous visité les grands magasins?
3. S: Parisiens.
R: Avez-vous visité les grands magasins parisiens?
4. S: Tous.
R: Avez-vous visité tous les les grands magasins parisiens?
5. S: Pour choisir vos meubles.
R: Avez-vous visité tous les grands magasins parisiens pour choisir vos meubles?
6. S: Et commander.
R: Avez-vous visité tous les grands magasins parisiens pour choisir et commander vos meubles?

D

1. S: Ton ami a trouvé un hôtel?
R: (Repetition)
2. S: Est-ce que.
R: Est-ce que ton ami a trouvé un hôtel?
3. S: Confortable.
R: Est-ce que ton ami a trouvé un hôtel confortable?
4. S: Qui vient d'arriver.
R: Est-ce que ton ami qui vient d'arriver a trouvé un hôtel confortable?
5. S: Et pas cher.
R: Est-ce que ton ami qui vient d'arriver a trouvé un hôtel confortable et pas cher?
6. S: De France.
R: Est-ce que ton ami qui vient d'arriver de France a trouvé un hôtel confortable et pas cher?

E

1. S: Tu réussiras?
R: (Repetition)
2. S: Est-ce que.
R: Est-ce que tu réussiras?
3. S: A louer le studio.
R: Est-ce que tu réussiras à louer le studio?
4. S: Grand.
R: Est-ce que tu réussiras à louer le grand studio?
5. S: Du rez-de-chaussée.
R: Est-ce que tu réussiras à louer le grand studio du rez-dechaussée?
6. S: Avant la fin de la semaine.
R: Est-ce que tu réussiras à louer le grand studio du rez-dechaussée avant la fin de la semaine?

Exercise III

You will hear a “yes/no” question. Repeat it After hearing the correct repetition, you are required to transform it into the more emphatic and familiar form studied in this lesson. Example: You hear *Votre voyage d'affaires s'est bien passé?* You repeat this. After hearing the correct repetition, you are required to transform the question into *Et votre voyage d'affaires, il s'est bien passé?*

1. S: Votre voyage d'affaires s'est bien passé?
R: (Repetition)
R: Et votre voyage d'affaires, il s'est bien passé?
2. S: On va fêter ton anniversaire ensemble?
R: (Repetition)
R: Et ton anniversaire, on va le fêter ensemble?
3. S: Ce monsieur a une double nationalité?
R: (Repetition)
R: Et ce monsieur, il a une double nationalité?

4. S: Tu as l'intention de balayer les escaliers?
R: (Repetition)
R: Et les escaliers, tu as l'intention de les balayer?
5. S: Vous vous souvenez de la nouvelle adresse de votre ami?
R: (Repetition)
R: Et la nouvelle adresse de votre ami, vous vous en souvenez?

Exercise IV

Repeat the following:

A

1. Et cette concierge ...
2. Elle est toujours là?
3. Et cette concierge, elle est toujours là?
4. Et cette concierge qui ne fait que se plaindre . . .
5. Et cette concierge qui ne fait que se plaindre, elle est toujours là?

B

1. Et cette lettre . . .
2. Tu l'as reçue?
3. Et cette lettre, tu l'as reçue?
4. Et cette lettre que tu attends depuis un mois . . .
5. Et cette lettre que tu attends depuis un mois, tu l'as reçue?

C

1. Et ce briquet ...
2. Vous l'avez retrouvé?
3. Et ce briquet, vous l'avez retrouvé?
4. Et ce briquet que vous aviez perdu ...
5. Et ce briquet que vous aviez perdu, vous l'avez retrouvé?

D

1. Et ce restaurant ...
2. Il est cher?
3. Et ce restaurant, il est cher?
4. Et ce restaurant où il a dîné hier soir
5. Et ce restaurant où il a dîné hier soir, il est cher?

E

1. Et cette machine à coudre ...
2. Elle marche bien?
3. Et cette machine à coudre, elle marche bien?
4. Et cette machine à coudre que tu as achetée l'autre jour ...
5. Et cette machine à coudre que tu as achetée l'autre jour, elle marche bien?

LESSON 6

Information questions

Information questions always require the use of an interrogative word or expression, e.g. *qui, pourquoi, combien*, etc... Intonation alone is insufficient. Two types of information question can be considered in the same category with respect to intonation. The first is of the form “interrogative word *est-ce que(qui)* declarative statement.” e.g. “*Où est-ce qu’il part?*”, “*Qui est-ce qui est venu?*”.

The second type of question under discussion is of the form “interrogative word declarative statement with inversion of subject and verb”. e.g. “*Où part-il?*”, “*Qui est venu?*”, “*Où se trouve ton ami?*”, “*Où ton ami se trouve-t-il?*”.

The interrogative expression followed by *est-ce que(qui)* or inversion, together with the particular intonation pattern are the marks of information questions.

CHARACTERISTICS OF THE INTONATION PATTERNS

The types of information questions described both share the same kind of intonation pattern (cf. Fig. 1 below which contrasts (a) “*Où est-ce qu’il part?*” with (b) “*Où part-il?*”).

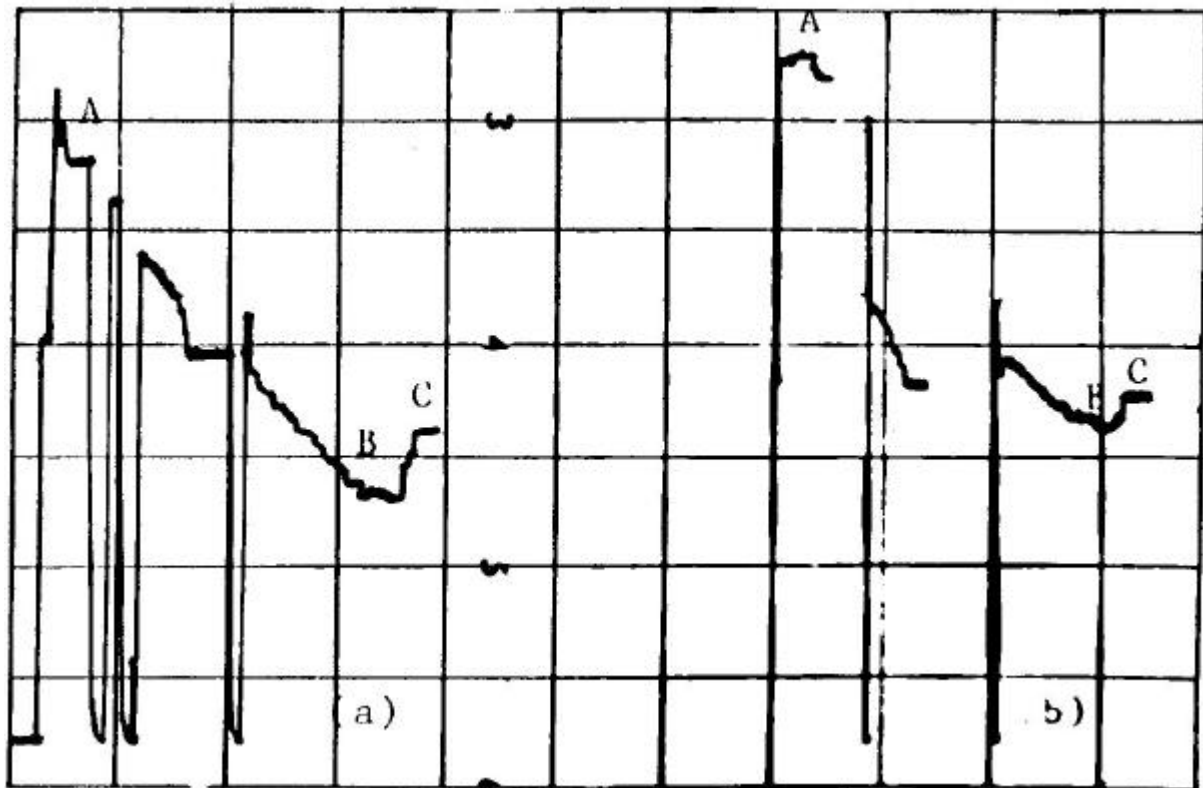


Fig. 1

The question begins at a relatively high pitch, A [we] of “Où est-ce que” and [u] of “où”, which falls away rapidly AB and which is sometimes followed by a small rise. This is due to additional emphasis on the last syllable of the question⁹⁵. Both questions begin on a higher pitch than statements and end on higher pitches. Statements also show a continuous fall in pitch following the initial rise but no sign of a rise in the final position.

The sharp initial fall is characteristic of such questions and must be made very obvious. The teacher may find, during the sensitisation, that in order to make students perceive the high pitch which precedes the fall that he may have to exaggerate the height of the pitch beyond that of the recorded model. Note also that there is no major rise in intonation at the end of the question as in “yes/no” questions. Small rises, however, are very common⁹⁶. Once again, it is important to match the *débit* of the model. Adopting a natural pace will permit the students to “slide” down the slope more easily, without being tempted to make the pitch of his voice rise.

The initial fall mentioned above occurs not only in short questions but also in much longer ones such as “Quelle est la plus grande ville de France que vous ayez jamais vue?”⁹⁷ (Fig. 2).

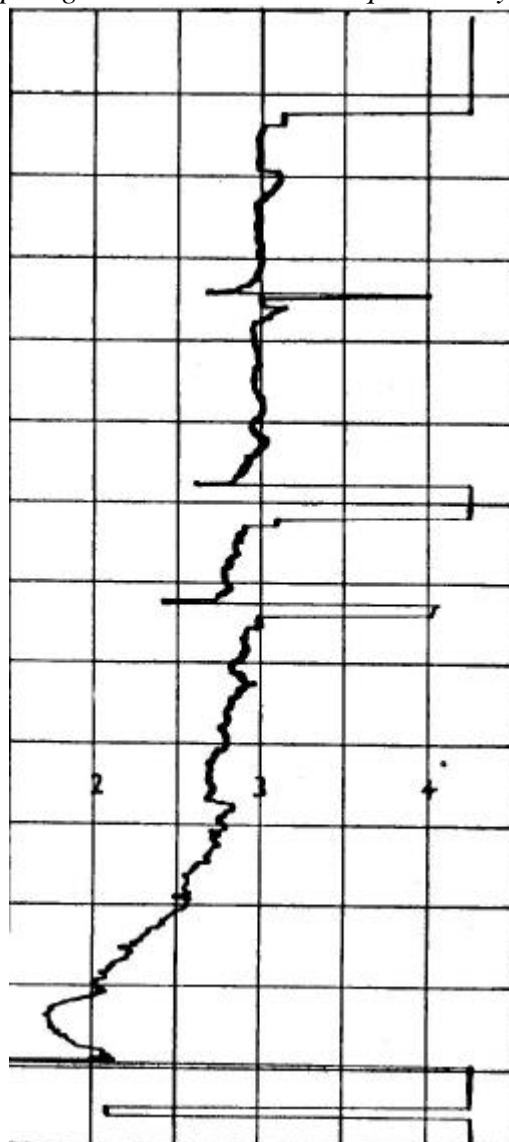


Fig. 2

When the interrogative expression is longer than one syllable, the highest pitch is usually found on the last syllable of the expression e.g. “*Depuis quand est-ce que tu es là?*”, “*Pourquoi est-il rentré?*”, “*Comment se fait-il qu’il soit sorti?*” etc. . . Note, however, “*Quand est-ce qu’il est sorti?*”⁹⁸.

The types of information questions studied so far can be used at all levels of communication, preference being given to the inverted form in more formal contexts. There is, however, a third way of formulating questions. It is possible to use the pattern: “declarative statement interrogative expression”. e.g. “*Il part où?*” (cf. Fig. 3 which compares this question with the declarative statement “*Il est debout.*”).

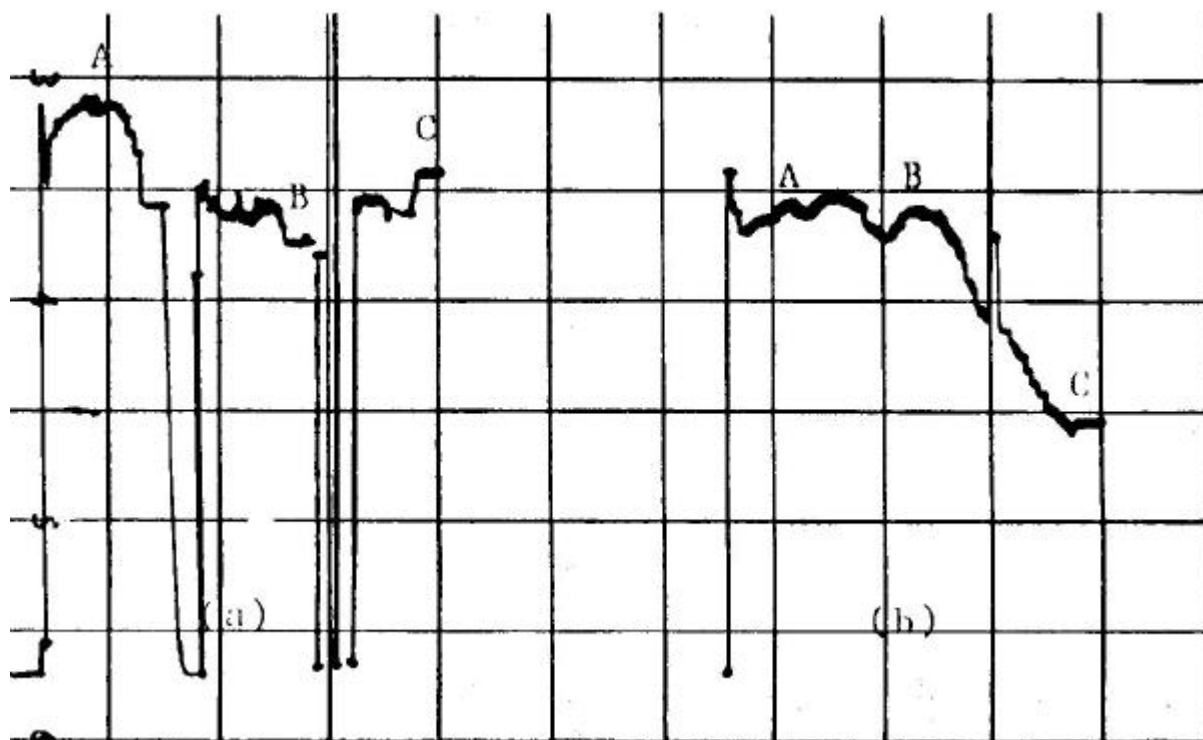


Fig. 3

This sequence is not possible where the interrogative expression is the subject.

There are two significant differences between the patterns. (a) The highest pitch reached in the interrogative pattern A [il] of ‘*Il*’ is significantly higher than the highest pitch in the declarative statement and it occurs at the beginning of the utterance. (b) The last portion of the interrogative pattern is significantly higher than that of the declarative statement and often assumes the form of a slight rise (c), whereas the declarative statement is terminated by the usual finality pattern. In this case, the intonation plays a reduced role in signalling interrogation but is, nevertheless, important in that it is specific to this type of question. It should be noted that questions formulated according to this model are confined to less formal spoken French⁹⁹.

As in the previous lessons, students will once again be made aware of the polymorphism of questions in French.

TEACHING SEQUENCE

Sensitisation session:

1. Audition of filtered sentences, humming exercises etc. . . (Exercise I, I and III).
2. Repetition of the three types of questions studied (Exercise I, II and III).
3. Repetition/transformation exercises. Conversion of declarative statements into information questions. Sensitisation to the pertinent oppositions between declarative statements and information questions. (Exercises IV, V and VI).

The transformation exercises may be easily and efficiently performed by groups of two or more students. Some of the students repeat the statements and others transform it. Students might then propose answers to the questions either by repeating the original statement or by supplying their own answers.

Reinforcement session:

1. Discrimination between the following filtered patterns: information question, “yes/no” question, incomplete statement, finality. (Exercise I). No intelligible statements are given as the interrogative expression would indicate whether or not an information question was being heard. Auditory cues should suffice.
2. Systematic contrasting of finality and information question patterns (Exercise I).
3. Systematic contrasting of “yes/no” questions and continuation patterns (Exercise I).
4. Re-sensitisation, humming exercises etc... (Exercise I).
5. Repetition of information questions selected from the sensitisation session (Exercise I).
6. Repetition/transformation exercise. All three types of information questions are transformed according to instructions given. (Exercise II).
7. Repetition/transformation of declarative statements into two or, if possible, three types of information questions (Exercise III).

Both 6 and 7 above reinforce the students’ awareness of the polymorphism of questions in French.

Sensitisation Session

Exercise I

Listen (filtered question: *Où est-ce qu'il part?*).

Hum along.

Is this intonation pattern different from those which you have been studying up to now? If so in what way? Can you interpret this pattern?

(Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following.

1. Où est-ce qu'il part?
2. Quand est-ce qu'il revient?
3. Quelle route est-ce qu'il prend?
4. Comment est-ce qu'il voyage?
5. Depuis quand est-ce que tu l'attends?
6. Comment est-ce qu'il s'est endormi?
7. Chez qui est-ce qu'il a commandé sa voiture?
8. Avec qui est-ce que vous aimez vous promener?
9. Par qui est-ce qu'il a fait réparer son auto?
10. Combien de fois est-ce qu'il a changé la roue?

Exercise II

Listen (filtered question: *Où part-il?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it

Repeat the following:

1. Où part-il?
2. Quand revient-il?
3. Comment voyage-t-il?
4. Depuis quand l'attends-tu?
5. Comment s'est-il endormi?
6. Quelle route prend-il?
7. Chez qui a-t-il commandé sa voiture?
8. Avec qui aimez-vous vous promener?
9. Par qui a-t-il fait réparer son auto?
10. Combien de fois a-t-il changé la roue?

Exercise III

Listen (filtered question: *Il part comment?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Il part comment?
2. Il revient quand?
3. Il prend quelle route?
4. Il voyage comment?
5. Tu l'attends depuis quand?
6. Il s'est endormi comment?
7. Il a commandé sa voiture chez qui?
8. Vous aimez vous promener avec qui?
9. Il a fait réparer son auto par qui?
10. Il a changé la roue combien de fois?

Exercise IV

You will hear a statement. Repeat it. After hearing the correct repetition, use *est-ce que* to combine the statement and the element indicated after the repetition to form an information question.

Example: You hear *Il faut se dépêcher*. You repeat this. After the correct repetition, you will hear *Pourquoi*. Your response should be *Pourquoi est-ce qu'il faut se dépêcher?*.

1. S: Il faut se dépêcher.
R: (Repetition)
S: Pourquoi.
R: Pourquoi est-ce qu'il faut se dépêcher?
2. S: On doit donner son billet.
R: (Repetition)
S: A qui.
R: A qui est-ce qu'on doit donner son billet?
3. S: Vous marchez au bord de la route.
R: (Repetition)
S: Pourquoi.
R: Pourquoi est-ce que vous marchez au bord de la route?
4. S: Tu as réussi à remonter cette pente.
R: (Repetition)
S: Comment.
R: Comment est-ce que tu as réussi à remonter cette pente?
5. S: L'employé des chemins de fer se tient à la sortie.
R: (Repetition)
S: A quelle heure.
R: A quelle heure est-ce que l'employé des chemins de fer se tient à la sortie?

Exercise V

You will hear a statement. Repeat it. After hearing the correct repetition, use inversion to combine the statement and the element indicated after the repetition to form an information question.

Example: You hear *J'ai dû l'attendre sur le quai*. You repeat this. After hearing the correct repetition, you will hear *Pourquoi*. Your response should be *Pourquoi ai-je dû l'attendre sur le quai?*

1. S: J'ai dû l'attendre sur le quai.
R: (Repetition)
S: Pourquoi.
R: Pourquoi ai-je dû l'attendre sur le quai?
2. S: Il a remis de l'huile dans le moteur.
R: (Repetition)
S: Quand.
R: Quand a-t-il remis de l'huile dans le moteur?
3. S: Tu as fait faire le plein d'essence.
R: (Repetition)
S: Pour quelle raison.
R: Pour quelle raison as-tu l'ait l'aire le plein d'essence?
4. S: Cet automobiliste a-t-il eu un accident.
R: (Repetition)
S: comment.
R: Comment cet automobiliste a-t-il eu un accident?
5. S: Les chauffeurs de taxi conduisent à des vitesses folles.
R: (Repetition)
S: A quel moment.
R: A quel moment les chauffeurs de taxi conduisent-ils à des vitesses folles?

Exercise VI

You will hear a statement. Repeat it. After hearing the repetition, use the structure *Il se proméne avec qui?* as a model to combine the statement and the element indicated after the repetition to form an information question.

Example: You hear *Tu fais ta valise*. You repeat this. After the correct repetition you will hear *Pourquoi*. Your response should be *Tu fais ta valise pourquoi?*

1. S: Tu fais ta valise.
R: (Repetition)
S: Pourquoi.
R. Tu fais ta valise pourquoi?
2. S: Il est Malade.
R: (Repetition)
S: Depuis quand.
R: Il est malade depuis quand?
3. S: Il a appelé le médecin.
R: (Repetition)
S: A quelle heure?
R: Il a appelé le médecin à quelle heure?

4. S: On Prévient la police.
R: (Repetition)
S: A quel moment.
R: On prévient la police à quel moment?
5. S: Le Piéton a été blessé.
R: (Repetition)
S: Comment.
R: Le piéton a été blessé comment?

Reinforcement session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Patterns	Same	Diff.	Information Question	“yes/no” question	Incomplete Statement	Finality
1.		X	a		b	
2.		X	a	b		
3.	X					ab
4.	X		ab			
5.		X	b			a
6.	X				ab	
7.		X		a	b	
8.		X	b			a

Now listen again to the differences between the various patterns.

Finality:

Information questions using *est-ce que* or inversion:

(Note that the most important difference between the two patterns just heard occurs at the beginning of the patterns).

Listen to the third and least formal of the information question patterns studied:

Listen to the pattern for a “Yes/no” question:

Finally, listen to the pattern for an incomplete statement:

Listen once again to the contrast between the pattern for a “Yes/no” question and that for an incomplete statement:

Now hum the various Patterns: (finality; information question).

Listen. Do not repeat but mouth the words. (*Qui est sorti?*).

Repeat the question at the same time as you hear the intonation pattern.

Hum the intonation pattern and then slowly add the words to it.

Repeat the following:

1. Où est-ce qu’il part?
2. Comment voyage-t-il?

3. Chez qui a-t-il commandé sa nouvelle voiture?
4. Il part comment?
5. Tu attends J'autobus depuis quand?

Exercise II

You will hear an information question. Repeat it After hearing the correct repetition you are required to transform it in the following way:

- (i) If the question is formed with *est-ce que*, transform it into one using inversion.
- (ii) If the question uses inversion, transform it into the more informal type: “declarative statement + interrogative expression”.
- (iii) If the question is of the type: “declarative statement + interrogative expression”, transform it into an *est-ce que* question.

1. S: Quel journal doit-il acheter?
R: (Repetition)
R: Il doit acheter quel journal?
2. S: D'où ce grand voyageur revient-il?
R: (Repetition)
R: Ce grand voyageur revient d'où?
3. S: Combien de ports français est-ce qu'il y a?
R: (Repetition)
R: Combien de ports français y a-t-il?
4. S: Il a choisi ce livre pourquoi?
R: (Repetition)
R: Pourquoi est-ce qu'il a choisi ce livre?
5. S: A quoi cet avion de chasse te fait-il Penser?
R: (Repetition)
R: Cet avion de chasse te fait penser à quoi?
6. S: A quelle heure le prochain départ aura-t-il lieu?
R: (Repetition)
R: Le prochain départ aura lieu à quelle heure?
7. S: Qu'est-ce qu'il faut faire pour voyager en Première classe?
R: (Repetition)
R: Que faut-il faire pour voyager en première classe?
8. S: Avec quoi est-ce que les employés déchargent les wagons?
R: (Repetition)
R: Avec quoi les employés déchargent-ils les wagons?
9. S: A quelle occasion est-ce qu'ils se sont revus?
R: (Repetition)
R: A quelle occasion se sont-ils revus?
10. S: Le bateau de guerre a été coulé comment?
R: (Répétition)
R: Comment est-ce que le bateau de guerre a été coulé?

Exercise III

You will hear a declarative statement. Repeat it. After hearing the correct repetition, you will hear a *portion* of the statement about which you are asked to enquire. You are required to transform the statement into 2 or, where possible, 3 information questions in the following order:

(i) Use *est-ce que*.

(ii) Use *inversion*.

(iii) Where appropriate, use the form: “declarative statement + interrogative expression”.

Wait for each correct response before giving your next answer.

1. S: Elle fait la queue depuis deux heures.
R: (Repetition)
S: Depuis deux heures.
R: Depuis quand est-ce qu'elle fait la queue?
R: Depuis quand fait-elle la queue?
R: Elle fait la queue depuis quand?
2. S: Il a collé trois timbres sur la lettre.
R: (Repetition)
S: Trois.
R: Combien de timbres est-ce qu'il a collé sur la lettre?
R: Combien de timbres a-t-il collé sur la lettre?
R: Il a collé combien de timbres sur la lettre?
3. S: Tu viens de recevoir une longue lettre.
R: (Repetition)
S: Une longue lettre.
R: Qu'est-ce que tu viens de recevoir?
R: Que viens-tu de recevoir?
R: Tu viens de recevoir quoi?
4. S: On vide la boîte aux lettres tous les deux jours.
R: (Repetition)
S: Tous les deux jours.
R: Quand est-ce qu'on vide la boîte aux lettres?
R: Quand vide-t-on la boîte aux lettres?
R: On vide la boîte aux lettres quand?
5. S: Il espère toucher un mandat bientôt.
R: (Repetition)
S: Toucher un mandat bientôt.
R: Qu'est-ce qu'il espère?
R: Qu'espère-t-il?
R: fi espère quoi?
6. S: Il s'est rappelé l'adresse de son copain.
R: (Repetition)
S: L'adresse de son copain.
R: Qu'est-ce qu'il s'est rappelé?
R: Que s'est-il rappelé?
R: Il s'est rappelé quoi?

7. S: Tu as vu des enveloppes blanches sur son bureau.
R: (Repetition)
S: Sur son bureau.
R: Où est-ce que tu as vu des enveloppes blanches?
R: Où as-tu vu des enveloppes blanches?¹⁰⁰
8. S: Vous leur avez écrit quelques mots sur une carte.
R: (RePetition)
S: Leur.
R: A qui est-ce que vous avez écrit quelques mots sur une carte?
R: A qui avez-vous écrit quelques mots sur une carte?
9. S: Les employés sérieux travaillent au bureau de poste.
R: (Repetition)
S: Au bureau de poste.
R: Où est-ce que les employés sérieux travaillent?
R: Où les employés sérieux travaillent-ils?
R: Les employés sérieux travaillent où?
10. S: Le facteur lui a apporté d'excellentes nouvelles?
R: (Repetition)
S: Le facteur.
R: Qui est-ce qui lui a apporté d'excellentes nouvelles?
R: Qui lui a apporté d'excellentes nouvelles?

LESSON 7

Information questions and emphatic statements of the form “*C’est . . . que (qui) . . .*”

CHARACTERISTICS OF THE INTONATION PATTERNS

(i) **Emphatic information questions of the form:** “*Et ton père, où est-ce qu’il passe ses vacances?*”.

It will be recalled that similarly structured emphatic “yes/no” questions were introduced in Lesson 5. In the case of information questions, the same principles will apply.

The “neutral” pattern for a particular question might be: “*Où est-ce que ton père passe ses vacances?*” The *thème* to be stressed, in this case “*ton père*”, is extracted from the question and placed at the beginning of the new question in order to give it the form: “*Et ton père, où est-ce qu’il passe ses vacances?*”. The same rule for transformation can be applied to all three types of information questions studied in Lesson 6. As in the case of “yes/no” questions, emphasis is being placed very heavily (i) on the *thème* referred to in the first part (*Et. . .*) and (ii) on the verb or verb phrase in the second part. In addition, however, strong emphasis is placed on the interrogative word because of its position with respect to the rest of the question. Should it occur at the end of the question, then it is automatically stressed. If it appears immediately after the “*Et. . .*” segment, then it will be brought out because its relatively high pitch contrasts markedly with the low final pitch of the “*Et. . .*” portion. Fig. 1 clearly illustrates this with ‘*Et ton père, où est-ce qu’il passe ses vacances?*’ Note the relatively high pitch at A [e] of ‘*et*’, followed by a descending pattern, AB [pÉR] of ‘*ton père*’. A pause, C, follows. The interrogative word then occurs at a fairly high pitch, D [wÉ] of ‘*où est-ce*’, thus contrasting sharply with the low pitch at B. The interrogative word is then itself followed by the usual drop in pitch of information questions, DE [skil] of ‘*où est-ce qu’il*’. As the question is relatively long, the rest of the curve is fairly flat.

(ii) **Emphatic statements of the form:** “*C’est . . . que (qui) . . .*”.

So far, students have learnt to form a number of “neutral” i.e. relatively unemphatic, declarative statements as well as a number of neutral and emphatic “yes/no” and information questions. In this lesson, students will be taught one way of forming emphatic declarative statements.

The French language has a number of very commonly used transformations which allow the speaker to modify neutral statements to emphatic statements. One of these transformations involves the use of “*présentatifs*”, i.e. the form “*C’est . . . que (qui) . . .*”, e.g. “*C’est dans les meilleures conditions qu’il se déroule.*” Examples of other forms of statements using *présentatifs* are: “*Cette voiture, c’est celle de mon voisin?*” or “*C’est à nous à faire ça.*”. However, these structures were not selected for close study.

The syntactic transformation which occurs is the following:

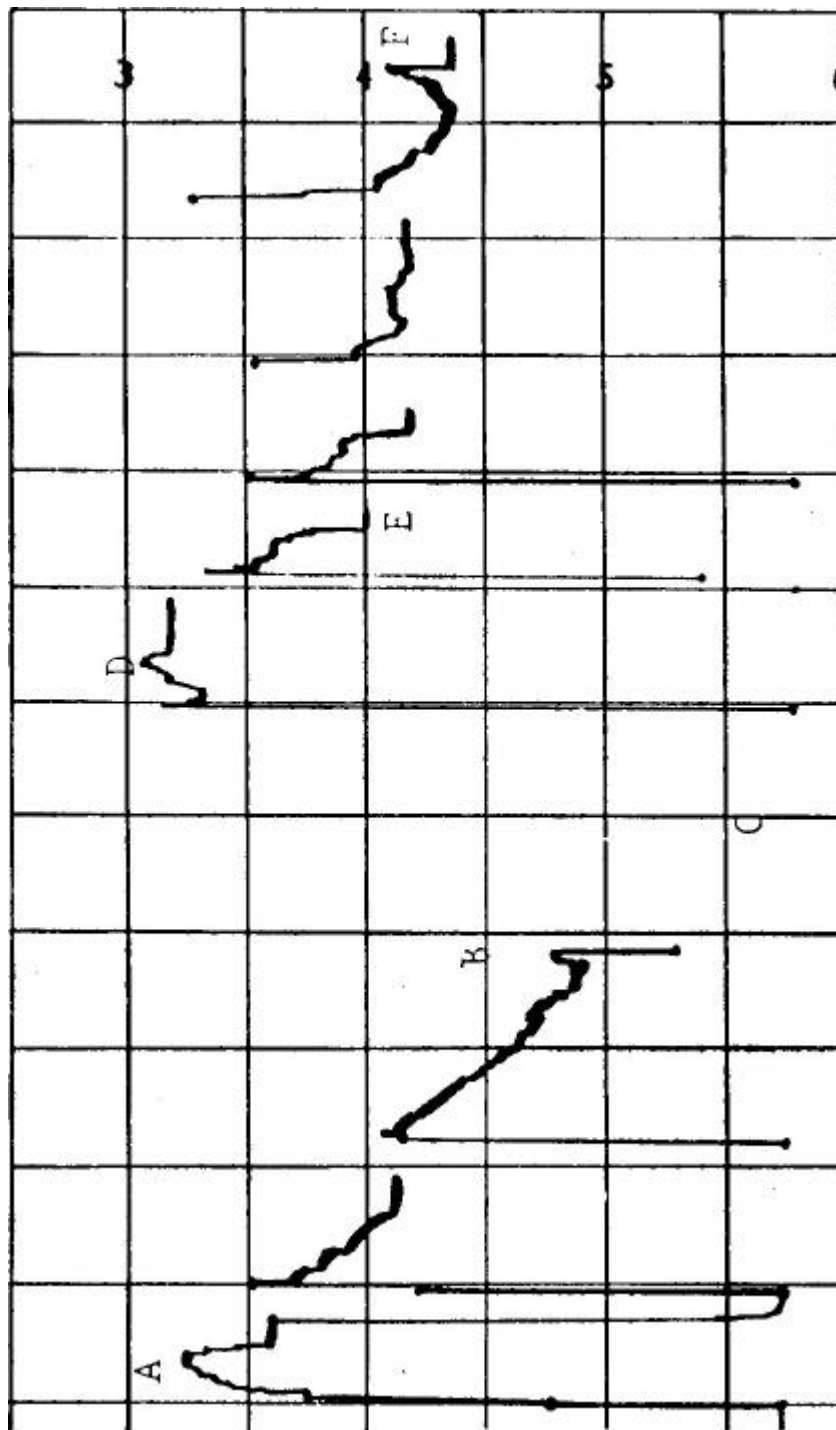


Fig. 2

Declarative statement —————

C'est + phrase or clause containing item to the emphasised + *que(i)* +
the remainder of the statement.

e.g. "*Il se déroule dans les meilleures conditions.*" —————

"*C'est dans les meilleures conditions qu'il se déroule.*"

Consider two further examples:

“*Je l’ai vu.*” can give either (i) “*C’est lui que j’ai vu.*” or “*C’est moi qui l’ai vu.*”, depending upon whether the speaker wished to stress either “*il*” or “*je*”. If the item to be stressed happens to be the subject of the verb in the original statement, then the subordinate clause is introduced by the clause-marker “*qui*”, otherwise, it is introduced by “*que*”. It is important to note that in the case of pronouns to be stressed, these are transformed into their “strong” equivalents: “*moi, toi, lui, eux, etc. . .*”. Items in the “*C’est. . .*” clause can be of varying length and complexity. One must also note that the use of “*C’est. . .*” constructions excludes other items from participating in the action e.g. “*C’est lui que j’ai vu.*” means “I saw **him**.” i.e. it was not anyone else.

Statements of this kind are very frequent in normal conversational usage and are essential for competent communication with native speakers. Other kinds of emphatic statements will be studied in the lessons to follow.

The intonation which accompanies such statements is very similar to that which will be studied in Lesson 9 (emphatic statement + low parenthesis)¹⁰¹.

From the laryngograph tracing of “*C’est dans les meilleures conditions qu’il se déroule.*” (fig. 2), a number of important characteristics should be noted. First, there is a flattish introduction AB [sEdAlemEjə rk0] of “*C’est dans les meilleures conditions*”, followed by a steep rise BC [disj0] of “*conditions*” (higher than the average continuation *majeure*) and a fairly steep terminal contour CD [kils@de rul] of “*qu’il se déroule*”, with none of the plateauing typical of the neutral declarative statements selected for study (such plateauing would have occurred at about C). Notice also the efficiency with which the intonation pattern splits the statement into two distinct parts: that occurring before C and that following it.

TEACHING SEQUENCE

As this is a lesson designed principally for advanced students, utterances are generally long and fairly complex in structure.

Sensitisation session

1. Audition of filtered sentences, humming exercises etc. . . for the two new sets of patterns (Exercise I and III).
2. Repetition exercises for both sets of intonation patterns (Exercises I and III). Once again, the teacher must ensure that the students perceive the marked contrasts in pitch which must occur for proper articulation of the various utterances. The “*C’est . . . que(i) . . .*” statements are, in fact, the answers to the questions in Exercise II. Teachers may be able to set up “micro-conversations” on the basis of this.
3. Repetition/transformation exercise. Reinforcement of neutral information question pattern and transformation into the emphatic pattern. Practice in learning the transformation rules accompanied by further sensitisation, through systematic opposition, to the differences between neutral and emphatic questions.

Reinforcement session

1. Discrimination drills of the following filtered patterns: declarative statement, incomplete statement, “yes/no” question, emphatic “yes/no” question, information question, emphatic information question and “*C’est . . . que(i) . . .*” statements (Exercise I).

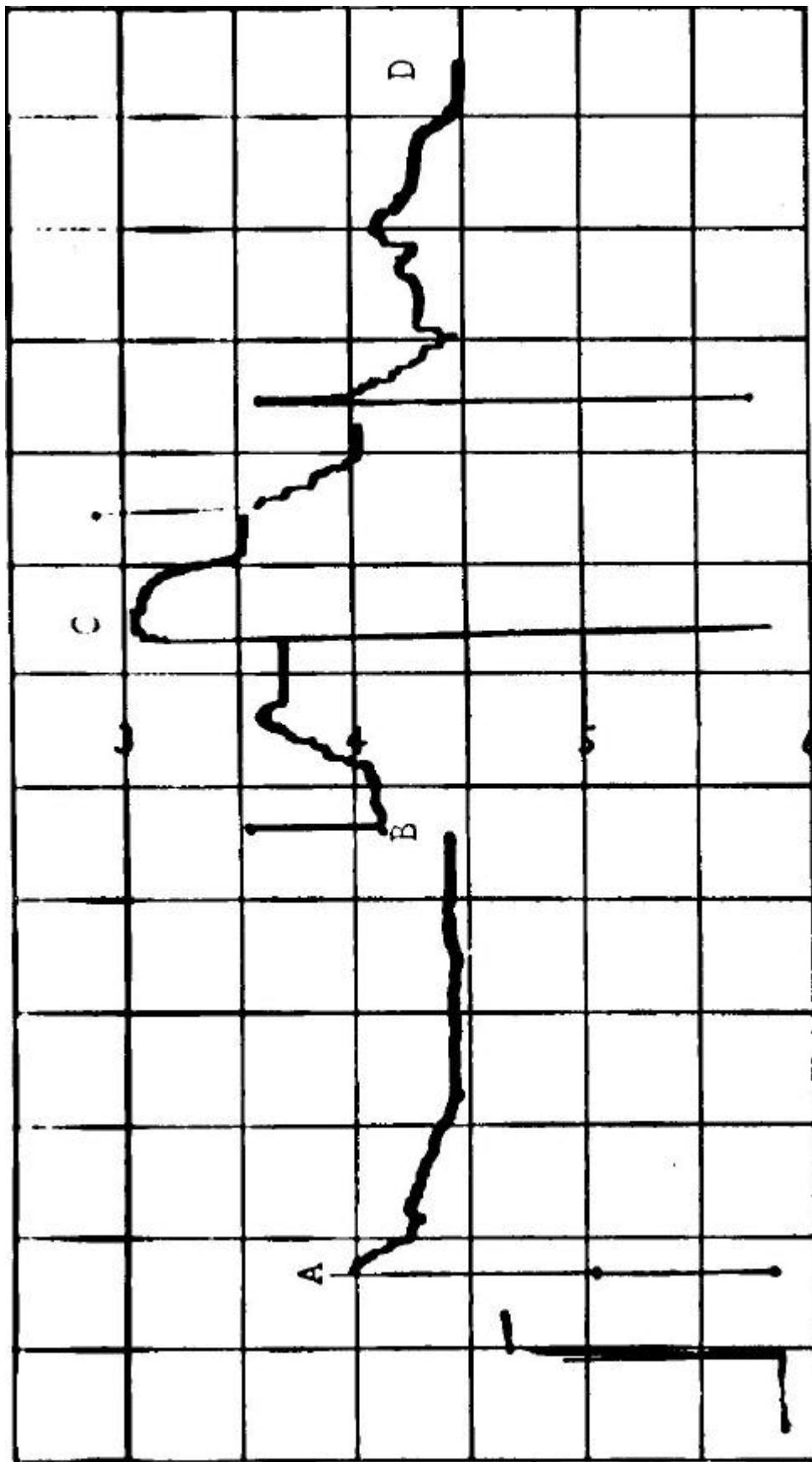


Fig. 2

2. Audition of filtered emphatic information questions, humming exercises etc. . . (Exercise I).
3. Repetition of emphatic information questions selected from the sensitisation session (Exercise I).
4. Repetition/transformation of neutral declarative statements into both neutral and emphatic information questions as a function of the portion of the statement about which students are asked to enquire (Exercise II). A good understanding of the appropriate structures must have occurred before students can successfully complete this exercise. All three forms of questions previously studied are required.
5. Repetition/transformation of neutral declarative statements to emphatic “*C’est . . . que(i) . . .*” statements (Exercise III). Note that when the item to be emphasised is in the plural, “*C’est*” generally becomes “*Ce sont*”. The length and complexity of items to be emphasised varies greatly.
6. Repetition of emphatic information questions and answers to these questions in the “*C’est . . . que(i) . . .*” form (Exercise IV).

Sensitisation session

Exercise I

Listen (filtered question: *Et ton père, où est-ce qu'il passe ses vacances?*)

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Et ton père, où est-ce qu'il passe ses vacances?
2. Et ces chèques, qui va les signer?
3. Et ce paquet, combien est-ce qu'il pèse?
4. Et ce passeport, il appartient à qui?
5. Et ce télégramme, tu l'as envoyé quand?
6. Et cette signature, tu vas l'obtenir comment?
7. Et ce jouet, comment allez-vous l'envelopper?
8. Et ta nouvelle voiture, où est-ce que tu l'as achetée?
9. Et ce coup de téléphone, c'était de la part de qui?
10. Et leurs parents, quand est-ce qu'il faudra leur télégraphier?

Exercise II

You will hear an information question. Repeat it. After hearing the correct repetition, you are required to transform it into the more emphatic and familiar form studied in Exercise I. The element to be emphasised will be stated immediately after the correct repetition. Example: You hear *Comment se déroule ce stage?* You repeat this. After the correct repetition, you will hear the element to be emphasised: *ce stage*. Your response should be *Et ce stage, comment se déroule-t-il?*

1. S: Comment se déroule ce stage?
R: (Repetition)
S: Ce stage.
R: Et ce stage, comment se déroule-t-il?
2. S: Les étudiants sérieux travaillent pourquoi.
R: (Repetition)
S: Les étudiants sérieux.
R: Et les étudiants sérieux, ils travaillent pourquoi?
3. S: Où est le bureau de l'ancien directeur?
R: (Repetition)
S: Le bureau de l'ancien directeur.
R: Et le bureau de l'ancien directeur, où est-il?

4. S: A qui faut-il envoyer ce document?
R: (Repetition)
S: Ce document.
R: Et ce document, à qui faut-il l'envoyer?
5. S: Le professeur intéresse ses élèves comment?
R: (Repetition)
S: Le professeur.
R: Et le professeur, il intéresse ses élèves comment?
6. S: A quel moment se fait la rentrée des écoles?
R: (Repetition)
S: La rentrée des écoles.
R: Et la rentrée des écoles, à quel moment se fait-elle?
7. S: Pourquoi son camarade a-t-il l'air fatigué?
R: (Repetition)
S: Son camarade.
R: Et son camarade, pourquoi a-t-il l'air fatigué?
8. S: Comment écrit-on le nom de famille de ton copain?
R: (Repetition)
S: Ton copain.
R: Et ton copain, comment écrit-on son nom de famille?
9. S: Comment est-ce que les bons élèves se font remarquer?
R: (Repetition)
S: Les bons élèves.
R: Et les bons élèves, comment est-ce qu'ils se font remarquer?
10. S: A qui faut-il demander la photo d'identité?
R: (Repetition)
S: La photo d'identité.
R: Et la photo d'identité, à qui faut-il la demander?

Exercise III

Listen (filtered emphatic statement: *C'est dans les meilleures conditions qu'il se déroule*).

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the statement at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. C'est dans les meilleures conditions qu'il se déroule.
2. C'est pour apprendre à gagner leur vie qu'ils travaillent.
3. C'est au bout du couloir qu'il se trouve.
4. C'est au directeur qu'il faut l'envoyer.
5. C'est en leur apprenant le français qu'il les intéresse.

6. C'est au mois de janvier qu'elle se fait.
7. C'est parce qu'il a beaucoup travaillé qu'il a l'air fatigué.
8. C'est comme ça qu'on l'écrit.
9. C'est par leur imagination qu'ils se font remarquer.
10. C'est au photographe qu'il faut la demander.

Reinforcement session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Pattern	Same	Different		Declarative Statement	Incomplete Statement	Yes/no question	Emphatic Yes/no question	Information question	Emphatic Information Question	<i>C'est... que(qui) statement</i>
1.		X		b				a		
2.		X					a		b	
3.	X									ab
4.	X							ab		
5.		X		a						b
6.	X								ab	
7.		X				a	b			
8.	X				ab					
9.		X			b	a				
10.		X					a			b

Listen to the contrast between an emphatic information question and an ordinary information question.

Listen to the patterns for an emphatic information question (filtered: *Et ton père, où est-ce qu'il passe ses vacances?*).

Hum along.

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Et ton père, où est-ce qu'il passe ses vacances?
2. Et ce paquet, combien est-ce qu'il pèse?
3. Et ce document, à qui faut-il l'envoyer?

4. Et ce stage, comment se déroule-t-il?
5. Et la photo d'identité, à qui faut-il la demander?

Exercise II

You will hear a statement. Repeat it. After hearing the correct repetition you will hear a portion of the statement about which you are asked to enquire. You are required to transform the statement into an information question in the following way:

- (i) use the *est-ce que* form
- (ii) use inversion
- (iii) use the form declarative statement + interrogative expression.

For each of these questions you are also asked to give the emphatic form studied in this lesson. Wait for each correct repetition before giving your next answer.

1. S: Ce timbre vaut dix francs.
 R: (Repetition)
 S: Dix francs.
 R: Combien est-ce que ce timbre vaut?
 R: Et ce timbre, combien est-ce qu'il vaut?
 R: Combien ce timbre vaut-il?
 R: Et ce timbre, combien vaut-il?
 R: Ce timbre vaut combien?
 R. Et ce timbre, il vaut combien?
2. S Le facteur livre le courrier.
 R: (Repetition)
 S: Livre le courrier.
 R: Qu'est-ce que le facteur fait?
 R: Et le facteur, qu'est-ce qu'il fait?
 R: Que fait le facteur?
 R: Et le facteur, que fait-il?
 R: Le facteur fait quoi?
 R: Et le facteur, il fait quoi?
3. S: Vous avez reçu cette carte hier.
 R: (Repetition)
 S: Hier.
 R: Quand est-ce que vous avez reçu cette carte?
 R: Et cette carte, quand est-ce que vous l'avez reçue?
 R: Quand avez-vous reçu cette carte?
 R: Et cette carte, quand l'avez-vous reçue?
 R: Vous avez reçu cette carte quand?
 R: Et cette carte, vous l'avez reçue quand?
4. S: Le bureau de poste se trouve au coin de la rue.
 R: (Repetition)
 S: Au coin de la rue.
 R: Où est-ce que le bureau de poste se trouve?
 R: Et le bureau de poste, où est-ce qu'il se trouve?

- R: Où se trouve le bureau de poste?
 R: Et le bureau de poste, où se trouve-t-il?
 R: Le bureau de poste se trouve où?
 R: Et le bureau de poste, il se trouve où?
5. S: Tes parents ont téléphoné pour avoir de tes nouvelles.
 R: (Repetition)
 S: Pour avoir de tes nouvelles.
 R: Pourquoi est-ce que tes parents ont téléphoné?
 R: Et tes parents, pourquoi est-ce qu'ils ont téléphoné?
 R: Pourquoi tes parents ont-ils téléphoné?
 R: Et tes parents, pourquoi ont-ils téléphoné?
 R: Tes parents ont téléphoné pourquoi?
 R: Et tes parents, ils ont téléphoné pourquoi?

Exercise III

You will hear a statement. Repeat it. After hearing the correct repetition you will hear portion of the statement about which you emphasised. You are required to transform the original statement to the emphatic *c'est . . . que(qui) . . .* form.

Example: You hear *Tu devras lui remettre ce paquet*. You repeat this. You then hear *ce paquet*.

Your response should be *C'est ce paquet que tu devras lui remettre*.

1. S: Tu devras lui remettre ce paquet
 R: (Repetition)
 S: Ce paquet.
 R: C'est ce paquet que tu devras lui remettre.
2. S: Nous avons choisi de très beaux livres.
 R: (Repetition)
 S: De très beaux livres.
 R: Ce sont de très beaux livres que nous avons choisis.
3. S: Il a entrepris un voyage éclair.
 R: (Repetition)
 S: Un voyage éclair.
 R: C'est un voyage éclair qu'il a entrepris.
4. S: Il est allé à Paris en chemin de fer.
 R: (Repetition)
 S: En chemin de fer.
 R: C'est en chemin de fer qu'il est allé à Paris.
5. S: Il faudra prendre un billet de deuxième classe.
 R (Repetition)
 S: Un billet de deuxième classe.
 R: C'est un billet de deuxième classe qu'il faudra prendre.
6. S: Jean-Claude a traversé la rivière ce matin.
 R: (Repetition)
 S: Jean-Claude.
 R: C'est Jean-Claude qui a traversé la rivière ce matin.

7. S: Tu voyages en avion pour ne pas te fatiguer.
R: (Repetition)
S: Pour ne pas te fatiguer.
R: C'est pour ne pas te fatiguer que tu voyages en avion.
8. S: Il a fait sa valise parce qu'il doit quitter Paris.
R: (Repetition)
S: Parce qu'il doit quitter Paris.
R: C'est parce qu'il doit quitter Paris qu'il a fait sa valise.
9. S: Il faudra te dépêcher pour ne pas manquer ton train.
R: (Repetition)
S: Pour ne pas manquer ton train.
R: C'est pour ne pas manquer ton train qu'il faudra te dépêcher.
10. S: Nous avons acheté cette nouvelle voiture parce qu'elle est rapide et confortable.
R: (Repetition)
S: Parce qu'elle est rapide et confortable.
R: C'est parce qu'elle est rapide et confortable que nous avons acheté cette nouvelle voiture.

Exercise IV

You will hear an emphatic question. Repeat it. After hearing the correct repetition you will hear a possible answer to the question. You should transform that answer into an emphatic statement of the *C'est . . . que(qui) . . .* form.

Example. You hear *Et ce taxi, qui va l'appeler?* You repeat this. After hearing the correct repetition you hear *mon copain*. Your response should be *C'est mon copain qui va l'appeler*.

1. S: Et ce taxi, qui va l'appeler?
R: (Repetition)
S: Mon copain.
R: C'est mon copain qui va l'appeler.
2. S: Et ce garagiste, il fait quoi?
R: (Repetition)
S: Le plein d'essence.
R: C'est le plein d'essence qu'il fait.
3. S: Et cet autocar, qui le conduit?
R: (Repetition)
S: Le chauffeur.
R: C'est le chauffeur qui le conduit.
4. S: Et la sortie de la gare, où est-elle?
R: (Repetition)
S: Au fond et à droite.
R: C'est au fond et à droite qu'elle est.
5. S: Et cet accident qu'est-ce qui ra causé?
R: (Repetition)
S: Le mauvais temps.
R: C'est le mauvais temps qui l'a causé.

6. S: Et cette bicyclette pourquoi est-elle si légère?
R: (Repetition)
S: C'est une bicyclette de course.
R: C'est parce que c'est une bicyclette de course qu'elle est si légère.
7. S: Et l'aile de ta voiture, qui te l'a réparée?
R: (Repetition)
S: Le garagiste.
R: C'est le garagiste qui l'a réparée.
8. S: Et ce pont, comment est-ce qu'on va le traverser?
R: (Repetition)
S: A pied.
R: C'est à pied qu'on va le traverser.
9. S: Et ta valise, comment ça se fait qu'elle pèse si lourd?
R: (Repetition)
S: J'ai beaucoup de livres.
R: C'est parce que j'ai beaucoup de livres qu'elle pèse si lourd.
10. S: Et cet autobus, ça fait combien d'heures que tu l'attends?
R: (Repetition)
S: Deux heures.
R. Ça fait deux heures que je l'attends.

LESSON 8

More information and “yes/no” questions

The primary purpose of this lesson is to reinforce all of the intonation patterns studied so far, with special emphasis on the intonation of the various types of questions examined. Only two new elements are introduced: (i) indirect questions, and (ii) questions of the form ‘*Et ce cartable en cuir, il coûte cher oui ou non?*’

(i) Indirect questions¹⁰²

Whereas in the case of “yes/no” and information questions, special intonation patterns were required, indirect questions are categorised as declarative statements for the purpose of ascribing an intonation pattern to them. Thus, no specialised pattern need be learnt. Modifications occur only at the syntactic level.

(a) Transformation of “yes/no” questions to indirect questions. Inversion of verb and subject no longer occurs.

“yes/no” question —————
Demandez à quelqu’un (or similar verb) + *si* + declarative sentence pattern
e.g. “*C’est la jeune institutrice?*”
“*Est-ce que c’est la jeune institutrice?*”
“*Est-ce la jeune institutrice?*” —————
“*Demandez à quelqu’un si c’est la jeune institutrice.*”

(b) Transformation of information questions to indirect questions. Once again, no inversion is permitted and the intonation for an indirect information question is similar to that for a declarative statement.

Information question —————
Demandez à quelqu’un (or similar verb) + interrogative word +
declarative sentence pattern.
e.g. “*Il faut se taire à quel moment?*”
“*A quel moment est-ce qu’il faut se taire?*”
“*A quel moment faut-il se taire?*”
“*Demandez à quelqu’un à quel moment il faut se taire.*”¹⁰³

(ii) Questions of the form: “*Et ce cartable en cuir, il coûte cher oui ou non?*”

The above question differs from those studied in Lesson 5 in only one significant way: the addition of “*oui ou non*”. This particular phrase may be appended to all “yes/no” questions irrespective of whether or not they are introduced by the phrase: “*Et . . .*”. The overall impression derived from a question such as this can range from a genuine enquiry to the feeling that the speaker is impatient if not angry. At the very least, the pre-selected choice of answers implies a rapid “no-nonsense”, “black-or-white” answer on the part of the other participant in the conversation. A “grey” answer e.g. “*puetêtre*” is not permitted, or at least, expected.

The phrases appended to information questions serve much the same function as “*oui ou non*” in that they pre-determine the set of alternatives from which the answers are, in a sense, predicted by the speaker who either does not envisage, does not wish to envisage or will not allow any other possible answers. Once again, the speaker may wish to express anger, impatience, exasperation etc. . . through the use of this structure.

For both “yes/no” and information questions, no syntactic modification is necessary except for the simple appending of the possible alternative answers. The choice offered by the speaker may not always be binary in nature but may extend over a set of more than two items. However, such sets have not been dealt with in this lesson.

CHARACTERISTICS OF THE INTONATION PATTERNS

The only new pattern introduced in this lesson is that of the appended phrase. In all other ways, the intonation of “yes/no” and information questions remains unaltered.

The intonation of “*oui ou non*”, “*Pierre ou Paul*”. . . is very similar to that of intonation questions. It would appear to that the presentation by the speaker of a set of alternatives (even “yes” or “no”) is akin to the seeking of information rather than confirmation or denial. Hence the shape of the intonation curve “*Et ce cartable en cuir, il coûte cher oui ou non?*” will illustrate the point (fig. 1)¹⁰⁴.

Note the drop in pitch AB [eska rtablakhi R] of “*Et ce cartable en cuir*” followed by a typical “yes/no” rise, CD [ilkutSE R] of “*il coûte cher*”, and then by an information question pattern DE [wiun0] of “*oui ou non*”. (Compare with “*Qui est-ce qui est venu?*” in Lesson 6)

TEACHING SEQUENCE

Sensitisation session

1. Repetition/transformation of indirect questions to direct questions. Sensitisation, through repetition and explanation, to the form of indirect questions. Reinforcement of long declarative statements and questions (Exercise I).
2. Repetition/transformation of direct questions to indirect questions and then to the “C’est . . . que (qui). . .” form of the indirect question (Exercise II). Thus, the student practises direct-indirect transformations and is also made aware that the indirect forms function in much the same way as declarative statements.
3. Audition of filtered questions of the type “*Et ce . . . oui ou non?*”, humming exercises etc. . . (Exercise III). Students should be made aware that such questions are made up of a sequence of three intonation patterns which segment the final question into three functionally distinct parts.
4. Repetition of selected segments of each question to illustrate the various ways in which the intonation patterns may be related to each other. This is achieved by systematically contrasting the various segments with each other. Finally, all the segments are chained together to form a long complex question (Exercise III).

Reinforcement session

It is assumed that, by this stage, students have become fully sensitised to the various patterns studied so far. Consequently, there are no discrimination exercises.

1. Repetition/transformation of statements to several “yes/no” or information questions (Exercise I). A good understanding of “yes/no” and information questions is required to complete successfully this exercise.

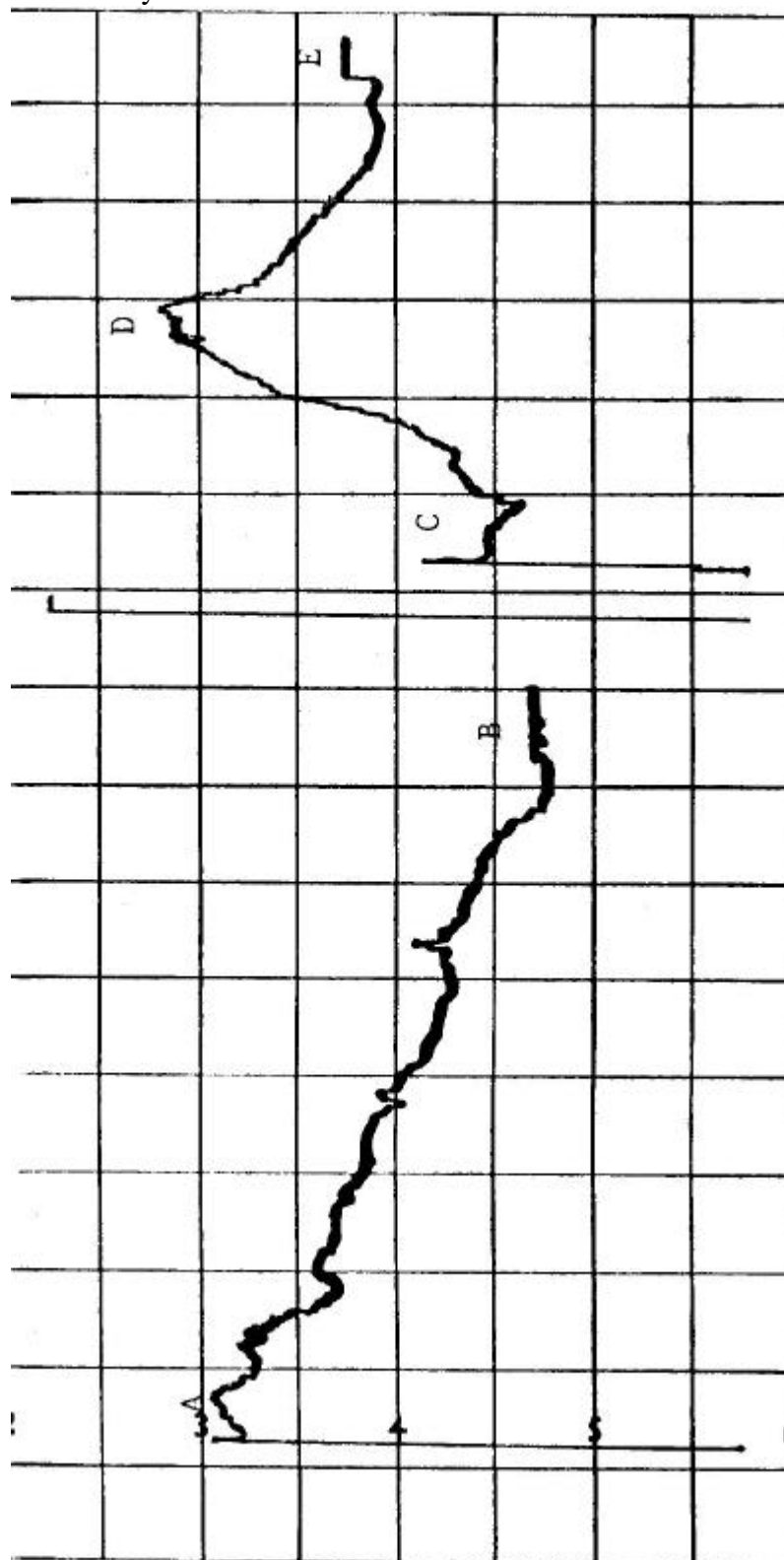


Fig. 1

2. Progressive expansion exercises for long “yes/no” and information questions (Exercise II). Care must be taken to ensure even stress patterns while, at the same time, respecting the débit. It is through exercises of this kind that students will ultimately master articulatory fluency.
3. Reduction of long questions to their simplest forms (Exercise III). Beginning with their least important elements, questions are systematically reduced. In addition to giving students intensive practice in asking questions, this procedure reinforces their knowledge of the modifications to intonation patterns brought about by variations in the length of rhythm groups.
4. Further practice in asking long questions ending with “*oui ou non*” or similar phrases (Exercises IV). The procedure is similar to that of Exercise III of the sensitisation session.

Sensitisation Session

Exercise I

You will hear a statement Repeat it. After hearing the repetition you are required to ask a question as directed by the statement. Sample answers for repetition will be given after your response.

Example: You hear *Demandez à quelqu'un si c'est l'institutrice*. You repeat this. After hearing the correct repetition, you are required formulate a question such as *C'est la jeune institutrice?*

1. S: *Demandez à quelqu'un si c'est la jeune institutrice.*
R: (Repetition)
R: *C'est la jeune institutrice?*
R: *Est-ce que c'est la jeune institutrice?*
R: *Est-ce la jeune institutrice?*
2. S: *Demandez à quelqu'un à quel moment il faut se taire.*
R: (Repetition)
R: *A quel moment est-ce qu'il faut se taire?*
R: *A quel moment faut-il se taire?*
R: *Il faut se taire à quel moment?*
3. S: *Demandez à quelqu'un si nous devons fournir un gros effort.*
R: (Repetition)
R: *Nous devons fournir un gros effort?*
R: *Est-ce que nous devons fournir un gros effort?*
R: *Devrons-nous fournir un gros effort?*
4. S: *Demandez à quelqu'un pourquoi les élèves font du bruit en classe.*
R: (Repetition)
R: *Pourquoi est-ce que les élèves font du bruit en classe?*
R: *Pourquoi les élèves font-ils du bruit en classe?*
R: *Et les élèves, pourquoi est-ce qu'ils font du bruit en classe?*
5. S: *Demandez à quelqu'un qui a gagné la partie de football.*
R: (Repetition)
R: *Qui est-ce qui a gagné la partie de football?*
R: *Qui a gagné la partie de football?*
R: *Et la partie de football, qui l'a gagnée?*

Exercise II

You will hear a question. Repeat it. After hearing the correct repetition, you are required to instruct someone else to ask the same question. You then hear portion of the sentence which is to be stressed. You are required to transform your instruction to a stressed form, using the *C'est, . . . que (qui) . . .* construction.

Example: You hear *Est-ce que le ballon est en cuir?* You repeat this. After hearing the correct repetition, you should say *Demandez à quelqu'un si le ballon est en cuir*. You will then hear *le ballon*. Your response should be *Demandez à quelqu'un si c'est le ballon qui est en cuir*.

1. S: *Est-ce que le ballon est en cuir?*
R: (Repetition)

- R: Demandez à quelqu'un si le ballon est en cuir.
 S: Le ballon.
 R: Demandez à quelqu'un si c'est le ballon qui est en cuir.
2. S: Fréquente-t-il une grande école?
 R: (Repetition)
 R: Demandez à quelqu'un s'il fréquente une grande école.
 S: Une grande école.
 R: Demandez à quelqu'un si c'est une grande école qu'il fréquente.
3. S: Pourquoi est-ce que les enfants courent comme des fous?
 R: (Repetition)
 R: Demandez à quelqu'un pourquoi les enfants courent comme des fous.
 S: Les enfants.
 R: Demandez à quelqu'un pourquoi ce sont les enfants qui courent comme des fous.
4. S: Il a lancé la balle de tennis.
 R: (Repetition)
 R: Demandez à quelqu'un s'il a lancé la balle de tennis.
 S: Il.
 R: Demandez à quelqu'un si c'est lui qui a lancé la balle de tennis.
5. S: Préfère-t-il les jeux d'adresse?
 R: (Repetition)
 R: Demandez-lui s'il préfère les jeux d'adresse.
 S: Les jeux d'adresse.
 R: Demandez-lui si ce sont les jeux d'adresse qu'il préfère.

Exercise III

Listen. (Filtered question: *Et ce cartable en cuir, il coûte cher oui ou non?*)

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Here is a way of practising the questions just examined.

Repeat the following:

A.

1. Et ce cartable en cuir . . .
2. Il coûte cher?
3. Et ce cartable en cuir, il coûte cher?
4. Oui ou non?
5. Il coûte cher, oui ou non?
6. Et ce cartable en cuir, il coûte cher oui ou non?

B.

1. Et ce tableau noir . . .
2. Qui doit l'effacer?
3. Et ce tableau noir, qui doit l'effacer?
4. Pierre ou Paul?
5. Qui doit l'effacer, Pierre ou Paul?
6. Et ce tableau noir, qui doit l'effacer Pierre ou Paul?

C.

1. On l'a changée?
2. Oui ou non?
3. On l'a changée oui ou non?
4. Et la plume de mon stylo . . .
5. Et la Plume de mon stylo, on l'a changée?
6. Et la Plume de mon stylo, on l'a change oui ou non?

D.

1. Et ces crayons de couleur . . .
2. Tu vas les tailler?
3. Et ces crayons de couleur, tu vas les tailler?
4. Oui ou non?
5. Tu vas les tailler oui ou non?
6. Et ces crayons de couleur, tu vas les tailler oui ou non?

E.

1. Qui l'a gagné?
2. Ton équipe ou la sienne?
3. Qui l'a gagné, ton équipe ou la sienne?
4. Et ce match de rugby . . .
5. Et ce match de rugby, qui l'a gagné?
6. Et ce match de rugby, qui l'a gagné, ton équipe ou la sienne?

Reinforcement Session

Exercise I

You will hear a statement Repeat it. After hearing the correct repetition, you will hear a portion of the statement about which you are asked to enquire. You are required to transform the statement into either a “yes/no” question or an information question. Sample answers for repetition will be given after your response.

Example: You hear *C'est le professeur qui s'est trompé*. You repeat this. After hearing the correct repetition, you will hear *le professeur*. Your response might be *Qui s'est trompé?*

1. S: C'est le professeur qui s'est trompé.
R: (Repetition)
S: Le professeur.
R: Qui est-ce qui s'est trompé?
R: Qui s'est trompé?
2. S: Il nous donne le bon exemple.
R: (Repetition)
S: Nous donne le bon exemple.
R: Qu'est-ce qu'il fait?
R: Que fait-il?
R: Il fait quoi?
R: Et lui, qu'est-ce qu'il fait?
3. S: Oh oui! Ce livre est très drôle.
R: (Repetition)
S: Oh oui!
R: Ce livre est drôle?
R: Est-ce que ce livre est drôle?
R: Ce livre est-il drôle?
R: Et ce livre, il est drôle?
4. S: Vous avez vidé la boîte en carton.
R: (Repetition)
S: La boîte en carton.
R: Qu'est-ce que vous avez vidé?
R: Qu'avez-vous vidé?
R: Et vous, qu'est ce que vous avez vidé?
5. S: En effet, il sait lire le russe.
R: (Repetition)
S: En effet.
R: Il sait lire le russe?
R: Est-ce qu'il sait lire le russe?
R: Sait-il lire le russe?
R: Et lui, il sait lire le russe?

Exercise II

You will hear a question. Repeat it. After hearing the correct repetition you will hear a word or short statement. You are required to construct a question or portion of a question by placing the word or statement after the original question.

Example: You hear *A combien?*. You repeat this. You then hear *de questions*. Your response should be *A combien de questions?* After this you will hear *importantes* which you then add to the question which has just been formed.

A.

1. S: A combien?
R: (Repetition)
2. S: De questions.
R: A combien de questions?
3. S: Importantes.
R: A combien de questions importantes?
4. S: Faudra-t-il trouver les réponses?
R: A combien de questions importantes faudra-t-il trouver les réponses?

B.

1. S: Il explique?
R: (Repetition)
2. S: La leçon,
R: Il explique la leçon?
3. S: Difficile.
R: Il explique la leçon difficile?
4. S: A des élèves.
R: Il explique la leçon difficile à des élèves?
5. S: Intelligents.
R: Il explique la leçon difficile à des élèves intelligents?
6. S: Et travailleurs.
R: Il explique la leçon difficile à des élèves intelligents et travailleurs?

C.

1. S: Qui?
R: (Repetition)
2. S: Veut.
R: Qui veut?
3. S: Recommençer.
R: Qui veut recommencer?
4. S: Ses devoirs.
R: Qui veut recommencer ses devoirs?
5. S: Dix fois.
R: Qui veut recommencer ses devoirs dix fois?
6. S: Pour en éliminer toutes les fautes.
R: Qui veut recommencer ses devoirs dix fois pour en éliminer toutes les fautes?

Exercise III

You will hear a long question. Repeat it. After hearing the correct repetition you will hear a portion of the question which you are asked to remove from the original question in order to form a shorter one. Example: You hear *Que faut-il faire pour se réveiller de très bonne heure?*. You repeat this. You then hear *très*. Your response should be *Que faut-il faire pour se réveiller de bonne heure?*. After this, you hear *de bonne heure* which you then remove from the question which has just been formed.

A.

1. S: *Que faut-il faire pour se réveiller de très bonne heure?*
R: (Repetition)
2. S: *Très*.
R: *Que faut-il faire pour se réveiller de bonne heure?*
3. S: *De bonne heure*.
R: *Que faut-il faire pour se réveiller?*
4. S: *Pour se réveiller*.
R: *Que faut-il faire?*
5. S: *Faire*.
R: *Que faut-il?*

B.

1. S: *Est-ce que vous vous êtes tous réunis pour lui souhaiter une bonne et heureuse année?*
R: (Repetition)
2. S: *Et heureuse*.
R: *Est-ce que vous vous êtes tous réunis pour lui souhaiter une bonne année?*
3. S: *Pour lui souhaiter une bonne année*.
R: *Est-ce que vous vous êtes tous réunis?*
4. S: *Tous*.
R: *Est-ce que vous vous êtes réunis?*
5. S: *Est-ce que*.
R: *Vous vous êtes réunis?*

C.

1. S: *Est-ce que tu sais s'il a oublié de remonter sa montre, son réveille-matin et sa pendule?*
R: (Repetition)
2. S: *Son réveille-matin*.
R: *Est-ce que tu sais s'il a oublié de remonter sa montre et sa pendule?*
3. S: *Et sa pendule*.
R: *Est-ce que tu sais s'il a oublié de remonter sa montre?*
4. S: *De remonter sa montre*.
R: *Est-ce que tu sais s'il a oublié?*
5. S: *S'il a oublié*.
R: *Est-ce que tu sais?*

6. S: Est-ce que?

R: Tu sais?

Exercise IV

Repeat the following:

A.

1. Et cette chanson . . .
2. Comment est-elle?
3. Et cette chanson, comment est-elle?
4. Triste ou gaie?
5. Et cette chanson, comment est-elle, triste ou gaie?

B.

1. Et ce vieux disque . . .
2. Qu'est-ce que tu en penses?
3. Et ce vieux disque, qu'est-ce que tu en penses?
4. Il est bien?
5. Oui ou non?
6. Il est bien, oui ou non?
7. Qu'est-ce que tu en penses? Il est bien, oui ou non?
8. Et ce vieux disque, qu'est-ce que tu en penses? Il est bien, oui ou non?

C.

1. Et ce professeur . . .
2. Où va-t-il?
3. Et ce professeur, où va-t-il?
4. Dans la salle de classe?
5. Ou dans son bureau?
6. Dans la salle de classe ou dans son bureau?
7. Où va-t-il? Dans la salle de classe ou dans son bureau?
8. Et ce professeur, où va-t-il? Dans la salle de classe ou dans son bureau?

LESSON 9

Low parentheses

This lesson introduces the pattern of “low parenthesis”. It will be studied in its relationship with emphatic and neutral declarative in conjunction with information questions.

In the last few lessons a number of emphatic structures were examined. These involved the displacement of items to be emphasised away from their normal position in a sentence e.g. “*Et ce stage . . .*”, “*C’est dans les meilleurs conditions que . . .*”. In addition, such syntactic transformations were accompanied by modifications in the standard intonation patterns. The same will apply to the transformations studied here.

A speaker may wish to express the relationship “*temps/affreux*” Several means for doing so are at his disposal e.g. “*Ce temps est affreux*” (neutral declarative), or “*C’est le temps qui est affreux*” (*présentatifs*). There are, of course, many other ways of expressing such a relationship, including exclamation. However, the above are given only in terms of structures actually studied in this text.

Clearly, the transformations just described cannot operate where the speaker wishes to stress the verb or verb group. One of the courses open to him is the use of the sequence: “clause + noun phrase.”

e.g. “*Il est affreux, ce temps.*”

The item shifted out of its normal position is echoed by means of a pronoun e.g.

“*Ce temps est affreux.*” ————— “*Il est affreux, ce temps.*”

where “*il*” replaces “*ce temps*”.

(b) “*J’entends le tonnerre.*” ————— “*Je l’entends, le tonnerre.*”

where “*l*” replaces “*le tonnerre*”.

In this way, the verb is removed from its original position, is stressed by being placed closer to the beginning of the statement yet at the end of its own self-contained segment, and the “thing” about which the statement is made is placed after the verb in what Delattre called a “parenthesis”¹⁰⁵. Unfortunately, a name such as this leads one to believe that the item in such a “parenthesis” is, somehow, rather unimportant. This is not the case here as both the verb and the “parenthesis” are syntactically prominent. Moreover, the echoing pronoun also stresses the item in the “parenthesis”. The name “parenthesis” appears motivated, at least partly, by the fact that the intonation pattern and the syntagm to which it is applied, cannot stand alone but depend on the presence of a preceding syntagm.

The same principles apply to information questions which, because of their characteristic intonation, can easily be followed by low parentheses. e.g.

“*Pourquoi dois-je essayer cette veste?*” —————

“*Pourquoi dois-je essayer, cette veste?*”¹⁰⁶

CHARACTERISTICS OF THE INTONATION PATTERNS

The syntactic structures just examined can be actualised in one of three ways, all of which involve the combination of two distinct intonation patterns.

(i) Emphatic/neutral statements + low parenthesis

In the case of emphatic statements, strong stress is already placed on the item occurring at the end of the statement. Further stress is placed on that item through a rise in pitch. The parenthesis then follows in the forms of a low-pitched flattish segment. This is illustrated in fig. 1 which contrasts the emphatic statement “*Il est affreux, ce temps.*” with the neutral statements “*Elle tombe, la neige.*”. The latter, though still stressing the final syllable of the verb, does not have the emphatic statement’s rise in pitch and looks much like a declarative statement to which a low parenthesis has simply been attached.

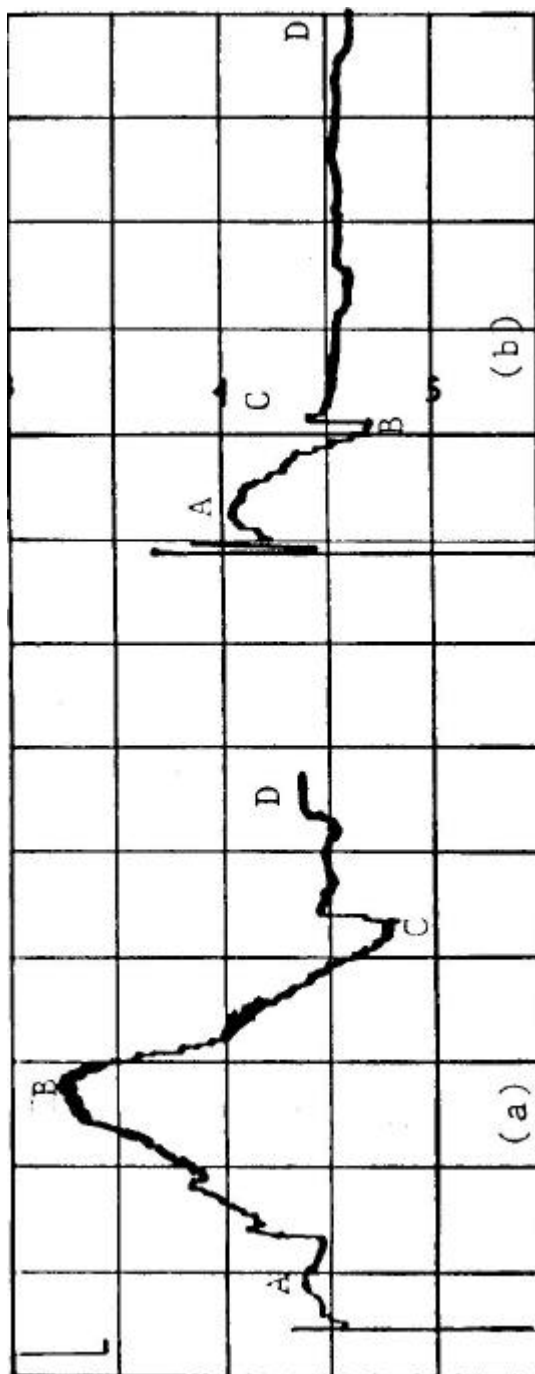


Fig. 2

(a) AB represents [ilEtaf R2] of “*Il est affreux*”, while CD represents [setA] of “*ce temps*”.¹⁰⁷

(b) AB represents [Elt0] of “*Elle tombe*” and CD [blanez] of “*la neige*”. In both statements, CD corresponds to the low parenthesis. These are very similar. However, AB in the emphatic statement shows a sizeable rise in pitch as opposed to AB in the neutral statement despite the fact that each AB segment represents the whole of the portion preceding the low parenthesis. Note the strong resemblance which the emphatic AB statement bears to the “*C’est . . . que (qui) . . .*” rise (lesson 7) and that which the neutral AB bears to the overall pattern of short declarative statements (lesson 1)¹⁰⁸. A short pause will sometimes occur at C in both cases.

To some extent, both statements are emphatic. However, the emphases appear to be of different kinds. The emphatic statement can give forceful expression to a variety of personal feelings. The neutral statement, on the other hand can be interpreted as reflecting merely the truth as well as very unenthusiastic states of mind such as boredom. Indeed, the use of such a statement is often designed to bring discussion of a particular subject to a close. In either case, the syntactic structure is strongly reinforced by the segmenting function of intonation. Not only are certain items in stressed positions with respect to each other, but the intonation patterns further set them apart, thus giving each of them a special status. Consequently, all stressed items are significantly brought to the listener’s attention, though the extent of this will vary according to the type of statement made by the speaker. The term “neutral” statement was used here because of the similarity in the shape of the intonation curve with that of “neutral” declarative statements. This brings about a reduction in stress with respect to the “emphatic” form.

It ought to be noted that both of the patterns, the emphatic pattern in particular, are extremely common in natural speech. Indeed, the emphatic pattern is often found alone and not accompanied by the low parenthesis.

(ii) Information questions + low parenthesis

As stated above, low parentheses are also common in information questions, the stressed elements being essentially the same as in the two forms of statement except that the interrogative word also receives its normal stress.

Fig. 2 is a tracing of the question “*Pourquoi dois-je l’essayer, cette veste?*”. B [kwa] of “*pourquoi*” is at a relatively high pitch followed by the typical “information question” intonation, BC of “*dois-je l’essayer*”, which is prolonged, sometimes after a short pause, by the parenthesis CD [sEtvEst] of “*cette veste*”.

TEACHING SEQUENCE

Two general kinds of problems may arise in the production of emphatic statements. The first is that students might attempt to reach a pitch level which is too high, thus producing an utterance resembling a “yes/no” question. Secondly, students may oppose the rise in pitch with an inadequate parenthesis intonation, producing something akin to a finality pattern. Neither of these problems is likely to occur if students have mastered previous lessons. They should, by this stage, be quite sensitive to small pitch changes.

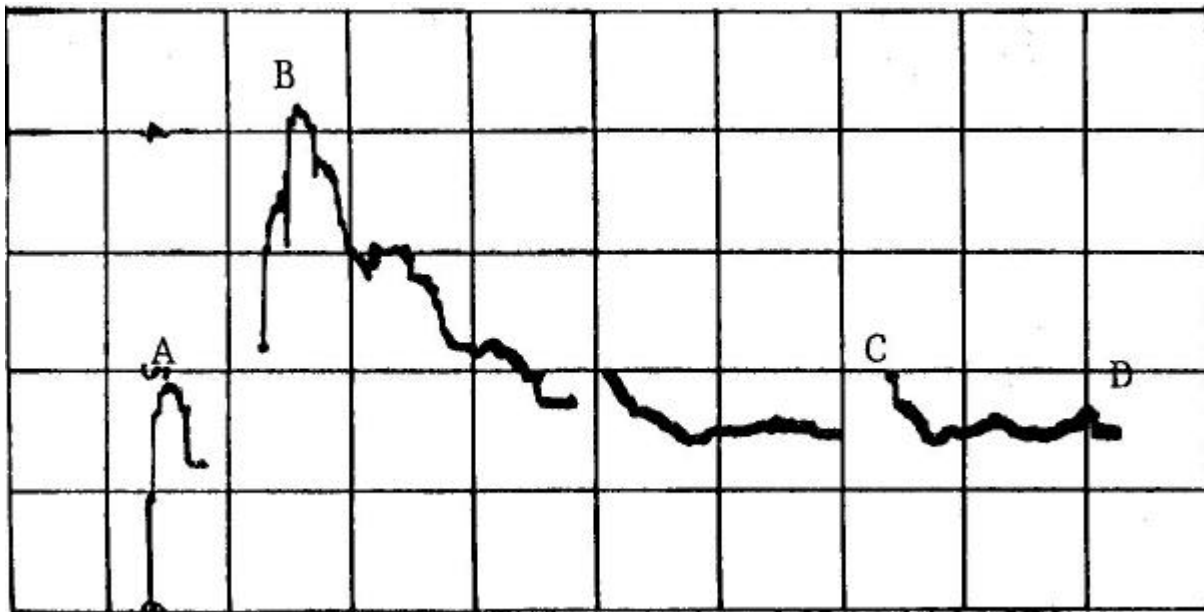


Fig. 2

Sensitisation session

1. Audition of filtered emphatic statements, neutral statements and information questions associated with low parentheses. Two patterns are therefore involved in each instance (Exercises I, II and III).
2. Simple repetition exercises (Exercises I, II and III). Teachers will need to ensure that the pertinent oppositions have been detected. They will also need to ensure that the students maintain approximately the same pitch from the beginning to the end of the parenthesis as well as maintaining an even rhythm.

For extra practice in emphatic intonation, teachers might ask students to repeat the statements but to omit the low parenthesis.

Reinforcement session

1. Discrimination of the following filtered patterns: information question + low parenthesis, declarative statement, neutral statement + low parenthesis, emphatic statement + low parenthesis, information question, "yes/no" question, incomplete statement (Exercise I). Possible difficulties might arise in the recognition of the parenthesis pattern as opposed to a finality pattern. The same difficulty might also arise with regard to emphatic statements + low parenthesis as opposed to complete declarative statements (i.e. the emphatic rise might be misinterpreted as a continuation pattern and the drop to the low parenthesis might not be detected but structured as a plateau). Other discrimination problems should have been overcome by now.
2. Systematic opposition of neutral statement + low parenthesis and information question + low parenthesis. The pertinent differences occur primarily at the beginning of each utterance. Humming exercises etc. . . (Exercise I).

3. Systematic opposition of neutral statement + low parenthesis with emphatic statement + low parenthesis. Here, the most important difference occurs just before the low parenthesis. Humming exercises etc. . . (Exercise I).
4. Repetition of selected sentences from the sensitisation session (Exercise I).
5. Repetition/transformation of emphatic statements to neutral statements and vice-versa. Recognition of patterns is essential thus stressing and developing further the students' discriminatory powers (Exercise II).

It should be pointed out that, in some cases, not only is a pronoun needed in the statement but appropriate agreements also need to be made. In exercise II, No. 10, for example, the declarative statement would have been: "*Nous avons pris nos vacances.*" Upon transformation, however, this becomes: "*Nous LES avons prisES, nos vacances.*"

6. Repetition/transformation exercises. Various types of information questions are repeated. Answers are to be given, as suggested, in either emphatic or in neutral statement form followed by a low parenthesis (Exercise III).

Note that in No. 2, the question: "*Est-ce que votre médecin est bien?*" does not necessarily refer to the physician's health but can refer to his medical competence.

7. Repetition/transformation of declarative statements of various degrees of complexity. After the repetition, the statements are transformed into 3 types of "ordinary" information questions and these are then transformed into their "low parenthesis" counterparts as studied in this lesson (Exercise IV).

Sensitisation Session

Exercise I

Listen (filtered emphatic statement: *Il est affreux, ce temps.*).

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the statement at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Il est affreux, ce temps.
2. Elle tourne, la terre.
3. Ils chantent, les oiseaux.
4. Elle est belle, cette saison.
5. Il est bien, ce terrain.
6. Elle est triste, cette province.
7. Je l'entends, le tonnerre.
8. Tu la connais, cette région.
9. Il est curieux, ce pays.
10. Elle est écrasante, cette chaleur.

Exercise II

Listen (filtered neutral statement: *Elle tombe, la neige.*).

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the statement at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Elle tombe, la neige.
2. Il est clair, le ciel.
3. Il Pleut en automne.
4. Il fait chaud, en été,
5. On a froid, en hiver.
6. Il fait beau au printemps.
7. Elle se couche à l'est, la lune.
8. Elle recommence, la pluie.

9. Il y a du vent, aujourd'hui.

10. Il se lève à l'est le soleil.

Exercise III

Listen (filtered question: *Pourquoi dois-je l'essayer, cette veste?*).

Hum along.

Are these intonation patterns different from those which you have been studying up to now? If so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains).

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Pourquoi dois-je l'essayer, cette veste?
2. Comment est-ce que tu l'habilles, ton mari?
3. Combien d'argent est-ce qu'il touche, lui?
4. Qui peut les réparer, ces chaussures?
5. Avec quoi l'as-tu creusé, ce trou?
6. Qui va la nettoyer, cette boutique?
7. Elle ouvre à quelle heure, cette pharmacie?
8. Pourquoi est-il si étroit, ce manteau?
9. D'où est-ce que vous les avez commandés ces vêtements?
10. Combien de temps te faudra-t-il pour le préparer, ce médicament?

Reinforcement Session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs.

Listen to the contrast between a “neutral statement + low parenthesis” and an “information question + low parenthesis”.

Hum along.

Listen to the contrast between a “neutral statement + low parenthesis” and an “emphatic statement + low parenthesis”.

Hum along.

Repeat the following:

1. Il est affreux, ce temps. (Emphatic)
2. On a froid, en hiver. (Neutral)
3. Pourquoi dois-je l'essayer, cette veste?
4. Elle ouvre à quelle heure, cette pharmacie?
5. Il est bien, ce terrain. (Emphatic)

Exercise II

You will hear a statement. Repeat it. After hearing the correct repetition, you are required to transform the statement in the following way: if it is a “neutral statement + low parenthesis” transform it into an “emphatic statement + low parenthesis” and vice-versa.

1. Elle est fraîche, l'eau. (E-N)¹⁰⁹
2. Elle est tiède, la mer. (E-N)
3. Il fait bon, au soleil. (N-E)
4. Il l'a pliée, sa carte. (E-N)
5. Il arrive, le printemps. (E-N)
6. Tu l'as fait, ton tour du monde. (N-E)
7. Elles sont courtes, ces journées d'hiver. (N-E)
8. Elle est agréable, cette région. (N-E)
9. Je l'ai escaladée, cette montagne. (N-E)
10. Nous les avons déjà prises, nos vacances. (N-E)

Exercise III

You will hear a question. Repeat it. After hearing the correct repetition, you will hear a possible answer to the question. You are required to transform that answer into both an “emphatic statement + low parenthesis” and a “neutral statement + low parenthesis”.

Example: You hear *Comment est-il, ce métier?* You repeat this. After hearing the correct repetition, you will hear *Il est très dur*. Your response should be *Il est très dur ce métier* in both forms studied in this lesson.

1. S: Comment est-il, ce métier?
R: (Repetition)
S: Il est très dur.
R: Il est très dur, ce métier. (2 forms)

Pattern	Same	Different		Information question + low parenthesis	Declarative statement	Neutral statement + low parenthesis	Emphatic statement + low parenthesis	Information question	“Yes/no” question	Incomplete statement
1.		X				b		a		
2.	X					ab				
3.		X		b					a	
4.		X				b				a
5.		X			a		b			
6.		X			a					b
7.		X		a				b		
8.		X		a		b				
9.		X			b		a			
10.		X				a	b			

2. S: Est-ce que votre médecin est bien?
R: (Repetition)
S: Il est excellent.
R: Il est excellent, notre médecin. (2 forms)
3. S: Que vend le boucher?
R: (Repetition)
S: Il vend de la viande.
R: Il vend de la viande, le boucher. (2 forms)
4. S: Et le mécanicien, il fait quoi?
R: (Repetition)
S: Il répare le moteur.
R: Il répare le moteur, le mécanicien. (2 forms)
5. S: Et le boulanger, qu'est-ce qu'il attendait?
R: (Repetition)
S: Il attendait la farine.
R: Il attendait la farine, le boulanger. (2 forms)

Exercise IV

You will hear a statement. Repeat it. After hearing the correct repetition, you will hear a portion of the statement about which you are asked to enquire. You are required to transform the statement into an information question in the following way.

(i) use the *est-ce que* form.

(ii) use inversion.

(iii) use the form “declarative statement + interrogative expression”. For each of these questions you are also asked to give the form of question studied in this lesson, i.e. “information question + low parenthesis”. Wait for each correct repetition before giving your next answer.

1. S: Des mouches volent partout.
R: (Repetition)
S: Partout.
R: Où est-ce que les mouches volent?
R: Où est-ce qu'elles volent, les mouches?
R: Où les mouches volent-elles?
R: Où volent-elles, les mouches?
R: Les mouches volent où?
R: Elles volent où, les mouches?
2. S: Le forgeron va donner des coups de marteau.
R: (Repetition)
S: Va donner des coups de marteau.
R: Qu'est-ce que le forgeron va faire?
R: Qu'est-ce qu'il va faire, le forgeron?
R: Que va faire, le forgeron?
R: Que va-t-il faire, le forgeron?
R: Le forgeron va faire quoi?
R: Il va faire quoi, le forgeron?
3. S: La moisson se fera en automne.
R: (Repetition)
S: En automne.
R: Quand est-ce que la moisson se fera?
R: Quand est-ce qu'elle se fera, la moisson?
R: Quand la moisson se fera-t-elle?
R: Quand se fera-t-elle, la moisson?
R: La moisson se fera quand?
R: Elle se fera quand, la moisson?
4. S: Il faut tailler la vigne avec soin.
R: (Repetition)
S: Avec soin.
R: Comment est-ce qu'il faut tailler la vigne?
R: Comment est-ce qu'il faut la tailler, la vigne?
R: Comment faut-il tailler la vigne?

- R: Comment faut-il la tailler, la vigne?
R: Il faut tailler la vigne comment?
R: Il faut la tailler comment la vigne?
5. S: Les moustiques nous ont piqués parce qu'ils avaient faim.
R: (Repetition)
S: Parce qu'ils avaient faim.
R: Pourquoi est-ce que les moustiques nous ont piqués?
R: Pourquoi est-ce qu'ils nous ont piqués, les moustiques?
R: Pourquoi les moustiques nous ont-ils piqués?
R: Pourquoi nous ont-ils piqués, les moustiques?
R: Les moustiques nous ont piqués pourquoi?
R: Ils nous ont piqués pourquoi, les moustiques?

LESSON 10

High parentheses

The final lesson introduces the patterns of high parenthesis¹¹⁰ and further reinforces the low parenthesis.

The high parenthesis functions in the same way as its “low” counterpart except that it is used when the preceding syntagm consists of a “yes/no” question. The transformation of a “yes/no” question into a “yes/no” question + high parenthesis is identical to the transformations studied in the previous lesson.

“yes/no” question ————— “yes/no” question + high parenthesis.
e.g. “*Le ciel est gris?*” ————— “*Il est gris, le ciel?*”

Once again, it is important to repeat the appropriate agreements.

CHARACTERISTICS OF THE INTONATION PATTERNS

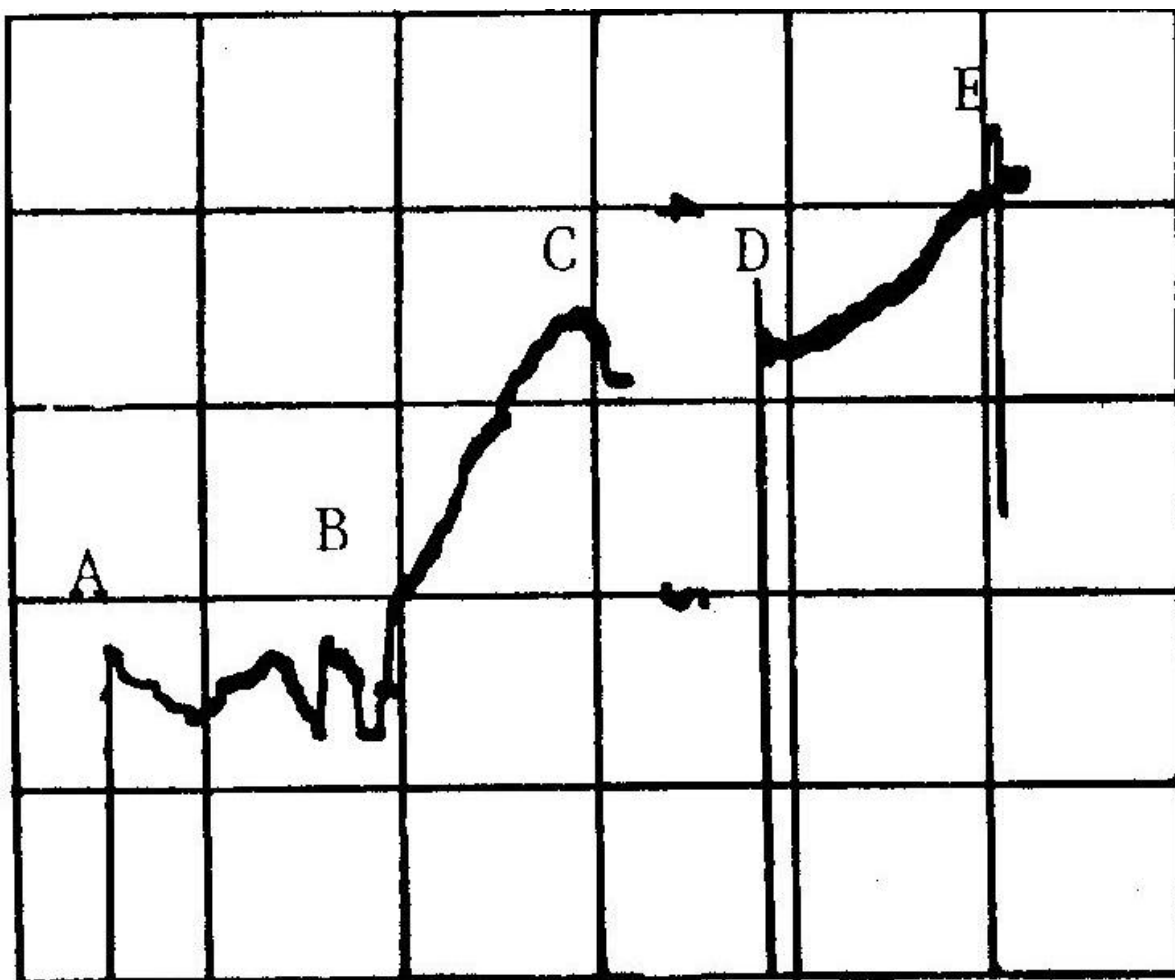


Fig. 1

Fig. 1 above shows the intonation curves for “*Il est gris, le ciel?*” As in the cases studied in Lesson 9, two patterns are combined. Just as a parenthesis cannot exist independently, neither can a high parenthesis. It can only exist if it follows another pattern.

AB [ilE] of “*il est*” is followed by the typical “yes/no” rise BC [gri] of “*gris*” and, often, a short pause, CD. The parenthesis then begins. Although Delattre represented this by a flat, sustained, high pitch¹¹, there is generally a slight rise in pitch, as in DE of [lsjEl] “*le ciel*” which echoes, to some extent, the interrogation of the preceding pattern. It is almost as though two questions were being asked. Sometimes, if the parenthesis is long, the final rise in pitch will occur principally on the last syllable of the parenthesis. In other respects, the parenthesis functions in the same manner as the previously studied low parenthesis.

TEACHING SEQUENCE

The problem most likely to occur is that students will be incapable of sustaining the necessary high pitch for a sufficient length of time. Teachers should be able to correct this by asking students to prolong the parenthesis.

Sensitisation session

1. Audition of filtered “yes/no” questions + high parenthesis, humming exercises etc. . . (Exercise I).
2. Repetition exercises. Difficulties, if any, might occur with the longer questions (Exercise I).
3. Repetition/transformation. “Yes/no” questions are transformed into questions studied in this lesson (Exercise II).
4. Repetition/transformation. Declarative statements are transformed into both kinds of statements studied in Lesson 9. These are then transformed into “yes/no” questions + high parenthesis (Exercise III). In this way, students can practise a full set of oppositions from low-pitched statements to high-pitched questions.

Reinforcement session

1. Discrimination of the following filtered patterns: “yes/no” question, “yes/no” question + high parenthesis, emphatic statement + low parenthesis, neutral statement + low parenthesis, information question + low parenthesis, declarative statement (Exercise I).

The only possible difficulty here is that students may not perceive the high parenthesis as a unit distinct from the preceding “yes/no” pattern and they interpret the whole question as a simple “yes/no” question.

2. Systematic opposition between high and low parenthesis in order to reinforce the pertinent differences between them. Humming exercises etc... (Exercise I).
3. Repetition of sentences containing parentheses. These are selected from Lesson 9 as well as from this lesson.
4. Repetition/transformation. Students are asked to repeat either a “yes/no” question + high parenthesis or a statement + low parenthesis. Correct recognition of the type of utterance is necessary to carry out successfully the required transformation. Questions are transformed into both types of statements studied in the previous lesson, while statements are transformed into “yes/no” questions + high parenthesis (Exercise II).

5. Progressive expansion exercise. Students are asked to repeat “yes/no” questions to which, ultimately, are appended high parentheses. Finally, the question is answered with one of the two types of statement containing a low parenthesis, thus creating a sharp contrast with the high parentheses (Exercise III).

Note that the high parentheses can sometimes be quite long and even incorporate embedded clauses. Exercises of this kind give students ample opportunity to practise the skills which they are likely to find most difficult to master attaining and then maintaining a high pitch level for a significant amount of time.

Sensitisation Session

Exercise I

Listen (filtered question: *Il est gris, le ciel?*).

Hum along.

Are these intonation patterns different from those which you have been studying up to now? if so, in what way? Can you interpret these patterns? (Students propose interpretations. Teacher comments and explains.)

Listen once again. Do not repeat but mouth the words.

Repeat the question at the same time as you hear the intonation patterns.

Hum the intonation patterns and then slowly add the words to them.

Repeat the following:

1. Il est gris, le ciel?
2. Elle tombe, la pluie?
3. Il se cache, le soleil?
4. Il est froid, l'hiver?
5. Il se lève, le brouillard?
6. Elle a fondu, la glace?
7. Il est dangereux, ce métier?
8. Elle est belle, la journée?
9. Il est architecte, ce monsieur?
10. Elle est couverte de neige, la terre?

Exercise II

You will hear a "yes/no" question. Repeat it. After hearing the correct repetition, you are asked to transform it into a question of the type studied in this lesson. The item to be placed in parenthesis will be stated after the repetition of the original question.

1. S: Le cordonnier répare les chaussures?
R: (Repetition)
S: Le cordonnier.
R: Il répare les chaussures, le cordonnier?
2. S: Est-ce qu'il a taillé la pièce de cuir?
R: (Repetition)
S: La pièce de cuir.
R: Est-ce qu'il l'a taillée, la pièce de cuir?
3. S: Ce menuisier est habile?
R: (Repetition)
S: Ce menuisier.
R: Il est habile, ce menuisier?
4. S: Est-ce que le tailleur a pris tes mesures?
R: (Repetition)
S: Le tailleur.
R: Est-ce qu'il a pris tes mesures, le tailleur?
5. S: Le charpentier a scié toutes ces planches?

- R: (Repetition)
 S: Le charpentier.
 R: Il a scié toutes ces planches, le charpentier?
6. S: La couturière se sert de grands ciseaux?
 R: (Repetition)
 S: La couturière.
 R: Elle se sert de grands ciseaux, la couturière?
7. S: Est-ce que les usines produisent de la fumée?
 R: (Repetition)
 S: Les usines.
 R: Est-ce qu'elles produisent de la fumée, les usines?
8. S: Il a nettoyé la machine à vapeur?
 R: (Repetition)
 S: La machine à vapeur.
 R: Il l'a nettoyée, la machine à vapeur?
9. S: Tu as donné un coup de fer à ton pantalon?
 R: (Repetition)
 S: Ton pantalon.
 R: Tu lui as donné un coup de fer, à ton pantalon?
10. S: Est-ce que le mécanicien a fait toutes les réparations?
 R: (Repetition)
 S: Le mécanicien.
 R: Est-ce qu'il a fait toutes les réparations, le mécanicien?

Exercise III

You will hear a statement. Repeat it. After hearing the correct repetition, you are required to transform the statement into

- (i) an "emphatic statement + low parenthesis".
- (ii) a "neutral statement + low parenthesis".
- (iii) a "'yes/no" question + high parenthesis".

The item to be placed in parenthesis will be stated after the repetition of the original statement. Wait for each correct response to be given before you provide the next answer.

1. S: Le chat dort.
 R: (Repetition)
 S: Le chat.
 R: Il dort, le chat. (2 forms)
 R: Il dort, le chat?
2. S: Ce puits est profond.
 R: (Repetition)
 S: Ce puits.
 R: Il est profond ce puits. (2 forms)
 R: Il est profond, ce puits?
3. S: Le fromage de chèvre est bon.
 R: (Repetition)

- S: Le fromage de chèvre.
R: Il est bon, le fromage de chèvre. (2 forms)
R: Il est bon, le fromage de chèvre?
4. S: Le coq chantait toujours à l'aube.
R: (Repetition)
S: Le coq.
R: Il chantait toujours à l'aube, le coq. (2 forms)
R: Il chantait toujours l'aube, le coq?
5. S: Aujourd'hui, il faut ramasser les feuilles mortes.
R: (Repetition)
S: Les feuilles mortes.
R: Il faut les ramasser aujourd'hui, les feuilles mortes. (2 forms)
R: Il faut les ramasser aujourd'hui, les feuilles mortes?

Reinforcement session

Exercise I

You will hear pairs of intonation patterns. Indicate whether they are the same or different. Also indicate to which category each belongs. Listen to the contrast between an “emphatic statement + low parenthesis” and a ““yes/no” question + high parenthesis.”

Hum along.

Repeat the following:

1. Il dort, le chat. (E)
2. Il est froid, l’hiver?
3. Il répare les chaussures, le cordonnier?
4. Il est profond, ce puits?
5. Il faut les ramasser aujourd’hui, les feuilles mortes. (E)

Exercise II

You will hear either a question incorporating a high parenthesis or a statement incorporating a low parenthesis. Repeat the question or statement. After hearing the correct repetition, you are required to transform the question into both an “emphatic statement + low parenthesis” and a “neutral statement + low parenthesis”. If, on the other hand, you hear a statement, transform it into a “question + high parenthesis”.

Example: You hear *Tu préfères l’art moderne, toi?* You repeat this. After hearing the correct repetition, your response should be the emphatic and neutral forms of *Tu préfères l’art moderne, toi*.

1. S: Tu préfères l’art moderne, toi?
R: (Repetition)
R: Tu l’art moderne, toi. (2 forms)
2. S: Il est artiste, ce monsieur. (N)
R: (Repetition)
R: Il est artiste, ce monsieur?
3. S: Elle vous dérange, la fumée?
R: (Repetition)
R: Elle vous dérange, la fumée. (2 forms)
4. S: Vous allez l’appendre, cette chanson. (E)
R: (Repetition)
R: Vous allez l’appendre, cette chanson?
5. S: Est-ce que vous l’avez vu, ce film?
R: (Repetition)
R: Vous l’avez vu, ce film. (2 forms)
6. S: C’est un épagneul, ton chien de chasse?
R: (Repetition)
R: C’est un épagneul, ton chien de chasse. (2 forms)

7. S: Il veulent vivre en paix, les Français. (E)
 R: (Repetition)
 R: Ils veulent vivre en paix, les Français?
8. S: Sont-ils courageux, les soldats?
 R: (Repetition)
 R: Ils sont courageux, les soldats. (2 forms)
9. S: Est-ce que tu joues aux échecs, Jean-Claude?
 R: (Repetition)
 R: Tu joues aux échecs, Jean-Claude. (2 forms)
10. S: Vous les avez entendues, les nouvelles. (N)
 R: (Repetition)
 R: Vous les avez entendues, les nouvelles?

Pattern	Same	Different		“Yes/no” question	“Yes/no” question + high parenthesis	Emphatic Statement + low parenthesis	Neutral statement + low parenthesis	Information question + low parenthesis	Declarative statement
1.		X						a	b
2.		X		B	a				
3.		X				b		a	
4.		X				a			b
5.		X			a			b	
6.		X			b	a			
7.		X			a			b	
8.	X					ab			
9.		X					a	b	
10.		X				b	a		

Exercise III

Repeat the following:

A

1. Il te plaît?
2. Est-ce qu'il te plaît?
3. Est-ce qu'il te plaît, le tableau?
4. Est-ce qu'il te plaît, le tableau que j'ai accroché?
5. Est-ce qu'il te plaît, le tableau que j'ai accroché au mur?
6. Il me plaît énormément, ce tableau. (E)

B

1. Tu voudrais?
2. Tu voudrais que je le mette?
3. Tu voudrais que je le mette, le disque?
4. Tu voudrais que je le mette, le disque qu'on m'a offert?
5. Tu voudrais que je le mette, le disque qu'on m'a offert hier?
6. J'aimerais bien que tu le mettes, ce disque. (Rise on *bien* and fall on *mettes*). (E)

C

1. Vous les attendez?
2. Vous les attendez toujours?
3. Vous les attendez toujours, les résultats?
4. Vous les attendez toujours, les résultats de la course?
5. Vous les attendez toujours, les résultats de la course d'autos?
6. Malheureusement, je les attends toujours, ces résultats. (E)

D

1. Tu as terminé?
2. Tu l'as terminée?
3. Tu l'as terminée, cette statue?
4. Tu l'as terminée, cette statue que je t'ai vu sculpter?
5. Tu l'as terminée, cette statue que je f ai vu sculpter la semaine dernière?
6. Je viens de la terminer, cette statue. (N)

E

1. Tu as vu?
2. Tu les a vues?
3. Tu les a vues, les actualités?
4. Tu les a vues, les actualités qu'on a passées à la télé?
5. Tu les a vues, les actualités qu'on a passées à la télé cet après midi?
6. Oui, je les ai vues, ces actualités. (N)

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- ¹ This does not, in any way, exclude learners from other linguistic groups.
- ² For a discussion of this as well as the best time to learn a foreign language, cf. Marks, S.: 'What is the Optimum Age for Learning a Foreign Language?' in *Australian Review of Applied Linguistics*, vol. 2, No. 2, May 1979, pp.63-69.
- ³ Trubetzkoy, N. S.: *Principles of Phonology*, (transl. C. A. M. Baltaxe) Berkeley & Los Angeles, Univ. of California Press, 1969, pp.51-52.
- ⁴ Rather than giving a detailed acoustic analysis of intonation and other prosodic features, readers are referred to the bibliography. Another common way of referring to intonation is to refer to variations in pitch.
- ⁵ cf. James, E. F.: 'The Acquisition of Prosodic Features of Speech Visualizer.' in *IRAL*, vol. XIV/3, August 1976, p.242
- ⁶ cf. Schneider, A.: 'Le phrasème : unité intonative et accentuelle.' in *Reveu de Phonétique Appliquée*, No. 45, 1978, pp.43-65
- ⁷ cf. Konopczynski, G.: 'An Experimental Study of some Prosodic Structures Employed by French Children between the Ages of 7 and 22 months' (trans. B. McCarthy) in *Australian Review of Applied Linguistics*, vol 2, No. 1, December 1978, pp.13-37.
- ⁸ Cf. Guerman-Brack, C.: 'Mouvement corporel, rythme corporel, bases du langage' in *Revue de Phonétique Appliquée*, Nos. 46-47, 1978, pp.177-182
- ⁹ cf. bibliography articles by Condon, and Condon *et al.*
- ¹⁰ Details of intonation pattern(s) studied will be given in each lesson.
- ¹¹ Martins Baltar, M.: 'Vers une intégration de la prosodie au contenu Linguistique', in Besse, H. *et al.*: *Pédagogie du Niveau 2*, Paris, Paris, Didier, 1976, p.45.
- ¹² cf. concept of optimal sentences in Renard, R.: *Introduction à la méthode verbo-tonale de correction phonétique*, Paris, Didier, 1971, p.89. Intonation and rhythm also appear to be very important in the reading process. cf. Guerman-Brack, C.: *ibid.* p.177.
- ¹³ Given the current analyses of language into "two articulations": the first establishing the morphemes while the second breaks these down into phonemes, it is not surprising that there is no room in such a scheme for suprasegmentals.
- ¹⁴ In Australia, at any rate.
- ¹⁵ For a more complete discussion of the problems of the articulatory method, cf. Renard, R.: *ibid.*, pp.29-40.
- ¹⁶ Although distinct in theoretical terms, the two methods will be treated together as binary oppositions are so often taught in the language laboratory.
- ¹⁷ A more complete discussion of objections to both binary oppositions and to language laboratories will be found in Renard, R.: *ibid.* pp.41-48
- ¹⁸ e.g. Callamand, M.: *L'intonation expressive*, Paris, Hachette/Larousse, 1974, Léon, M.: *Exercices systématiques de prononciation française, 2e fasc.*, Paris, B.E.L.C., Hachette/Larousse, 1964.
- ¹⁹ E.g. in SGAV methods.
- ²⁰ cf. bibliography.
- ²¹ For a much more complete discussion of there, cf. Renard, R.: *ibid.* It should be pointed out, however, that since the publication of this book, research carried out at the State University of Mons and elsewhere has led to the modification of some of the definitions, e.g. optimals. Cf. bibliography.
- ²² Such a study is at present being carried out by the author for Australian learners of French.
- ²³ Sometimes a very real problem.
- ²⁴ This is easily demonstrated through an electronic filtering process.
- ²⁵ Once again an over-simplification although the principle is quite valid.
- ²⁶ This appears to be the case although it is necessary for the newly-acquired articulatory habits to be reinforced. At present, the author is conducting a research programme to determine the most common corrective optimals for Australian learners of French.
- ²⁷ Especially in work related to the rehabilitation of the deaf, e.g. cf. Guberina, P.: 'Phonetic rhythms in the verbo-tonal system' in *Revue de Phonétique Appliquée*, vol.16, 1970, pp.3-13
- ²⁸ cf. Decormeille, P. & M.: 'Rythme corporel et correction phonétique.' In *Etudes de Linguistique Appliquée*, vol. 13, 1974, pp.53-72.
- ²⁹ SUVAG stands for *Système Universel Verbo-tonal Auditif Guberina*.
- ³⁰ The modern SUVAG is a much-improved version of those described in currently available literature. It is now transistorised and gives the possibility of choosing frequency bands narrower than octaves.

³¹ Guberina, when defining a “structure” writes: “*Elle n’est pas prise [...] dans le sens courant en linguistique structurale pour laquelle la forme de la langue se ramène à un ensemble cohérent de ses parties. Elle est prise surtout dans le sens que notre perception se structure sur la base des éléments optimaux de l’émission.*” In ‘Structuration et dépassement des structures perceptives et psycholinguistique dans la méthodologie SGAV’ in *Actes du 3e colloque international SGAV pour l’enseignement des langues*, Paris, Didier, 1976, p.41.

³² Whether phonemes or prosodic factors.

³³ Sofia, 11-16 Dec. 1978, cf. *Journal of the Society of Suggestive Accelerative Learning and Teaching*, vol. III, No. 4, Winter 1978, p.2.

³⁴ Bancroft, W. J.: ‘The Lozanov Method and its American Adaptations’ in *The Modern Language Journal*, vol. LXII, No. 4, April 1978, p.168. This excellent article contains important bibliographical references.

³⁵ Bancroft, W. J.: *ibid.*, p.169.

³⁶ cf. Racle, G.: ‘Apprentissage langagier et facteurs suggestopédiques.’ In *Revue de Phonétique Appliquée*, vol. 42-43, 1977, pp.199-213.

³⁷ Bancroft, W. J.: *ibid.*, p.170

³⁸ Bancroft, W. J.: *ibid.*, p.172. The article contains a good description of suggestopaedic techniques.

³⁹ Note that this is used as a sensitising process and not as a reinforcer. A number of other techniques adapted from suggestopaedia will be recommended at different stages. It is appreciated that some teachers may feel reluctant to use such relaxation techniques. In that case, they should try to devise their own relaxation methods. However, those mentioned in the text have been particularly effective.

⁴⁰ Bancroft, W. J.: *ibid.*, p.173, quotes Gritton & Bordon who recommend that students should first go through a stage of physical relaxation which is then followed by mind-calming exercises. Experience at the University of Queensland indicates that the mind-calming exercises are sufficient, provided that the period of relaxation lasts between 5 and 10 minutes.

⁴¹ Bancroft, W. J.: *ibid.*, p.174.

⁴² At no stage should the teacher feel that he is committed to switching on the tape-recorder and letting it run for the rest of the lesson i.e. that his pedagogic initiative has been diminished because of the programmed nature of this approach. He must be free, at all times, to stop the tape-recorder and to practise intensively any one of the aspects of the material being studied.

⁴³ cf. Guberina, P.: *ibid.*, pp.53-54.

⁴⁴ Hence the suggestion that they should not prepare each lesson beforehand.

⁴⁵ Remember that when students hear themselves during normal speech, the pitch of their voice appears somewhat lower than when heard through aerial means. This is because headphones or speakers reduce the amount of conduction through the bony structures of the face. Playing the filtered tapes at high volume attempts to approximate more closely students’ own perceptions of themselves.

⁴⁶ cf. Renard, R.: *Introduction à la méthode verbo-tonale de correction phonétique*, Paris, Didier, 1971, p.67.

⁴⁷ Richardson, J. P.: ‘Nonverbal Communication in the Teaching of Foreign Languages’ in *Babel*, vol. 15 No. 1, 1979, pp.23-32.

⁴⁸ cf. bibliography, articles by Condon and Condon *et al.*

⁴⁹ W. S. Condon and W. D. Ogston summarise this beautifully: “Language, in its natural occurrence as speech, is never disembodied but is always manifested through behaviour.”, ‘A Segmentation of Behavior’ in *Journal of Psychiatric Research*, vol. 5, 1967, p.221.

⁵⁰ Condon, W. S. & Ogston, W. D.: *ibid.*, p.225. cf. also Decormeille, P., & M.: *ibid.*, p.68 who say “... le mouvement corporel n’est pas l’extériorisation ou l’amplification d’un mouvement articulaire, mais l’expression du schéma de ce mouvement articulaire.”

⁵¹ This is very much due to the fact that attention in teaching is generally focussed primarily on articulation and its mechanisms.

⁵² Condon, W. S. & Ogston, W. D.: ‘A Segmentation of behavior’ in *Journal of Psychiatric Research*, No. 5, 1967, p.229.

⁵³ Condon, W. S. & Sander, L. W.: ‘Synchrony demonstrated between movements of the neo-nate and adult speech’ in *Child Development*, 45, pp.456-462, Condon, W. S.: & Sander, L. W.: ‘Neonate movement is synchronised with adult speech: interactional, participation and language acquisition’ in *Science*, 183, 1974, pp.99-101.

⁵⁴ In the Australian context, there is a need to study the behaviors of students learning foreign languages and to compare this with their normal behaviors.

⁵⁵ Menot, O.: personal communication, August 1979. N.B.: The gestures described, other than those specifically attributed to Menot, were determined experimentally at the University of Queensland. Descriptions of movements are very difficult and generally inaccurate. It is hoped that the result of Menot's work might be made available in some form other than the printed word e.g. on videotape.

⁵⁶ For further details of corrective gestures cf. Decormeille: *ibid.*

⁵⁷ The student is asked to beat out the rhythm and intonation by uttering a series of [da] syllables, hopefully of equal length and stress (with the obvious exception of the last one).

⁵⁸ It is not essential to understand what one says in order to achieve correct pronunciation at either the segmental or suprasegmental levels.

⁵⁹ It is interesting to note that many singers who cannot speak a foreign language are perfectly capable of singing in that language with quite acceptable articulation and intonation. It is the same kind of principle which is being applied here.

⁶⁰ Despite the "securising" effect of chorus work.

⁶¹ Despite the name given to this session, it should be noted that the sequence of exercises proposed in both sessions are designed to reinforce patterns studied up to that point. In fact, reinforcement occurs at every point in the procedure.

⁶² The author is at present experimenting with a system of portable audio-active-comparative tape-recorders which will allow students to circulate normally in an ordinary classroom.

⁶³ cf. Lebel, J. G.: 'Apport des exercices systématiques de discrimination auditive dans la correction phonétique' in *Revue de Phonétique Appliquée*, No. 10, 1969. pp.3-9.

⁶⁴ This is consistent with a partial suggestopaedia approach, cf. Bancroft, W. J.: *ibid.*, p.171.

⁶⁵ The pedagogic value of recordings should not be underestimated as they provide a "hard" copy which can be analysed as many times as necessary.

⁶⁶ It would be argued by some that expressive patterns are easier to learn, cf. Di Cristo, A.: 'Présentation d'un test de niveau destiné à évaluer la prononciation des anglophones.' in *Revue de Phonétique Appliquée*, Nos. 33-34, 1975, p.21, and that the basic patterns are more difficult and, therefore, should be given priority in language programmes.

⁶⁷ Pegolo, C. M.: 'A comparison of Three Methods for the Teaching of French Prosody to Australian Students.', Paper read to the XIXth AULLA Congress and to be published in *Australian Review of Applied Linguistics*.

⁶⁸ Most of the names given to the patterns are taken from an article by Delattre, P.: *ibid.* These names pose theoretical problems which are not likely to be resolved for some considerable time. Meanwhile the pedagogic problem still exists. Suffice it to say that the patterns chosen contain several which Delattre would not classify as "basic".

⁶⁹ as defined in Delattre, P.: *ibid.*,

⁷⁰ cf. Callamand, M.: *L'intonation expressive*, Paris, Hachette/Larousse Coll. Le français dans le monde, 1974, livre du maître, livret de l'élève.

⁷¹ Paris, Hachette/Larousse, 1971.

⁷² This is a gross over simplification of one of the theories of comprehension: information theory. cf. Hörmann, H.: *Introduction à la psycho-linguistique*, Paris, Larousse, Coll. Langue et Langage, 1972, pp.51-75 and also Marks, S.: 'Going beyond the signal: 'Strategies in Communication' in *Australian Review of Applied Linguistics*, Vol. 1, No. 1, December 1977, pp.49-54.

⁷³ A device which monitors vocal cord activity and which displays intonation pattern. It was also used to provide the illustrations of intonation patterns found in the Teacher's Book.

⁷⁴ Pegolo, C.M.: *ibid.* The students were in their second year at the University of Queensland.

⁷⁵ These are P. Delattre's terms in his articles: "Les dix intonations de base du français." in *The French Review*, vol. 40, No. 1, Oct. 1966, pp.1-14, and "Les nuances de sens par l'intonation." in *The French Review*, vol. 41, No. 3, 1967, pp.326-329.

⁷⁶ Provided that they have reached the end of a rhythm group (a desirable thing). Otherwise, there are many acceptable ways of pausing at any point in an utterance. These are, as a rule, fairly similar in both English and French. In normal emphatic speech, falling intonation patterns often occur. The stress is usually placed on the first syllables of emphasised words. However, this model is not suggested here as French appears to contain a preponderance of rising "continuation" patterns and it is with these that students experience most difficulty.

⁷⁷ Delattre, P.: "Les modes du français." in *The French Review*, vol. 27, No. 1, Oct. 1953, p. 62. In the same article, he also defined two other methods: (i) the *mode tendu* and (ii) the *mode antérieur*. The first of these refers to the

relatively tense nature of French, whereas the second refers to the generally anterior articulation of French sounds. G. Faure, in “Les tendances fondamentales du phonétisme français.” In *Etudes de linguistique appliquée*, vol. 3, 1971, p.8, points out that, in fact, both the *mode antérieur* and the *mode croissant* are the consequence of the *mode tendu*.

⁷⁸ Faure, G.: *ibid.*, p.8.

⁷⁹ Faure, G.: *ibid.*, p.11.

⁸⁰ A recently completed and as yet unpublished study carried out by the author on the relationship between French vowels and consonants as perceived by Australian students, indicates that as the learner’s language proficiency increases, so does his awareness of variations in pitch. Consequently, the student’s ability to relate French vowels and consonants in a “French” way i.e. showing sensitivity to pitch differences as determined by experiments in France, could be a means of testing, at the level of the unconscious, the extent to which he has internalised the French phonological system. The exercises in this and subsequent lessons will serve to assist in developing the students’ sensitivity to pitch and therefore facilitate the assimilation of the French phonological system as well as its prosody.

⁸¹ In French, the length of the rhythm group is not very long: generally between 3 and 7 syllables according to Léon, P.R. & M.: *Introduction à la phonétique de français canadien*, Montreal, Didier, 1975, p.65.

⁸² Robinson, L.: ‘Etude du rythme syllabique en français canadien et en français standard.’ In Léon, P. R. (ed.): *Recherches sur la structure phonique du français canadien*, Montreal, Didier, Studia Phonetica No. 1, 1968, p.162.

⁸³ The groups also coincide with semantic units and, indeed, with syntactic units, cf. Léon, P. R. & M.: *ibid.*, p.65. In this text, the term “rhythm group” will cover all of these units.

⁸⁴ Again the terms used in Delattre, P.: *ibid.*

⁸⁵ In Delattre, O.: *ibid.*, p.5, and Léon, P. R.: *Essais de phonostylistique*, Montreal, Didier, Studia Phonetica No. 4, p. 53, it is claimed that *incises* are uttered with a “low parenthesis” intonation. However, this does not always appear to be the case. Di Cristo points out in ‘L’enseignement de l’intonation française.’, in *Le français dans le monde*, No. 80, 1971, p. 15, “...nous pensons que les incises sont le plus souvent affectées d’une intonation de continuité, et que leur intonation n’est parenthétique qu’occasionnellement, lorsqu’elles se trouvent reléguées au dernier groupe de la phrase. Mais doit-on encore parler d’incises?”. The pattern selected for study in this text is that of continuation. The confusion seems to arise from the fact that Delattre gave the name “parenthesis” to a low, flat pitch contour. As the *incise* is a kind of parenthesis, he appears to have “obliged” the *incise* pattern to fit his model of what a parenthesis ought to be.

⁸⁶ E.g. Grundstorm, A.: ‘L’intonation des questions en français standard.’ In Grundstorm, A. & Léon, P. R. (eds): *Interrogation et intonation*, Montreal, Didier, Studia Phonetica No. 8, 1973, p.31.

⁸⁷ Language abounds with redundancies of this kind. They become important however, when a vital portion of the utterance has been badly perceived.

⁸⁸ Cf. Auteserre, D. & Di Cristo, A.: ‘Recherches sur l’intonation du français: traits significatifs et non-significatifs.’ In *Proceedings of the 7th International Congress of Phonetic Sciences*, Montreal, 1971, p.843.

⁸⁹ The model chosen for use in conjunction with the Léon-Martin melody analyser seems to adhere to this principle, cf. James, E. F.: ‘The Speech Analyser of the University of Toronto.’ In Léon, P. R., Faure, G., Rigault, A. (eds): *Prosodic Feature Analysis*, Montreal, Didier, Studia Phonetica No. 3, p.172.

⁹⁰ cf. Léon, P. R.: *Essais de Phonostylistique*, Montreal, Didier, Studia Phonetica No. 4, 1971, p.40.

⁹¹ Sznidt, Y.: ‘Etude de la phrase interrogative en français canadien et en français standard.’ In Léon, P. R.: (ed.): *Recherches sur la structure phonique du français canadien*, Montreal, Didier, Studia Phonetica No. 1, 1968, p.197.

⁹² cf. Léon, P. R. & M.: *ibid.* p.78, and Di Cristo, A.: ‘L’enseignement de l’intonation française.’ In *Le français dans le monde*, No. 2, 1971, p.21, Di Cristo A.: ‘Presentation d’un test de niveau destiné à évaluer la prononciation des anglophones.’ in *Revue de Phonétique Appliquée*, Nos. 33-34, 1975, p.21 & p.33.

⁹³ Often continuation pattern B is not so high. This, of course, depends on the *débit* as well as on the length of the question. Sometimes, as in declarative statements, the heights of B and E are reversed.

⁹⁴ The *thème* can be defined as the ‘thing’ about which the question is being asked. cf. Martins-Baltar, M.: ‘Vers une intégration de la prosodie au contenu linguistique’ in Besse, H. et al.: *Pédagogie du Niveau 2*, Paris, Didier, 1976, p.44.

⁹⁵ cf. Baligand, R. & James, E.: 'Les structures mélodiques de la phrase interrogative lexicale en franco-ontarien.' In Grundstom, A. & Léon, P. R. (eds): *Interrogation et intonation*, Montreal, Didier, Studia Phonetica No. 8, 1973, p. 143 (comparison with standard French).

⁹⁶ Many Australians seem to think that a final rise in pitch similar to that for "yes/no" questions is necessary. This is not so. Any major rise in the final portion of the pattern should be discouraged.

⁹⁷ Some speakers will produce this question in a slightly different way, the pitch of the voice rising as for an incomplete statement after *France* and a pause occurring at that point. This is a normal variation. It has not been selected in this text as it is extremely important to emphasise the falling intonation. Any rise might interfere with the production of the necessary overall fall.

⁹⁸ Cf. Baligand, R. & James, E.: *ibid.*, pp.129-131.

⁹⁹ There exists another kind of information question which is also restricted to spoken French. It is formed by adding an interrogative expression at the beginning of a declarative statement, e.g. "*Où tu vas?*". The intonation pattern is similar to that for other questions beginning with an interrogative expression. This type of question is not being studied for two reasons: (a) it will provide no difficulty once the other questions are mastered and (b) it is considered even less "grammatical", with respect to "standard" French than the colloquial "*Tu vas où?*" form studied here.

¹⁰⁰ The structure "declarative statement + interrogative expression" is not suitable for very long questions. Hence the absence of a third response.

¹⁰¹ There is an alternative to this pattern which is also studied in Lesson 9 under the name of "neutral statement + low parenthesis". In the case of "*C'est moi qui ai fait ça*" there would be a drop in pitch through *moi* which would then be followed by a low parenthesis pattern.

¹⁰² Apart from their usefulness in general speech, indirect questions will allow the possibility of setting up some worthwhile transformation exercises.

¹⁰³ Whereas in the case of "yes/no" questions the inclusion of "*est-ce que*" was not permitted, here it may be maintained ("familiar" language only) e.g. *Demandez à quelqu'un à quel moment est-ce qu'il faut se taire*. However, for the sake of uniformity, only the form described above is used in this lesson.

¹⁰⁴ Because of the breaks likely to occur in the tracing owing to the many voiceless sounds, these have been replaced with their voiced counterparts. As a result, an uninterrupted tracing was obtained.

¹⁰⁵ Delattre, P.: 'Les dix intonations de base du français.' in *The French Review*, vol. 40, No. 1, 1966, pp. 1-14.

¹⁰⁶ There are some cases, such as this, where the item to be emphasised retains its original position. Though the emphasis is reduced, the echoing pronoun and the intonation pattern, together, still stress the *thème*.

¹⁰⁷ For the sake of the goof laryngograph tracing, voicing of the [s] of "*ce temps*" was begun very early, at B, thus exaggerating and extending the curve BC.

¹⁰⁸ Longer statements will look much like ordinary declarative statements except for the "parenthesis".

¹⁰⁹ E = emphatic, N = neutral

¹¹⁰ Delattre, P.: *ibid.*, He initially calls this an "echo" but also gives it the name of "high" parenthesis. Of the two, the second term seems more appropriate, given its opposition to the low parenthesis, though still presenting the problems raised in lesson 9.

¹¹¹ Delattre, P.: *ibid.*