



NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF ARTS AND SOCIAL SCIENCES

COURSE CODE:FRE 212

COURSE TITLE: ADVANCED ORAL FRENCH

**COURSE
GUIDE**

**FRE 212
ADVANCED ORAL FRENCH**

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Introduction

Welcome to FRE 212: ADVANCED ORAL FRENCH!

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

French 212: Advanced Oral French is a follow-up of the first year oral French course and practical French. It introduces you to the more complex nature of the French speech chain. It is a prerequisite to the next level of studies in French 408: Communication in French. The oral code is the first original form of any living language and for a learner to claim to have mastery in a foreign language that mastery must begin with the oral level. If oral mastery requires free-flowing language, then it is about knowing how to structure the speech chain as to be able to carry out debates, exposes, speeches... at different fora.

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

In this course guide, we hope to tell you briefly what the course is all about, the course materials will help you to achieve the objectives of the

course, suggestions on some general guidelines for the amount of time you are likely to spend on each unit of the course in order to complete it successfully. We have also provided a detailed separate Assignment File for you.

Course Aims

The aims of this course are:

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

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

These aims will be achieved through:

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

Course Objectives

It is on completion of the entire units of the course that the aims set above could be completely achieved. Each unit has its specific objectives. The unit objectives are found at the beginning of each unit. You may want to refer to them during your study of the unit to check on your progress in the course. There is equally need for you to always look at the unit objectives after completing a unit to ensure that you have done what is required.

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

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

1. Explain the notion of a chain and why connected speech can be regarded as a chain.
2. Identify the four types of speech chains in French (according to their length and complexity).
3. Classify French speech chains into simple and complex groupings.
4. State the aspects of French rhythm and intonation that serve as listening expectancy cues for the listener (*les points d'ancrage ou points de repere*).
5. State the syllabic conditions that set rhythmic groups apart from breath groups.
6. State the basic conditions of French intonation that differentiate and end of the chain from its beginning.
7. State the functional aspects of French intonation that affect modality and meaning.
8. State the aspects of intonation that affect chunking in the speech chain.
9. Identify the chunking strategies to be used in order to achieve fluency in reading.
10. State the challenges of producing spontaneous speech chains in French.
11. Explain the functioning of reparanda as a major chunking strategy in direct on-line speech production.
12. State the difference between intra-speaker and inter-speaker chunking.
13. Write and read a speech incorporating all you have internalised about the chunking of an acceptable, free-flowing speech chain.

Working through this Course

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

The course will take you between 20 and 25 weeks to complete. Find below the components of the course, what you have to do and how you should allocate your time to each unit in order to complete the course successfully on time.

Course Materials

Major components of this course are:

1. Course Guide
2. Study Units
3. Textbooks
4. Assignment File

Study Units

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

Module 1

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

Module 2

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

Module 3

- Unit 1
- Unit 2
- Unit 3
- Unit 4
- Unit 5

Module 4

- Unit 1
- Unit 2
- Unit 3

- Unit 4 An Introduction to the Concept of Telephone Conversation
- Unit 5 An Introduction to the Concept of Prepared Speech Chain

As could be seen above, clearly, FRE 206, Oral French, has two major parts which could be schematically represented as follows:

PART	ASPECT	UNITS
Part I (Listening expectancy cues)	Rhythm	1 – 5
	Intonation	6 – 9
Part II (Practical aspects of production)	Reading	10 – 14
	Spontaneous Speech	15 – 19
	Prepared Speech	20

The units in Part I take you through the general building blocks of rhythm and intonations which are listening expectancy cues capable of facilitating your reception. Units 1 – 5 are based on an introduction to the concept of speech chain, including speech chain type and its fundamental notion of rhythm as a chunking procedure.

The units in Part II take you through the more practical aspects of production of the speech chain. Units 10 – 14 talk extensively about reading. These units are quite technical in nature, but if you follow the simplified manner with which we presented the chunking procedures of pause (either syntactic or non-syntactic), the association between punctuation and pause hierarchy, you will certainly appreciate the importance of maintaining fluency in your reading. Units 15 – 19 talk about spontaneous speech as a direct on-line production. Because chunking can either be intra or inter-speaker, Units 15 – 17 are devoted to spontaneous speech, its challenges and the crucial question of intra-speaker chunking, the reparanda mechanism. Units 18 – 19 deal with spontaneous speech involving inter-speaker chunking in situations that require harmonious turn-taking in a face-to-face dialogue/conversation or in a telephone conversation. The last unit, Unit 20, talks about prepared speech and you are given the opportunity, writing and reading a speech, in order to exhibit what you have learnt about speech chain production, albeit in a specialised manner.

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

Textbooks and References

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- Rossi, Mario (1999). *L'Intonation, le Systeme du Français: Description et Modelisation*. Paris: Ophrys.
- Tranel, Bernard (1992). *The Sounds of French: An Introduction*. Cambridge: Cambridge University Press.
- Wioland, Francois (1991). *Les Sons du Français*. Paris: Hachette FLE.

N.B: Aside from these texts and materials, you may as well visit some websites for oral French. You could also tune in to 'Let's Speak French' on the BBC, as well as *Parole* on the RFI.

Assignment

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

Assessment

The assessment of this course is divided into two main parts. The first parts are the tutor-marked assignments and the second part is an oral examination. The assignments must be submitted to your tutor for formal assessment in accordance with the deadline stated by the tutor. The work submitted to your tutor for assessment will count for 30% of your total course mark. You will sit for a final examination of two hours duration at the end of the course. This examination will also count for 70% of your total course mark.

Tutor-Marked Assignment

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

Final Examination and Grading

The final examination for FRE 206 will be of two hours' duration and carry a total mark of 70% of the total course grade. The examination will reflect the types of self-testing and tutor-marked assignments. You need to revise the self-assessment tests and tutor-marked assignments and comments on them before the examination. The examination covers information from all parts of the course.

Course Marking Scheme

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

Assessment	Marks
Assignment 1 – 4	Four assignments, best three marks out of the four count is 10% each = 30% of course marks
Final examination	70% of overall marks
Total	100% of course marks

Course Overview

There are twenty (20) units in this course. You are to spend one week on each unit. Assignment 1 will come at the end of the unit 3; assignment 2 at the end of unit 6; assignment 3 after finishing unit 9; assignment 4 at the end of unit 12; assignment 5 at the end of unit sixteen and assignment 6 comes up after completing unit 20. This is as shown in the table below:

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

How to Get the Most from this Course

The advantage of distance learning is that you can read and work

through specially designed study materials at your own pace and at your own convenient time and place. The course material replaces the lecturer that stands before you in a face to face situation.

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

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

Summary

FRE 206: ORAL FRENCH intends to introduce you to the basic techniques of how you can effectively structure your speech chain in French. On successful completion of this course, you will be equipped with the basic knowledge of the structuring of Oral French depending on the production mode that you may be required to adopt, taking into consideration rhythm, intonation, pause, tempo and reparanda.

You should be able to:

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

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

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

**MAIN
COURSE**

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Course Title	Oral French
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MODULE 1

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

UNIT 1 THE CONCEPT OF A SPEECH CHAIN

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3.2	Definition of a Chain
3.2.1	Definition of a Speech
3.2.2	Definition of Speech Chain
3.3	Why is Spoken Utterance Regarded as a Chain?
3.3.1	Examples of a Chain
3.3.2	Characteristics of a Chain
3.3.3	Characteristics of a Speech Chain
3.3.4	Distinguishing between Speech Chain and an Ordinary Chain
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Readings

1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Concept of a Speech Chain

Before we proceed to define speech chain, we will first of all define the two words “speech” and “chain” separately.

3.2 Definition of a Chain

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

3.2.1 Definition of Speech

Let us define speech as spoken words or utterance. Speech can refer to either the way of speaking or the words that are uttered.

3.2.2 Definition of Speech Chain

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

3.3 Why Consider Spoken Utterance as a Chain?

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

3.3.1 Examples of a Chain

I know you can call to mind some familiar objects around you in the form of a chain. Here are some of the very familiar ones:

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

The bicycle chain is another good example of a chain.

The bangle of your wrist watch is equally a good example of a chain.
What about the running stitches at the helm of your clothes?

Now you can think about more examples of a chain which you can add to the list. These may include some examples of intangible chains like food chain, chain of command, chain reaction of events with one event leading to the another...

Below are visual illustrations of chains and necklaces. (See Beads by Mail Online 1999-2006.)



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

3.3.2 Characteristics of a Chain

You will remember that we have just mentioned some examples of a chain including the necklace, the bicycle chain, the wrist watch bangle, etc... Now, let us consider some basic characteristics that are common to some of the examples you have identified. You will also remember our definition that the chain is a series of connected things... Using the example of the necklace, do you notice the following attributes:

Many Units: The chain is made up of not just one ring or unit but of many units (i.e. many units combine to make up a chain). Therefore, one basic characteristic of a chain is that it is made up of many units.

Linking of the Units: You'll also notice that the units are linked to each other. Therefore, the units in a chain are not isolated but connected to one another.

Regularity: Now, carefully observe the organisation of the series of rings in a chain. Do you notice that they present some kind of regular pattern? Chains are therefore of regular pattern. This is because if it were possible to colour some of the rings at regular intervals, it might be possible to have a kind of periodicity.

Beginning/End Points: Do you notice, as well, that the examples we have mentioned begin somewhere and end somewhere? (Assuming

you begin counting from point X, you'll be able to identify or set aside a starting point and an end point, even though all the points may look alike.)

Difference in Shape and Size: You will equally realise that chains are of different shapes and sizes. This is because some are made up of tiny units, while others are made up of bigger units. On the other hand, some chains are long while others are short.

3.3.3 Characteristics of a Speech Chain

Let us now consider the characteristics of a speech chain.

Composition: First of all, let us consider the make-up of a speech chain. Just like in the case of an ordinary chain whereby there are many units (rings), the speech chain contains many units, the most basic among them being the syllable (*la syllabe*). Consider the example, *à la maison*. This can be divided as follows: *à/la/mai/son* with four syllables.

Linking: Just as you realised in the case of an ordinary chain whereby one ring or unit is connected to the other, in connected speech, the speech chain contains units that are linked one to another. For example, the orthographic expression *à la maison* contains three written words separated by space, but in rendering this expression orally in a speech chain, we have one phonetic word, */alamezõ/* with four syllables, one linked to another without a brake. You should therefore note that the units of a speech chain are linked to each other.

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

Beginning/End Points of a Speech Chain: Remember you were told that a chain begins at a point and ends at a point. This is clearer in stitches where you start at a point and end at another. It is possible for you to begin counting at a point in the chain and end at a specific point, and so it is possible to identify its beginning and its end. Similarly, with a speech chain, it is important for you to note that it starts and ends somewhere. In French, it is important for you to

remember that these two points are not the same. We shall be discussing this aspect in fuller details as we get along in this course.

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

3.3.4 Difference between Speech Chain and an Ordinary Chain

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

SELFASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

5.0 SUMMARY

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

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

ANSWER TO SELF ASSESSMENT EXERCISE

Things to look out for include:

Speech chain is made up of units
 The units are linked one to another The
 units present a regular rhythm Speech
 chains begin and end somewhere Speech
 chains are of different types

6.0 TUTOR-MARKED ASSIGNMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 2 THE CONCEPT OF RHYTHM

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 - 3.3 The Essence of Rhythm as a Perceptive Regularity
 - 3.3.1 Rhythm and the Perception of Temporal Phenomena
 - 3.3.2 The Psychology of Rhythm and Perceptive Regularity
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 - 3.5.5 Originality of the Tempo
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

- define the concept of rhythm
- mention some fundamental aspects of rhythm
- explain the importance of rhythm as a perceptive regularity
- mention specific characteristics of the French rhythm.

3.0 MAIN CONTENT

3.1 General Definition of the Concept of Rhythm

Let us first of all start with a general definition of rhythm as a structural mechanism that can be described as a succession of distinctive elements. To this general definition we shall add explanatory remarks.

3.2 Illustration/Explanation of the General Definition of Rhythm

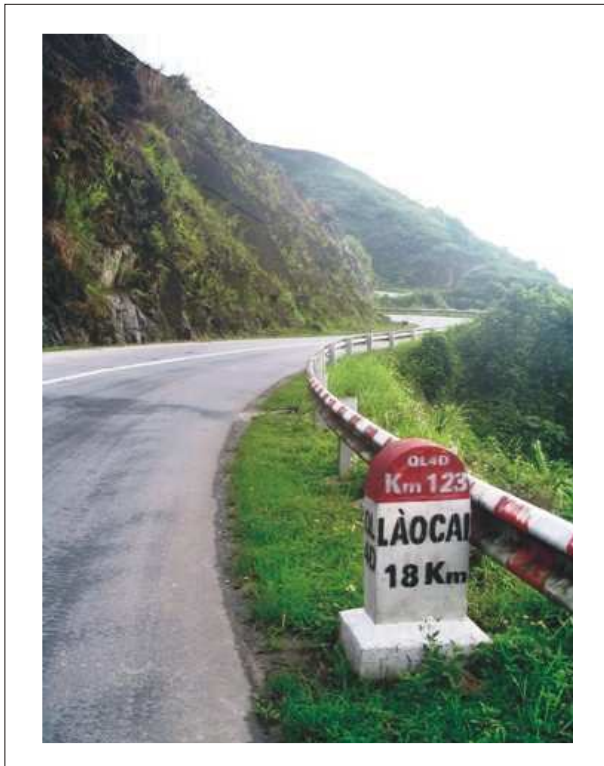
The key words in our general definition are “succession” and “distinctive”. Explaining the key words will lead us into considering other basic concepts that are related to rhythm. Let us begin with succession. Talking about succession, one can easily think about concepts like regularity, periodicity,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

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



(See Beads by Mail Online 1999-2006.)

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



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



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

3.3 The Essence of Rhythm as a Perceptive Regularity

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

3.3.1 Rhythm and the Perception of Temporal Phenomena

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

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

3.3.2 The Psychology of Rhythm and Perceptive Regularity

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

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

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

3.4 Rhythm in the Speech Chain

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

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

Le JOUR n'est pas plus PUR que le FOND de mon CŒUR.

This is a speech chain that contains 12 syllables. Four of them in capital are marked while the other eight are unmarked. The marked and unmarked syllables represent what we may refer to as strong and weak moments, respectively, in this chain. At this juncture, you may note yet another definition specifically for speech rhythm.

3.4.1 Definition of Speech Rhythm

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

3.5 Characteristics of the French Rhythm

Understanding rhythm in French is understanding the organisation of syllables in French. In other words, the question is how is the French speech chain structured in terms of regularity? (i.e. how is this regularity maintained in the rhythm of French?) Some of the basic characteristics of the French rhythm include the following:

1. French is a syllable-timed language
2. Oxytony
3. Syllabic isochrony
4. Syllable final lengthening
5. Originality of the tempo

3.5.1 The Notion of Syllable Timing

French is spoken in syllables. By the time you go into measuring French syllables acoustically, you will perceive that ordinary non-accented syllables are roughly of the same duration. They range between 200 - 250ms.

3.5.2 Syllabic Oxytony

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

3.5.3 Syllabic Isochrony

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

3.5.4 Syllable Final Lengthening

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

3.5.5 Originality of the Tempo

The native speaker of French pronounces utterances of limited number of syllables, ranging from one to four. Fancy the following examples:

(a) *Il s'appelle / Catherine.*
 1 2 3 1 2

(b) *Je pars / demain.*
 1 2 1 2

In the above examples, you will notice that the tempo is made up of restricted number of syllables - 3/2, 2/2 - in a and b, respectively. You should note that you can rarely have groups containing as many as ten syllables.

Another striking characteristic of the tempo is what we call the phenomenon of acceleration/deceleration (*accroissement/décroissement*). What this means is that French has a way of compensating to maintain a kind of balance in the tempo. For instance, if an utterance contains groups having a mix up of few and many

syllables, longer groups are said faster than shorter groups to maintain a balance in the tempo.

SELF ASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful for the rest of the units in this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include

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

6.0 TUTOR-MARKED ASSIGNMENT

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

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UNIT 3 THE CONCEPT OF RHYTHMIC GROUPS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Concept of Rhythmic Groups
 - 3.2 Types of Groups
 - 3.2.1 Definition of a Rhythmic Group
 - 3.2.2 Examples of a Rhythmic Group
 - 3.2.3 Definition of a Breath Group
 - 3.2.4 Examples of a Breath Group
 - 3.3 Distinguishing between a Rhythmic Group and a Breath Group
 - 3.4 Importance of a Rhythmic Group
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

You will recall that in our previous unit, we talked about the concept of rhythm which we defined generally to be a succession of distinctive elements. As far as the speech chain is concerned, you were told that speech rhythm is the perceptive regularity resulting from the association of marked and unmarked syllables. It is this grouping of syllables that we are going to discuss in fuller details in this present unit. This unit will therefore introduce you to the different types of groups. You will learn the definition of rhythmic groups and breath groups. You will also learn some examples of the rhythmic groups. You will learn the difference between rhythmic and breath groups. You will also learn the specific function of the rhythmic groups in French.

2.0 OBJECTIVES

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

- mention the two different types of groups
- define the rhythmic group
- give examples of the rhythmic group
- define the breath group
- give examples of the breath group
- distinguish between a rhythmic group and a breath group
- mention the basic function of the rhythmic group in French.

3.0 MAIN CONTENT

3.1 The Concept of Rhythmic Groups

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

3.2 Types of Groups

In French, syllables are combined into two types of groups known as stress or rhythmic group (*groupe rythmique*), on the one hand, and breath group (*groupe de souffle*), on the other.

3.2.1 Definition of Stress Groups

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

3.2.2 Examples of Stress/Rhythmic Groups

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

C'est impossible! /sɛ tɛ p sibl/

Elle ne me l'a pas donné / l n ml p d n /

The above examples are composed of several orthographic words. However, they represent one phonetic word and so they also represent one stress/rhythmic group, as the case may be. The last of the syllables in each example is accented.

3.2.3 Definition of Breath Groups

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

3.2.4 Examples of a Breath Group

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

Ce n'est pas vrai!

Mon ami qui ne savait pas la réponse était très malheureux.

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

3.3 Distinguishing between Stress Groups and Breath Groups

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

3.4 The Importance of a Stress Group

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

expectancy cue. As well, it will help you in organising your oral production in French.

SELFASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

5.0 SUMMARY

This unit has equipped you with the basic concepts of stress and breath groups. You can also define stress groups much as you can define breath groups. While you can now mention some examples of stress groups, you can also furnish examples of breath groups. You equally can distinguish between stress and breath groups. Of course you can now mention the linguistic function of stress groups in French.

There is no doubt that what you've learnt in this unit will be useful for the rest of the units of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

Breath groups are multiples of stress groups.

Stress groups end with accented syllables while breath groups end with a pause.

6.0 TUTOR-MARKED ASSIGNMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 4 THE CONCEPT OF SIMPLE SPEECH CHAINS

CONTENTS

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

1.0 INTRODUCTION

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

learn the characteristics of some basic speech chains like stand-alone speech chains. learn some examples of stand-alone speech chains distinguish between simple stand-alone chains, made up of one phonetic word (*mot phonétique*) and isolated sentences (*les phrases isolées*)

learn some examples of sentences that are simple speech chains learn some of their listening expectancy cues.

2.0 OBJECTIVES

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

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

give examples of types of sentences.

3.0 MAIN CONTENT

3.1 The Concept of Speech Chain Design

Speech chain designs are of different types-the simple and the complex.

3.2 Types

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

3.2.1 Definition of Stand-Alone Speech Chain

What are stand-alone speech chains?

These are utterances resulting from the stringing together of a number of syllables.

3.2.2 Examples of Stand-Alone Speech Chains

Here are some examples of stand-alone speech chains:

Incroyable! (3)
Formidable! (3)
Tout-à-fait (3)
A tout à l'heure (4)
Bon appétit (4)
A cinq heures (3)
Demain soir (3)
Très tôt le matin (5)
S'il vous plaît (3)
A votre souhait (4)
A votre service (4)
Hier (1)
Deux ans plus tard (4)
Vive la France! (3)
Toute la journée (4)
Votre attention, s'il vous plaît (7)
Mesdames, Messieurs, bonjour. (6)
Levez-vous, s'il vous plaît (6)
Oh là là! (3)

A bientôt (3)

Ma moto est cassée (6)

Le match est terminé (6)

Il est venu (3/4)

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

Il s'est marié, deux ans plus tard (9)

Je suis très en retard, aujourd'hui. (9)

Je suis allée au marché. (7)

Je suis allée au marché, vers trois heures de l'après-midi. (15)

(Ecouter l'enregistrement)

From the examples, you can see that stand-alone speech chains are varied. They could be adverbs, idiomatic expressions, simple interjections...

They could be one or more orthographic words

They could be sentences, known in French as '*les phrases*' (i.e. containing subject and predicate).

3.3 Sentences

In the examples above, you could see that some of them are examples of sentences as stand-alone speech chains.

3.4 Speech Chains and Listening Expectancy Cues

What are listening expectancy cues?

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

Now let us consider some examples of listening expectancy cues in a speech chain. The two major expectancy cues we shall be considering

are the end of the speech chain and accentuation. Let us first consider the end of the speech chain as an expectancy cue.

3.4.1 The End of the Speech Chain

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

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

3.4.2 Accented/Non-Accented Syllables

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

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

SELF ASSESSMENT EXERCISE

Mention 2 reasons why listening expectancy cues are important.

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be very useful to you for the rest of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

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

6.0 TUTOR-MARKED ASSIGNMENT

1. Using a declarative sentence, identify the 2 listening expectancy cues we have discussed in this unit.
2. Give examples of sentences as stand-alone speech chain.
3. With appropriate examples, mention what accounts for the difference in size of a speech chain.

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UNIT 5 THE CONCEPT OF COMPLEX SPEECH CHAINS

CONTENTS

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- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Concept of a Complex Speech Chain
 - 3.2 Definition of a Complex Speech Chain
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 - 3.3.1 Examples of Very Long Sentences as Complex Speech Chains
 - 3.3.2 Examples of a Complex Speech Chain (a Paragraph)
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1.0 INTRODUCTION

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

You will learn the following:

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Concept of a Complex Speech Chain

3.2 Definition of a Complex Speech Chain

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

3.3 Examples of a Complex Speech Chain

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

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

Let us now consider some of these examples, starting first of all with the example of a very long sentence (*une phrase longue*) with many phonetic words or rhythmic groups.

3.3.1 Examples of Very Long Sentences as Complex Speech Chains

Here are some examples of very long sentences that can be considered as constituting complex speech chains: (*Ecouter l'enregistrement*)

1. *Il a dit /qu'il partirait ce soir / même si votre père / ne consentait pas à ses plans. //* (4 rhythmic groups with 21 syllables)
2. *Il nous a raconté / comment il partait à la chasse / tous les samedis / quand il habitait avec ses grands parents / au village. //* (4 rhythmic groups with 32 syllables)
3. *C'est un beau garçon / de dix ou onze ans / qui avait l'habitude / de se promener pieds-nus / toute la journée / au bord du lac / qui se trouve à deux kilomètres du grand espace de golfe / où j'allais assister à des séances d'entraînement / avec un collègue ghanéen. //* (9 rhythmic groups with 65 syllables)

The above examples are complex speech chains. They fall into the category of complex speech chains resulting from one single very long sentence. Now consider what we said about level of complexity. You may observe that even though each of these three sentences is a long sentence, their level of complexity is not the same. While you can see that sentences 1 and 2 contain 4 rhythmic groups or phonetic words, you may not be right to think that they are both of equal length. This is because if you take into consideration their syllabic content, you will notice that the first sentence contains 21 syllables whereas sentence 2 contains as many as 32 syllables. Therefore, sentence 2 presents a greater level of complexity when compared to sentence 1. Now let us consider sentence number 3 or speech chain number 3. This speech chain alone is made up of nine phonetic words or rhythmic groups, more than twice as long as either sentence 1 or 2. On that score alone, it is a longer speech chain than the former two sentences. Now let us consider this last sentence in terms of its syllabic content. Do you realise that this single sentence contains an incredible number of 65 syllables, a number that far outstrips the total number of syllables (53) contained in both sentences 1 and 2? Obviously, you can then see that, even though this sentence is a lone sentence, it is a wonderful example of a complex speech chain.

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

3.3.2 Example of a Complex Speech Chain (A Paragraph)

Here is an example of a complex speech chain in French. It is a result of series of sentences connected in paragraphs. (*Ecouter l'enregistrement*)

Je vais vous raconter une histoire. Dans l'histoire que je vais raconter, il s'agit d'un jeune petit garçon qui s'appelle Emeka. C'est un beau garçon de dix ou onze ans qui avait l'habitude de se promener pieds-nus toute la journée au bord du lac qui se trouve à deux kilomètres du grand espace de golfe où j'allais assister à des séances d'entraînement avec un collègue ghanéen.

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

Mon ami ghanéen, Kofi, n'a fait que confirmer ma peur lorsqu'il a laissé échapper un cri de stupeur, « Tiens, le pieds-nus ! » En effet, c'est le sobriquet que nous avons collé à ce jeune garçon sans trop nous soucier de sa vraie identité. D'un geste aussi spontané que le cri, Kofi a soulevé ce petit jeune homme et grâce à quelques questions que nous lui avons posées, il nous a été possible d'en savoir un peu plus sur ce garçon. C'est lui-même qui nous a informé qu'il s'appelait Emeka, qu'il venait au bord de ce lac pour essayer d'y retrouver une paire de chaussures qu'il a eu le malheur de poser au bord du lac avant de tenter d'aller tremper son visage dans l'eau si calme et étincelante. A son retour, les chaussures, les seules qu'il possédait, venaient de disparaître.

Le jour de cet incident de ronflement était pour le garçon le dernier de cette chasse aux chaussures perdues et pour nous, le début de notre nouvelle vie en la compagnie d'Emeka que nous avons ramené à la sécurité sociale ou nous nous sommes engagés à le faire soigner, éduquer, adopter et assurer pour lui un avenir prometteur parmi notre équipe de golfe. Il est devenu, aujourd'hui, le meilleur golfeur parmi les jeunes de son âge.

3.4 Characteristics of a Complex Speech Chain

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

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

3.5 Listening Expectancy Cues in a Complex Speech Chain

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

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

SELF ASSESSMENT EXERCISE

Mention 4 examples of a complex speech chain.

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful for the rest of the units of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

- A very long sentence made up of many rhythmic groups.
- A paragraph containing many sentences.
- A series of paragraphs.
- An entire novel.

6.0 TUTOR-MARKED ASSIGNMENT

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

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MODULE 2

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

UNIT 1 THE CONCEPT OF INTONATION

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3.3	The Basic Model of Intonation
3.4	Pattern of Intonation for a Short Declarative Sentence
3.5	Pattern of Intonation for a Long Declarative Sentence
3.5.1	Pattern of Intonation for an Enumerative Sentence
4.0	Conclusion
5.0	Summary
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1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

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

3.0 MAIN CONTENT

3.1 The Concept of Intonation

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

Level 4 _____
 Level 3 _____
 Level 2 _____
 Level 1 _____

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

What happens when one talks?

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

3.2 Definition of Intonation

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

(Ecouter l'enregistrement)

3.3 The Basic Model of Intonation

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

3.4 Pattern of Intonation for a Short Declarative Sentence

Here are some examples of short declarative sentences (*phrases déclaratives courtes*).

Il est allé / à Paris.

Je le trouve / très amusant.

La musique / est terminée.

Elle s'appelle / Catherine.

Je vous accompagne / jusqu'à la gare.

Charles / est intelligent.

(Ecouter l'enregistrement)

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

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

3.5 Pattern of Intonation for a Long Declarative Sentence

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

Il a dit qu'il partirait ce soir même si votre père ne consentait pas à ses plans.

Mon ami qui ne savait pas la réponse, était très malheureux.

Tout ce qui nous environne est composé d'atomes.

(Ecouter l'enregistrement)

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

3.5.1 Pattern of Intonation for an Enumerative Sentence

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

Tout ce qui nous environne est composé d'atomes : le papier du livre que nous lisons, la tablette qui est devant nous, la maison, les arbres et jusqu'à l'air que nous respirons.

(Ecouter l'enregistrement)

SELF ASSESSMENT EXERCISE

Name the two types of intonation and explain what they stand for in a simple declarative sentence.

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful for the rest of the units of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

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

6.0 TUTOR-MARKED ASSIGNMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 2 INTONATION AND MODALITY

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 - 3.3.1 Intonation for Assertion (A Short Declarative Sentence)
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 - 3.4 Intonation for Interrogation
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- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Functions of Intonation

Intonation has many functions, but you should note that the major ones are as follows:

- (a) Modal function
- (b) Linguistic function
- (c) Expressive function

Let us consider for now the modal functions of intonation.

3.2 The Modal Functions of Intonation

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

- Make a declaration (an assertion)
- Ask a question
- Give an order
- Express surprise

3.3 Intonation for Assertion

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

3.3.1 Intonation for Assertion (A Short Declarative Sentence)

Je regarde / la télévision.

Marie écrit une lettre.

Il est étudiant / à Paris.

Nous rentrons / à la maison.

4		garde	
3	re		télé
2	Je	la	vi

1 sion
(Ecouter l'enregistrement)

3.3.2 Intonation for Assertion (A Long Declarative Sentence)

*Il y a quelques **jours**/nous avons assisté à la cérémonie de prestation de **sermon** // par les membres **exécutifs** de **NAFLANS**. / (Ecouter l'enregistrement)*

What you should remember for long assertive sentences, is that there are as many melodic curves as there are rhythmic groups. In the example we have just given, the sentence can be broken as follows:

Il y a quelques jours
 nous avons assisté à la cérémonie de prestation de sermon
 par les membres exécutifs de NAFLANS

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

3.4 Intonation for Interrogation

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

3.4.1 Intonation for Total Interrogation

Let us consider the following example:
Vous habitez ici? (Ecouter l'enregistrement)

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

This is the opposite of the convex curve that we have for a short declarative sentence. The voice moves from level 2 to level 4. Consider some other examples of total questions like the ones below:



vous êtes sure?
Il est intelligent?
Est-il arrivé?

(Ecouter l'enregistrement)

3.4.2 Intonation for Partial Interrogation

Let us now consider partial interrogation as the one in which the answer is no longer either “yes” or “no”, but a question with a grammatical word for questioning. Here is an example:

D'où viens-tu? (Ecouter l'enregistrement)



The curve for this type of question is as we have depicted in the diagram above. You should note that in this type of question, it is the question word that is featured highest. This question is tagged partial because the point of interest is actually on the adverb of place “*d'où*”. Other examples are as follows:

Quand viendra-t-il?
Comment tu t'appelles?

(Ecouter l'enregistrement)

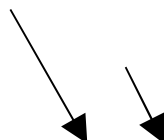
3.5 Intonation for Command

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

Sortez!
Sortez d'ici!
Sortez avec lui!

(Ecouter l'enregistrement)

The intonation for this type goes in a downward rectilinear form as follows:



3.6 Intonation Pattern for Surprise

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

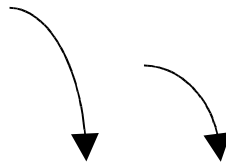
Incroyable!

Quelle horreur!

Quelle belle fille!

(Ecouter l'enregistrement)

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



SELF ASSESSMENT EXERCISE

Mention the four modal functions of intonation.

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful for the rest of the units of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

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

6.0 TUTOR-MARKED ASSIGNMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 3 INTONATION AND MEANING

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Intonation and Meaning
 - 3.2 Examples of the Same Graphic Content with Difference in Meaning
 - 3.2.1 The Same Graphic Content as a Statement
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 - 3.2.3 The Same Graphic Content with an Intonation Signifying Incredulity
 - 3.2.4 The Same Graphic Content with an Intonation of Anger and Exasperation
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- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 Intonation and Meaning

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

3.2 Examples of Same Graphic Content with Difference in Meaning

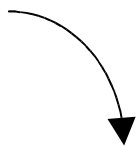
There are instances where the same graphic content can have different interpretations. For instance, considering what we have said about voice play, it is possible to have the same graphic content that can signify different things. Now, let us consider the graphic content: “*Ce n’est pas possible*”.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

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

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

3.2.1 The Same Graphic Content as a Statement

Now let us consider the basic way of changing the meaning of the same graphic content. The first intonation strategy you are now familiar with is, no doubt, to change the direction of the voice (i.e. the direction of the melodic contour). Since we have learnt the basic rise or fall, let us try saying the graphic content, “*ce n’est pas possible*” with a falling intonation at the end. In other words, let us consider this graphic content simply in the light of a negative declarative statement of a fact. You remember how we normally say a short declarative sentence of this nature. It is one-rhythmic group utterance and so the melodic curve is simply a convex curve moving down from level 2 to 1, somewhat like the pattern below:



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

3.2.2 The Same Graphic Content in Question Form

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

Moreover, still asking our question, “*Ce n’est pas possible?*”, with the voice rising at the end could be a persuasive question in which we are trying to get our interlocutor to give a thought once again to an earlier request we may have made. In the two instances we have just described, the question will be in the form you already know, precisely, the melodic curve for asking a total question requiring a yes/no answer. Here is a reminder of what that curve would look like, a concave curve moving upward from 2 to 3 or 4, as illustrated below:

The two examples we have just given about either making a statement or a question out of our example of the graphic content, “*Ce n’est pas possible*”, are just the very basic illustrations of changing meaning by changing intonation. However, this same graphic content can be made to wear entirely different meanings from the ones we have just discussed and that is what we shall try to illustrate further.

3.2.3 The Same Graphic Content with an Intonation Signifying Incredulity

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

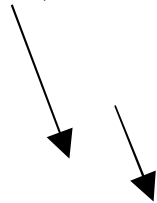
saying this, we may need an emphatic stress on the syllables *pas* and *ssible*.

Our curve will look somewhat like that of the declarative but with a little upward tag at the end, thus:



3.2.4 The Same Graphic Content with an Intonation of Anger and Exasperation

Let us consider intoning our example of the same graphic content, “*Ce n’est pas possible*” with an air of anger and exasperation. The question is, what would prompt this type of reaction? It may well be that our interlocutor is trying his persuasive skill on us and in trying to prove the point that there is no going back (i.e. No way!), we find ourselves constrained to losing our temper and the outcome of such an intonational outburst is what we may schematise with a rectilinear pattern like the one normally used for an imperative statement, moving from level 4 or 3 to 1, as illustrated below:



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

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

3.3 Examples of Same Phonetic Content with Difference in Meaning

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

[ãm n op]

SELF ASSESSMENT EXERCISE

With appropriate example show how a statement can be transformed into a question.

ANSWER TO SELF ASSESSMENT EXERCISE

A rising intonation at the end can transform the sentence “*Il est intelligent*” (a statement) to become “*Il est intelligent?*” (a question).

4.0 CONCLUSION

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

There is no doubt that what you’ve learnt in this unit will be useful for the rest of the units of this course.

5.0 SUMMARY

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

6.0 TUTOR-MARKED ASSIGNMENT

With appropriate examples,

1. Show how the same graphic content can be an assertive statement or a total interrogation.
2. Show how intonation/rhythmic chunking can remove ambiguity from the expression of similar graphic/phonetic content.
3. Show how a single graphic content can give rise to impossibility, incredulity and unacceptability.

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UNIT 4 THE CONCEPT OF INTONATION MORPHEMES

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 - 3.2.1 What is Intonation Morpheme?
 - 3.3 Types/Examples of Intonation Morphemes
 - 3.3.1 Continuatives
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 - 3.3.3 Parenthesis
 - 3.4 Syntactic Functions of Intonation Morphemes
 - 3.4.1 Demarcation
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 - 3.5 Morphemes as Listening Expectancy Cues
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

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

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Concept of Intonation Morphemes

3.2 What is a Morpheme?

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

3.2.1 What is Intonation Morpheme?

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

3.3 Types/Examples of Intonation Morphemes

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

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

Continuatif	- CT
Continuatif mineur	- ct
Conclusif	- CC
Conclusif mineur	- cc
Parenthèse	- PAR/IN

3.3.1 Continuatives

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

Major continuative	/CT/
Appellative major continuative	/CT +/ or /CA/
Minor continuative	/ct/

3.3.2 Conclusives

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

Major conclusives	/CC/
Minor conclusives	/cc/

3.3.3 Parenthesis

This is a flat movement symbolised by /PAR/ or /IN/.

3.4 Syntactic Functions of Intonation Morphemes

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

3.4.1 Demarcation

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

C'est le château /ct ou CT/ que j'ai acheté /CC/.

In the above example, the morpheme /ct/ or /CT/ as the case may be, is playing the role of linking, or integration. That way, there is cohesion between the constituents.

Another example is that the presence of /CC/ and /CC/ indicates a syntactic disjuncture.

E.g. *Louise /4+CC/ son chien est mort /CC/.*

In this example, /4+CC/ represent a call intonation made up of a melodic plateau at the infra acute level (level 4) followed by a major conclusive. This phoneme blocks all sorts of relation between the noun Louise and the anaphoric son which has another referent.

3.4.2 Category Identification

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

E.g. *Brutus /CT/ a tué César /CC/.*

3.4.3 Hierarchy Representation

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

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

3.5 Morphemes as Listening Expectancy Cues

Let us now relate the syntactic role of intonation morphemes to what we told you earlier about listening expectancy cues. Do you remember we told you in Unit 5 that listening expectancy cues are like bearings that the listener must hold on to in order to be carried along by the speaker? You remember also that even as a speaker and producer of a speech chain, you ought to constantly listen to yourself to make sure that the speech chain being produced is properly structured. From what we have shown earlier about listening expectancy cues having to do with rising and falling intonation corresponding to beginning and end respectively, you can now see that the morphemes for the beginning and end are /CT/ and /CC/ respectively. You will do well to integrate these intonation morphemes in your personal production, just as you will condition your ears as you listen to various speech chains of varying degrees of tempo.

SELF ASSESSMENT EXERCISE

Mention one syntactic function of intonation morphemes.

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you learnt in this unit will be very useful to you for the rest of the units in this course.

ANSWER TO SELF ASSESSMENT EXERCISE

Demarcation is one major syntactic function of intonation morphemes.

6.0 TUTOR-MARKED ASSIGNMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 5 AN INTRODUCTION TO READING ALOUD

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- 3.0 Main Content
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 - 3.2 Different Modes of Speech Chain Production
 - 3.3 General Definition of Reading
 - 3.3.1 The Two Types of Reading
 - 3.3.2 Definition of Reading Aloud
 - 3.3.3 Distinguishing between Oral Reading and Silent Reading
 - 3.4 The Importance of Reading Aloud for the Learner of a Foreign Language, Particularly French
 - 3.5 Prerequisites for Effective Reading
- 4.0 Conclusion
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1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 An Introduction to Reading Aloud

3.2 Different Modes of Speech Chain Production

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

3.3 General Definition of Reading

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

- (a) decode, decipher, identify... (b) articulate, speak, pronounce...
- (c) understand, respond, meaning...

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

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

3.3.1 The Two Types of Reading

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

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

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

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

3.3.2 Definition of Reading Aloud

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

simply put, the transformation of a message from the written code to the oral code.

3.3.3 Distinguishing between Oral and Silent Reading

In spite of some common grounds between silent reading and reading aloud, which include that both of them are dealing with written text, here are some distinctions:

1. Reading aloud is connected speech, while silent reading is not.
2. Reading aloud involves silent reading but the reverse is not possible.
3. Reading aloud is a vital aspect of language development strategy that fosters the mastery of oral language, but silent reading is not.
4. Reading aloud implies the reader playing the role of speaking a written text and listening to a spoken text, thereby co-ordinating activities using the eye, the head, the mouth and the ear, whereas silent reading involves the eye and the head.

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

3.4 The Importance of Reading Aloud for the Learner of a Foreign Language, Particularly Oral French

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

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

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

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

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

We would therefore summarise the things you stand to gain through oral reading as follows:

1. Rapid recognition of words
2. Mastery of complex intonation patterns

3. Helps in the mastery of pronunciation
4. It will help improve your fluency.
5. It will enhance your mastery of expressive speech.
6. As you progress through with oral reading, you discover how writing is associated with spoken words.
7. It is important in helping you apply what you have learnt about liaison, assimilation, elision and other instances of modification of sounds.

3.5 How to Achieve Effective Reading

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

SELF ASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

level in Phonetics and Phonology on liaison, assimilation and elision. You've even learnt some of the prerequisites for good reading which include effective chunking.

5.0 SUMMARY

This unit has equipped you with the concept of reading. You can now mention the three major modes of speech production. You can now mention the two types of reading. You now distinguish between reading aloud and silent reading. You can now mention some of the basic characteristics of reading aloud. You can mention different ways in which reading aloud is important. You can mention the prerequisite for effective reading.

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

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

Reading aloud produces connected speech but silent reading does not.

Reading aloud presupposes silent reading but the reverse is not the case for silent reading with regards to reading aloud.

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

Reading aloud makes use of all the domains (cognitive, affective and psychomotor) but silent reading is only restricted to the cognitive domain.

6.0 TUTOR-MARKED ASSIGNMENT

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

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MODULE 3

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

UNIT 1 THE CONCEPT OF PAUSE

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1.0 INTRODUCTION

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

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Concept of Pause

You've already learnt that the speech chain is a serial sequence of events. You also know that as a serial sequence the speech chain can be represented on the time axis as a continuum thus:

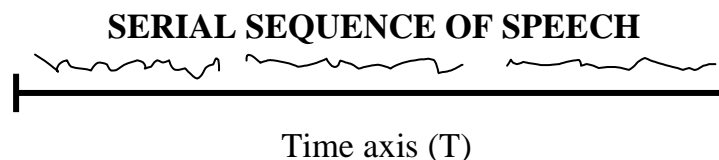


Figure 11(a): Speech continuum represented on the time axis

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

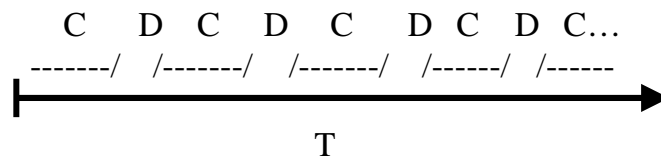


Figure 11(b): Speech sequence serialised by continuity and discontinuity

Figure 11b above is an illustration of how connected speech is represented on the time axis T as a serialised phenomenon with the two events of continuity © and discontinuity (D) alternating. These two events are moments and you should note that they correspond to speech time and silence/pause time respectively. With this sketchy illustration as a background, we are going to define the concept of pause.

3.2 Definition of Pause

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

3.3 Reasons Why Pauses Occur in the Speech Chain Continuum

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

3.3.1 Natural Reasons Why Pauses Occur in the Speech Chain

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

3.3.2 Psychological Reason Why Pauses Occur in the Speech Chain

Now let us consider the psychological reason or psychological origin of pauses in the speech flow. Remember we are dealing with speech chain production and what incidents occur during the production phase. Supposing you consider that the speaker or producer of the speech chain is involved in some mental activity. In that case, you may as well want to divide the production phase as having two separate alternating moments, in such a way that can be represented on the time axis as in figure 11(c) below:

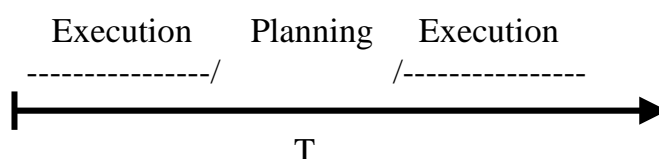


Figure 11c: Two phases of speech production process represented on the time axis

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

3.3.3 Linguistic Reason Why Pauses do occur in Connected Speech

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

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

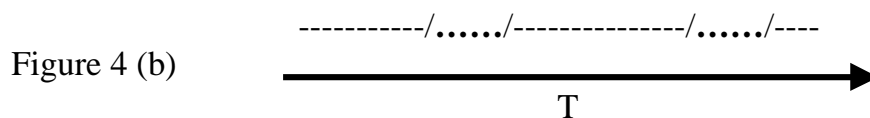
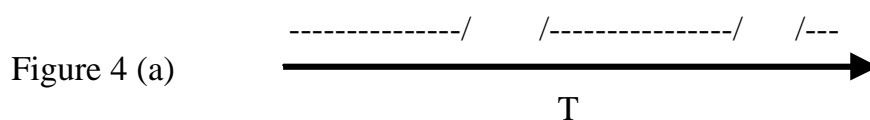
3.4 Classification of Pauses

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

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

3.4.1 Classification of Pauses According to Physical Manifestation

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



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

3.4.2 Classification of Pauses According to Their Functions in the Speech Chain

Let us now consider determining types of pauses from the point of view of their functions or the role they play in the speech chain. From this perspective, we are going to have three groups of pauses, namely, biological or respiratory pauses, grammatical (language-specific) pauses and hesitation pauses.

3.4.2.1 Biological or Respiratory Pauses

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

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

3.4.2.2 Grammatical Pauses

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

3.4.2.3 Hesitation Pauses

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

3.4.2.4 Other Types of Pauses

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

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

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

4.0 CONCLUSION

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

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

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful for the rest of the units of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

Pause can be defined as a temporary break in the speech flow.
From the point of view of their physical manifestation, the two types of pauses are filled and silent pauses.

6.0 TUTOR-MARKED ASSIGNMENT

1. Define the concept of pause.
2. Mention 3 reasons why pauses occur in connected speech.
3. Explain the psychological reason why we should expect to have pauses in the speech chain.
4. Classify pauses according to their physical manifestation.
5. Classify pauses according to their functions in the speech chain.

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UNIT 2 AN INTRODUCTION TO SYNTACTIC/NON-SYNTACTIC PAUSES

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 An Introduction to Syntactic and Non-Syntactic Pauses
 - 3.2 What is Syntax?
 - 3.1.1 The Relationship between Syntax and Oral French
 - 3.3 Pause/Syntax Relationship
 - 3.3.1 What is the Relationship between Pause and Syntax?
 - 3.3.2 Non-Syntactic Pauses
 - 3.3.3 The Difference between Syntactic and Non-syntactic Pauses
 - 3.4 Causes of Non-Syntactic Pauses
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

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

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

We shall explain the causes of the occurrence of non-syntactic pauses in the connected speech of a foreign language learner.

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 An Introduction to Syntactic/Non-syntactic Pauses

3.2 What is Syntax?

Let us define syntax as “the study of the rules governing the way words are combined to form sentences”. In this way we can say that syntax contrasts with morphology which is the study of word structure. More generally, let us define syntax as “the study of the inter-relationships between all elements of sentence structure (including morphemes) and of the rules governing the arrangement of sentences in sequences.

3.2.1 The Relationship between Syntax and Oral French

The question you must be asking yourself by now must be something like “Can one really talk about syntax when dealing with oral? Is syntax not purely in the domain of written language?” More specifically, you must be asking, “What’s the relationship between syntax and oral? What’s the relationship between syntax and oral French?” In an attempt to address some of these questions that must be agitating your mind, let us quickly look at the definition we provided for the notion of syntax.

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

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

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

Le vieux prêtre est malade
 GN GV

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

Est malade le vieux prêtre.
Malade le vieux prêtre est.
Le prêtre vieux malade est.
Malade est le prêtre vieux.

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

Prêtre
Le
Vieux
Malade
est

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

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

3.3 Pause/Syntax Relationship

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

You've learnt in an earlier unit on intonation that one of the roles of intonation is that of segmentation of the utterance. Now, pause is the prosodic infrastructure that serves that demarcative function.

3.3.1 What is the Relationship between Pause and Syntax?

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

3.3.2 Non-Syntactic Pauses

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

3.3.3 The Difference between Syntactic and Non-Syntactic Pauses

Now, let us consider the distinction between syntactic and non-syntactic pauses. While syntactic pauses are found at syntactic boundaries, non-syntactic pauses are not. Let us consider the following example:

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

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

It may even be possible to have a lesser number of syntactic pauses as follows: *Le vieux prêtre est malade // Il est à l'hôpital //*, i.e. a total of two syntactic pauses corresponding directly to the punctuation. (We shall discuss this in greater detail in our next unit.)

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

Le vieux / prêtre / est / malade // Il est / malade //

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

3.4 Causes of Non-syntactic Pauses

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

SELF ASSESSMENT EXERCISE

1. What is the major role of syntactic pauses?
2. Mention two places where syntactic pauses can occur.

4.0 CONCLUSION

In this unit, you have learnt about syntactic and non-syntactic pauses. You have learnt about the concept of syntax. You've also learnt the relationship between syntax and oral language, with particular reference to oral French. You've learnt that at the written level words combine with one another to form sentences. You've learnt that there is an inter-relationship between the constituents of the sentence. You've learnt that this inter-relationship is a syntagmatic one, meaning that there is a string of linear relationship in the way constituents of a structure are arranged, one after the other. You've learnt that this sequencing is done in such a way that there are homogeneous constituents. You've learnt that the kind of linear relationship that exists at the level of written language also exists at the oral level. You've learnt that syntactic pauses are used to delimit the syntactic boundaries, i.e. boundaries that do not dislocate or disrupt the homogeneity of the rhythmic groups. You've learnt to distinguish between syntactic pauses (those that ensure the wholeness of the phonetic words or rhythmic groups in an utterance) and non-syntactic pauses (those that are inserted indiscriminately and are capable of disorganising the sense groups in an utterance). You've learnt that the main cause of the use of non-syntactic pauses in the connected speech of foreign language learners is difficulty or inability to manage the pause phenomenon. Such difficulty could be linked to the absence of mastery of the grammatical outlay of the language which must be respected at the oral level.

5.0 SUMMARY

This unit has equipped you with the knowledge of syntactic and non-syntactic pauses. You can now define the notion of syntax. You can now explain the relationship between syntax and oral. You can also explain the relationship between syntax and oral French. You can now define syntactic pauses. You can also define non-syntactic pauses and now, you can even distinguish between syntactic and non-syntactic pauses. You can now mention the cause of the occurrence of non-syntactic pauses in the connected speech of foreign language learners.

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

ANSWER TO SELF ASSESSMENT EXERCISE

These include:

Syntactic pauses are used to demarcate syntactic boundaries between homogenous constituents in the speech chain.

Syntactic pauses can occur at rhythmic boundaries in a sentence and at the end of a sentence.

6.0 TUTOR-MARKED ASSIGNMENT

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

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UNIT 3 PUNCTUATION AND PAUSE HIERARCHY

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1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 Punctuation and Pause Hierarchy

3.2 What is Punctuation?

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

Let us now consider the definition of punctuation as "a set of graphic signs used in written language to signal certain important grammatical and attitudinal contrasts".

3.3 Examples of Punctuation

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

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

- ! - exclamation mark
 ... - suspension dots

In French, these are called:

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

Fine, now that you’ve refreshed your brain with these punctuation signs and what they are called, we may now go on to consider the functions of punctuation.

3.4 Functions of Punctuation

There are two ways of considering the functions of punctuation, mainly the general perspective of written language and the specific perspective of oral French production and we are going to discuss the two aspects, one after the other.

3.4.1 Functions of Punctuation in Written Language

Now let us consider the major functions of punctuation, first of all from the perspective of written language. We shall say that punctuation has many functions but we want to indicate that it has three main functions. These are the three major functions of punctuation:

1. to separate units in a linear sequence
2. to indicate when one unit is included within another
3. to mark a specific grammatical or attitudinal function

Now let us quickly consider these three functions of punctuation one after the other.

3.4.1.1 Separating Units in a Linear Sequence

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

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

3.4.1.2 Indicating when One Unit is included within Another

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

3.4.1.3 Marking Specific Grammatical or Attitudinal Function

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

3.4.2 The Importance of Punctuation in the Production of Oral French

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

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

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

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

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

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

3.4.3 The Relationship between Pause and Punctuation

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

Consider the following text:

Aujourd'hui, maman est morte. Ou peut-être, hier, je ne sais pas. J'ai reçu un télégramme de l'asile : "Mère décédée. Enterrement demain. Sentiments distingués." Cela ne veut rien dire. C'était peut-être hier.

L'asile de vieillards est à Marengo, à quatre-vingts kilomètres d'Alger. Je prendrai l'autobus à deux heures et j'arriverai dans l'après-midi. Ainsi, je pourrai veiller et je rentrerai demain soi.

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

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

3.5 Punctuation and the Notion of Pause Hierarchy

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

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

,
;
:
.

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

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

SELF ASSESSMENT EXERCISE

Considering the example we gave you with Camus' text earlier on, how many syntactic pauses have been provided for?

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you learnt in this unit would be very useful for the rest of the units in this course.

ANSWER TO SELF ASSESSMENT EXERCISE

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

6.0 TUTOR-MARKED ASSESSMENT

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 4 AN INTRODUCTION TO FLUENCY IN READING

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1.0 INTRODUCTION

You do recall that for some time now we have been dealing with discussions on a particular type of speech production. We started discussions in unit 10 on the concept of reading. Subsequently, we considered certain vital infrastructures that have to do with reading. In unit 11, for instance, we discussed the concept of pause. We were able to ascertain that pause is a natural phenomenon as far as connected speech is concerned. But we were able to let you know that the fact that pauses are a necessary part of speech production does not mean they should be used indiscriminately. It was based on this fact that unit 12 afforded us the opportunity to discuss the problem of syntactic and non-syntactic pauses. Since then, the concept of pause management has been so central to our consideration on speech production that we went on to discuss the idea of punctuation and pause hierarchy in unit 13, the very last unit so far. In that very unit on punctuation and pause hierarchy, we discussed the concept of punctuation. Do you remember that pauses were presented as signposts allowing for one to refill before proceeding in speech production? Do you recall that such signposts as determined by punctuation (a separating strategy), coincide or are meant to coincide with pauses which, in such cases, are seen as prosodic infrastructure? In other words, you do recall that there is a direct link between pause and punctuation. However, you must also remember that we brought in the idea of pause hierarchy to make the point that in connected speech

pauses are graded because they are not all of the same length (i.e. duration).

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 An Introduction to Fluency in Reading

3.2 Definition of Fluency

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

3.2.1 Restricted Use of the Term Fluency

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

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

There are several options about fluency in second language learning. We can identify the following three options:

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

Now let us consider these options one after the other.

Fluency: the ideal option

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

1. Faultless speech rate
2. Perfect command of sounds (i.e. correct pronunciation)
3. Perfect command of grammar
4. Perfect choice of vocabulary

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

Fluency in the Communicative Competence Option

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

1. Incorrect speech sounds
2. Imperfect command of grammar
3. Imperfect vocabulary

The above-mentioned flaws may be common phenomena in foreign speakers and yet such speakers may be considered nonetheless fluent, particularly in a communication-based language programme. In any case, this is not our idea of fluency.

Fluency in a Regulated Production

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

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

Our idea of fluency is therefore quite in contrast with the two earlier options. We are neither adopting the communicative competence type of fluency (i.e. language flowing with all sorts of incorrectness) nor are we adopting the accuracy-based approach of fluency. This is not because we are averse to accuracy per se but because accuracy does not constitute our focus. Ours is a purely phonetic consideration of speech structuring in which accuracy-related issues are of a different dimension. (This will be discussed later.)

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

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

3.3 The Relationship between Fluency and Hesitation

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

First, let us consider the concept of hesitation. Shall we start by saying that hesitation is the act of slowing down a process as a result of uncertainty, worry or nervousness. This is the very simple definition of hesitation. However, as far as speech is concerned, to hesitate is to be slow to speak because you feel uncertain or nervous, or because you are not sure that what you want to say is right or appropriate.

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

3.4 Evaluating Fluency

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

Another question we must ask is, “Can evaluation of fluency really be objective?” The remark we must make here is that, more often than not, you and I may be required to give an assessment of the fluency in one’s performance in a foreign language, and in most cases our evaluation may lack objectivity. Subjective evaluation may involve us awarding marks arbitrarily. This explains why we have different positions on fluency-related matters (see the options we mentioned earlier).

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

3.4.1 Why Reading is the Appropriate Situational Variant for Evaluating Fluency

Only reading is the situational variant that can lend itself to proper objective measurement of fluency. Let us now consider why reading is the most appropriate speech production mode in assessing fluency.

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

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

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

Therefore, in order to show that reading is the appropriate speech production mode where fluency can be objectively assessed, we can now present the following reasons:

1. Reading is the situational variant in which we expect the incidence of syntactic pauses.
2. In reading, the position of syntactic pauses is already determined by punctuation.
3. Reading is the situational variant where the occurrence of filled pauses (hesitation pauses) is ruled out. (These filled pauses are a frequent occurrence in spontaneous speech which we are going to discuss in our next unit.)

3.4.2 Characteristics of Fluent Reading

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

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

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

3.5 Ensuring Fluent Reading

In order to ensure fluent reading, let us consider that the characteristics we have just enumerated must be maintained. To do this, it is expected that theoretical reading should precede the actual reading aloud. The question is: “What do we mean by theoretical reading?”

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

1. Define fluency in its broadest sense.
2. What do you understand by a restricted use of the term fluency?
3. Mention some of the steps you take to ensure fluency during a pre-reading aloud stage (i.e. what preparations would you make to ensure the fluent reading of any written passage?)

4.0 CONCLUSION

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

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

5.0 SUMMARY

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

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

ANSWER TO SELF ASSESSMENT EXERCISE

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

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

6.0 TUTOR-MARKED ASSESSMENT

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

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 5 AN INTRODUCTION TO THE CONCEPT OF SPONTANEOUS SPEECH

CONTENTS

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- 3.0 Main Content
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 - 3.2 The General Notion of Spontaneous and its Implication
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1.0 INTRODUCTION

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Concept of Spontaneous Speech

3.2 The General Notion of Spontaneous Speech and its Implication

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

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

spontaneous situation, granted that one disposes of the requisite level of mastery and/ or ease, we may now go on to apply this to speech so that we can define what we mean by spontaneous speech.

3.2.1 About Speech and Spontaneous Speech

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

3.2.2 Definition of Spontaneous Speech

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

3.3 Between Spontaneous Speech and Other Speech Production Modes

3.3.1 Other Speech Production Modes

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

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

were referring to the spontaneous mode considering that it is a haven for filled pauses. Now that we have explained that the spontaneous mode requires on-line conceptualisation, you can understand better why this particular situational variant can be marred by hesitations. Besides, if you cast your mind back on our previous unit which you have just referred to, you will vividly recollect some of the characteristics of fluent reading which include the absence of repetitions and stuttering. As for prepared speech, the name implies that pains have been taken to polish the production times and over so much so that the final outcome is devoid of slips and unnecessary flaws.

So far, you will realise that we have been trying to situate the spontaneous speech production mode (an unplanned model) alongside the other two modes of read aloud and prepared speech (the two planned models). We shall go on further to distinguish between spontaneous speech and these other two situational variants and in the light of our discussions from this point onwards, we want you to note that beyond the fact that spontaneous is unplanned while the other two are planned, there are three areas of fundamental technical difference between spontaneous, on the one hand, and the other two, on the other. It is to those areas of technical difference that we now want to draw your attention.

3.3.2 The Three Areas of Technical Difference

Let us now consider the three areas of technical difference between the modes of speech production that we have been discussing. The fundamental difference between spontaneous speech production and the other two types of speech production can be discussed under three broad headings, namely code restriction, speaker and content.

3.3.2.1 Code-Related Difference

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

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

3.3.2.2 Speaker-Related Difference

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

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

3.3.2.3 Content-Related Difference

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

3.3.2.4 Summarising the Differences

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

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

SELF ASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

5.0 SUMMARY

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

There is no doubt that what you’ve learnt in this unit will be useful to you for the rest of the units in this course.

ANSWER TO SELF ASSESSMENT EXERCISE

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

3. For there to be success in a spontaneous, you have to be at ease. You need to possess the relevant mechanics for executing the action.

6.0 TUTOR-MARKED ASSIGNMENT

1. Define spontaneous speech.
2. Mention the inherent danger in spontaneous speech.
3. Mention two other modes of speech production.
4. State the basic difference between spontaneous speech and the other two speech production modes.
5. Discuss the three areas of technical difference between spontaneous speech and the other two modes.

7.0 REFERENCES/FURTHER READINGS

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

UNIT 1 THE CHALLENGES OF SPONTANEOUS SPEECH IN ORAL FRENCH

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1.0 INTRODUCTION

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

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

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

2.0 OBJECTIVES

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

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

3.0 MAIN CONTENT

3.1 The Challenges of Spontaneous Speech in Oral French

3.2 Criteria for Evaluating Successful Spontaneous Speech Production

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

3.2.1 Code as a Factor in Spontaneous Speech Production

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

and/or interjections. Managing all the above forms part of the criteria for evaluating the success of spontaneous speech production.

3.2.2 The Speaker Factor

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

3.2.3 Subject Matter Content as a Factor in Determining Successful Spontaneous Speech Production

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

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

3.2.4 Native Speaker Competence as a Yardstick for Measuring Successful Spontaneous Speech Production

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

production of a native speaker who is at ease with the content, these are the criteria to look out for:

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

3.3 Factors Militating Against Successful Spontaneous Speech Production by Non-Native Learners

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

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

3.4 Strategies for the Improvement of Spontaneous Speech Production

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

The things to be improved upon include the following:

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

3.4.1 Ensuring Accuracy of Information

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

3.4.2 Enriching the Vocabulary Base

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

3.4.3 Grammar

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

3.4.4 Possessing Rich Ideas

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

3.4.5 Engaging the Attention of One's Listeners

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

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

3.5 Opportunities for Spontaneous Speech Production

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

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

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

SELF ASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

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

5.0 SUMMARY

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

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

ANSWER TO SELF ASSESSMENT EXERCISE

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

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

6.0 TUTOR-MARKED ASSIGNMENT

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

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

7.0 REFERENCES/FURTHER READINGS

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UNIT 2 AN INTRODUCTION TO THE CONCEPT OF REPARANDA

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
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 - 3.2.1 What is Reparanda with Respect to Spontaneous Speech?
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 - 3.3.2.1 Reparanda and Curriculum Planning and Improvement
 - 3.4 Examples of Reparanda
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1.0 INTRODUCTION

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

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

success. You must recall that some of these factors include grammar-related difficulties, the uncertainty arising from cumbersome sentence constructions, lacking grasp of subject matter content, lacking naturalness, the laconicity of expression that is tied to an unwillingness to make mistakes and be ridiculed and suffer from a deflated personality, the inability to make use of reparanda as a natural tool for direct on-line content conceptualisation.

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

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

2.0 OBJECTIVES

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

- define the notion of reparanda generally
- define the concept of reparanda with respect to spontaneous speech production
- mention and explain the functions of reparanda in spontaneous speech
- give examples of reparanda.

3.0 MAIN CONTENT

3.1 An Introduction to the Concept of Reparanda in Spontaneous Speech

3.2 What is Reparanda?

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

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

3.2.1 What is Reparanda with Respect to Spontaneous Speech?

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

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

Now let us consider what reparanda is all about in the case of spontaneous speech production. Let us define reparanda as a normal natural repair process that accompanies the direct on-line content conceptualisation characteristic of spontaneous speech production. In other words, reparanda is a natural component of spontaneous speech, a function of direct on-line conceptualisation. In direct on-line conceptualisation of speech, reparanda are associated with false starts.

3.3 Functions of Reparanda

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

3.3.1 Regulatory Function of Reparanda

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

3.3.2 The Diagnostic Functions of Reparanda

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

3.3.2.1 Reparanda and Curriculum Planning and Improvement

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

3.4 Examples of Reparanda

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

Vous vous rendez compte que...ben oui... on a passé Noël là-bas hein...c'était le premier Noël d'ailleurs les enfants i(ls) étaient heureux quoi... nous aussi d'ailleurs... mais... on avait... trois degrés dans les chambres...hein faut le faire hein... et sept degrés autour du p... enfin autour des feux dans dans la maison... on est arrivé au... plus haut qu'on est arrivé en... avec... euh... deux appareils dans la même pièce et tout ça... pa@ce qu'on avait invité des amis... on arrivait à onze degrés quoi... à tout casser et puis c'est tout.

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

SELF ASSESSMENT EXERCISE

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

4.0 CONCLUSION

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

strengths and weaknesses. You learnt that such feedbacks from reparanda are of pedagogical benefits not only to the learner but also to the curriculum planner. You learnt some examples of reparanda.

5.0 SUMMARY

This unit has equipped you with the concept of reparanda. You can now define reparanda generally. You can now define reparanda with respect to spontaneous speech production. You can distinguish between the repair process in writing and the repair process in spontaneous speech. You can mention the functions of reparanda.

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

ANSWER TO SELF ASSESSMENT EXERCISE

1. Reparanda can be simply defined as speech repair mechanism.
2. The fundamental difference between writing and spontaneous speech with respect to reparanda is the fact that correction precedes the final product in writing, whereas the correction in reparanda takes place on-line.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain why reparanda can be said to be reconnection mechanisms.
2. Mention three pedagogical benefits of reparanda.

7.0 REFERENCES/FURTHER READINGS

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UNIT 3 AN INTRODUCTION TO THE CONCEPT OF TURN-TAKING IN DIALOGUE

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 - 3.2.2 Distinguishing between Monologue and Dialogue
 - 3.3 Definition of Turn-Taking
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 - 3.4.1 Maintaining Harmony in Dialogue
 - 3.4.2 Identifying Transition Points
 - 3.4.3 Negotiating Transition Points
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 - 3.6.7 Evidence of Argumentative Skill
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

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

Of course, you must have realised that all our discussions about spontaneous speech production have been focusing on one speaker's

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

2.0 OBJECTIVES

On completion of this unit, you should be able:

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

3.0 MAIN CONTENT

3.1 An Introduction to Turn-taking in Dialogue/Conversation

3.2 The Concept of Dialogue

What is Dialogue?

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

Meeting/conference
Round-table discussion
TV programme

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

3.2.1 What is Monologue?

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

3.2.2 Distinguishing between Monologue and Dialogue

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

3.3 Definition of Turn-Taking

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

3.4 A Seven-Point Guideline to Effective Turn-taking

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

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

3.4.1 Maintaining Harmony in Dialogue

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

3.3.2 Identifying Transition Points

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

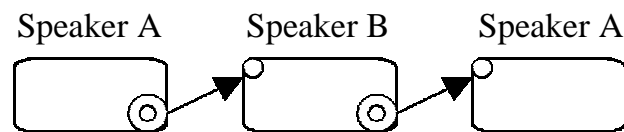


Figure 18: Inter-speaker transition points

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

3.4.3 Negotiating Transition Points

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

3.4.4 Cues to Signing Off

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

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

Verbal cues for signing off include such expressions as:

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

(Ecouter l'enregistrement)

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

3.4.5 Cues for Signing in

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

Here are some examples of verbal cues for signing in:

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

(Ecouter l'enregistrement)

3.4.6 Evidence of Co-construction of Content

Now let us consider another important issue in maintaining harmony in a dialogue. Coherence is very important in dialogue/conversation. Now, we want you to realise that in a dialogue/conversation, sense or meaning is being constructed. However, you must realise that it is about co-construction. Now since dialogue requires construction of meaning or content, turn-taking then is obviously turn-taking in the co-construction process. In order to achieve this, there must be chronological sequencing in the speakers' contributions. This is to avoid confusion or disorder, which could be characterised by situations of parallel production. Now the question is how do we achieve chronological sequencing in turn-taking. Here we want to remind you of our earlier units. Remember what we told you about chunks? In the case of turn-taking, every separate speaker's contribution is regarded as a chunk. The succeeding chunk (content) must be relevant to the preceding one. Except, perhaps, where a topic must have been exhausted and in that case there must be a clear indication that we are going on to something new which must have been announced by one of the parties.

3.4.7 Evidence of Argumentation Skill

Now let us consider one other very important aspect of turn-taking with respect to dialogue/conversation. You should realise that turn-taking in dialogue gives one the opportunity for argumentation. Of course, you should know that argumentation is an indispensable skill that one must acquire if one aspires to having a thorough working knowledge of a foreign language like French, particularly at the oral level. In taking turns during a dialogue/conversation, your production should be geared towards presenting different arguments on a given topic of discussion. In this way the conversation will be rid of monotony.

SELF ASSESSMENT EXERCISE

1. What is the difference between intra-speaker production and inter-speaker production?
2. Mention at least four things you must do in order to ensure harmony in the structuring of inter-speaker spontaneous speech production.

4.0 CONCLUSION

In this unit, we told you about the concept of turn-taking in dialogue/conversation. You learnt that dialogue is an inter-speaker spontaneous speech production situation involving two people. You also learnt that there could be different settings of inter-speaker spontaneous speech production involving two or more speakers. You learnt about the distinction between dialogue and monologue. You learnt about the concept of turn-taking, as a structuring device in inter-speaker speech

production. You learnt to identify turn-taking as transition points in inter-speaker production. You learnt about ethical issues in the transition. You equally learnt about content-related issues in turn-taking. You also learnt about the importance of turn-taking as a communication skill development strategy, particularly with respect to argumentation.

5.0 SUMMARY

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

There is no doubt that what you've learnt in this unit will be useful to you in the remaining units in this course.

ANSWER TO SELF ASSESSMENT EXERCISE

1. Intra-speaker production involves only one speaker, while two or more speakers are involved in an inter-speaker production.
2. Ensuring inter-speaker harmony is all about effective turn-taking which in itself requires the following:

There are transition points.

The transition points are negotiated.

There are cues to signing off.

There are cues to signing in.

6.0 TUTOR-MARKED ASSIGNMENT

SECTION A

RECEPTION

(Ecouter l'enregistrement)

Listen to the following recording of spontaneous speech production and answer the following questions:

1. How many people are talking?
2. Identify the entry points (i.e. the turn-taking, how are they negotiated?)
3. Identify the signing-off cues (mention their characteristics, are they natural or abrupt?)
4. What is the theme of the discussion?
5. Briefly outline in chronological sequence the contributions (i.e. the arguments) of the speakers.

SECTION B

PRODUCTION

Engage yourself in a conversation with a fellow colleague of yours at the study centre, on any of the following topics:

Pourquoi apprendre le français au Nigeria?
 Le système éducatif au Nigeria
 La politique au Nigeria
 Le mariage traditionnel au Nigeria
 L'argent ne fait pas le bonheur
 La privatisation

1. Have your production recorded.
2. Analyse your production in the light of questions 2 to 5 of section A above.

7.0 REFERENCES/FURTHER READINGS

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UNIT 4 AN INTRODUCTION TO THE CONCEPT OF TELEPHONE CONVERSATION

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Telephone Conversation
 - 3.2 An Introduction to the Concept of Telephone Conversation
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1.0 INTRODUCTION

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

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

in this unit. In this present unit, therefore, we are going to discuss the concept of telephone conversation. We shall define telephone conversation. We shall mention the major difference between telephone conversation and an ordinary face-to-face conversation. We shall discuss the implications of telephone conversation and how to ensure its success.

2.0 OBJECTIVES

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

- define telephone conversation
- mention the major difference between telephone conversation and an ordinary face-to-face conversation
- mention the implications of telephone conversation
- mention and explain strategies to be used to ensure the success of telephone conversation.

3.0 MAIN CONTENT

3.1 The Concept of Telephone Conversation

3.2 Definition of Telephone Conversation

Let us now simply define telephone conversation as an inter-speaker spontaneous speech production situation where the two speakers do not see themselves physically.

3.2.1 The Major Difference between Telephone Conversation and an Ordinary Face-to-Face Conversation

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

3.3 Pedagogical Implications of Telephone Conversation for the Learner of Oral French

The peculiar nature of telephone conversation, particularly in French, throws up many implications for you as a speaker-listener. We want you to realise that the very implications you must not overlook can be grouped under four major headings, including ensuring audibility/intelligibility, constructing the message, exercising different performance skills:

- The use of your voice
- The use of your ear
- The construction of your message
- Social relationship

3.3.1 Ensuring the Audibility/Intelligibility of your Production

Now let us consider the fact that when you are engaged in a telephone conversation (whether in French or in any other language for that matter) your voice must not fail you, as it is the most challenged aspect of you. As a matter of fact, your ear and your voice face serious challenges depending on the alternative role you are playing either as the sender or the receiver of the message.

When you are sending or producing, i.e. when you are speaking, you must realise that you have at the receiving end somebody's ears at work trying to decipher your message. The point to remember really is that the ears at work are not just any ears but that they are native ears. You must endeavour to sound French because of your listener whose ears have been trained to accept French sounds and to reject non-French sounds. The quality of the sound you emit must be acceptable. Speaking on telephone is an opportunity for you to put to use all you must have learnt in earlier units of your course on articulatory phonetics. Remember you have just your voice to bail you out. This is because no amount of facial expressions or kinesethic gestures and/or posturing will make any difference. You have to enunciate, articulate clearly. Remember that vowels are carriers of the message because they ensure audibility. You must maintain the peculiar physical characteristics of the French sound. Particularly, the anteriority/tense nature of vowels like [i] [y] [e] [ø]. At the same time, you must not forget such contrasts like:

- [e]/[ɛ]
- [y]/[u]
- [ø]/[œ]

Aside from the vowels, you should also use your knowledge of segmental phonology. You should remember that while the vowels carry the voice, the consonants are there to ensure the intelligibility of your message. You should, therefore, pay special attention to your syllables. You remember from your earlier units in Phonetics and Phonology, that syllables are a combination of vowel and consonant. Beware of the contrasts like [s/z], [f/v], [p/b].

3.3.2 Telephone Conversation and Listening

Now let us consider the importance of listening and how you can make effective use of your ears. No doubt, earlier units in Practical French have trained your ears. Moreover, earlier units in this course have sensitised you sufficiently on the listening expectancy cues. Now is the time (telephone conversation) for you to exercise your ears in line with what you've been told about the rhythm (accented and non-accented syllables) and intonation. You should remember how to look out for rising and falling intonation. You should also know when your interlocutor is done and when you are to come in, following the speaker's prosodic structuring of his message.

3.3.3 Time Constraint and the Construction of the Message

Now let us consider the fact that oral language is a serial event (spread over time). Remember, ordinarily, oral speech is a fleeting event and as such, at telephone the time constraint is all the more pronounced. Let us also consider the fact that telephone conversation implies communication and that communication is about understanding what your interlocutor is saying and also making yourself understood. The question then is "how do you make yourself understood without wasting time?" The implication is that you must go straight to the point and avoid time-wasting constructions. Simple sentences are to be preferred.

3.3.4 Telephone Conversation as a Social Event

Let us now consider telephone conversation as a social event and what implication it has for your performance in oral French. We want you to realise that it is important for you to maintain a healthy social rapport with your interlocutor on telephone. First of all, you should realise that your choice of language is very crucial. Therefore, you should avoid being rude by making yourself as polite as possible. Remember also to make use of appropriate telephone registers. Equally important is the fact that you must pay heed to the issue of social hierarchy. You should be formal in your style. You should distinguish between someone you've talked to before and someone you are talking to for the first time. You should also know when you are talking to your superior and make

the necessary adjustments. Remember to use the conditional if you seek to obtain information. Also remember to appreciate every information given to you by thanking your interlocutor.

SELF ASSESSMENT EXERCISE

What is the major difference between telephone conversation and an ordinary conversation?

4.0 CONCLUSION

In this unit, we told you about telephone conversation. You learnt about the definition of the concept of telephone conversation. You learnt about the major difference between telephone conversation and an ordinary face-to-face conversation. You learnt that whereas in the former the two speakers are not physically present and as such do not see themselves, in the latter the speakers can see themselves. You learnt about the pedagogical implications of telephone conversation. You equally learnt about the strategies to be used in order to succeed on telephone.

5.0 SUMMARY

This unit has equipped you with the concept of telephone conversation. You can now define telephone conversation. You can now differentiate between a telephone conversation and an ordinary face-to-face conversation. You can now mention the implications of telephone conversation. You can now explain some of the strategies that you can use to ensure successful telephone conversation.

There is no doubt that what you have learnt in this unit will be useful to you for the remaining part of this course.

ANSWER TO SELF ASSESSMENT EXERCISE

The major difference between telephone conversation and an ordinary conversation is the physical absence of speakers in a typical telephone situation. The speakers do not see themselves.

6.0 TUTOR-MARKED ASSIGNMENT

1. Mention four levels of difficulty that one may encounter during telephone conversation.
2. Explain the strategies you must adopt in order to overcome each of the difficulties you mentioned in answer to question 1 above.

7.0 REFERENCES/FURTHER READINGS

Léon, Pierre (1992). *Phonétisme et prononciations du français*. Paris: Hachette FLE.

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UNIT 5 AN INTRODUCTION TO THE CONCEPT OF PREPARED SPEECH

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- 2.0 Objectives
- 3.0 Main Content
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 - 3.2 Definition of Prepared Speech
 - 3.3 The Characteristics of Prepared Speech
 - 3.3.1 Prepared Speech as a Flawless Production Mode
 - 3.3.2 Prepared Speech Exhibiting an Impeccable Level of Language
 - 3.3.3 Prepared Speech as a Well Structured Production
 - 3.4 Examples of Instances of Prepared Speech
 - 3.5 The Processes of Prepared Speech
 - 3.5.1 Choice of a Topic
 - 3.5.2 Writing out a Plan
 - 3.5.3 The Target Audience
 - 3.5.4 Revising our Speech
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

All through the past 19 units of this course, it's been about the speech chain which has been presented under different aspects. First of all, we started with an introduction to the concept of the chain, showing speech as a chain. Then we gave you the listening expectancy cues which you know are useful not just for the listener, but also for the speaker, because you know that the speaker also listens to himself. We went ahead and told you about speech production. First, we treated reading as a special speech production model. Remember some of its peculiarities. Its regulated nature allowed us to use it as a model for measuring our type of fluency in a restricted sense. Then we talked about spontaneous speech as a production mode. Remember all we told you about spontaneous speech. In the last unit, we discussed telephone conversation, highlighting the implications of not seeing your interlocutor and what you have to do to make sure the conversation succeeds. These include politeness of course, clear enunciation, etc...

With all what we have given you so far about the speech chain (reception and production), we are now going to discuss prepared

speech. In an earlier unit, we had mentioned it as a speech production mode. In this unit, we shall give you more details. We shall start with a brief reminder about the concept of prepared speech. We shall talk about what is involved in preparation. You remember there is no code restriction. You also have speaker independence, because you will be the author of your speech which you will write and present.

2.0 OBJECTIVES

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

- define prepared speech
- mention some of the characteristics of prepared speech
- give examples of instances when one can be required to deliver a prepared speech
- prepare and present a speech.

3.0 MAIN CONTENT

3.1 The Concept of Prepared Speech

3.2 Definition of Prepared Speech

Let us first of all consider the idea of preparation as an act or process of getting ready for something or making something ready. Preparation therefore implies planning and getting ready ahead of time. Let us now consider prepared speech as speech that is the result of a prior planned process. It is a speech production mode that requires detailed planned conceptualisation.

3.3 The Characteristics of Prepared Speech

Let us now consider the major characteristics of prepared speech. Do you remember that in an earlier unit we had compared spontaneous speech production mode with the other two modes of production, namely reading and prepared speech. If you remember, one of the differences we mentioned at that time was the issue of spontaneous being unplanned while on the contrary, these other two are planned. Now the idea of the planned nature of the prepared speech implies that there should be no flaws. In other words, its planned nature endows it with certain characteristics among which are the following:

- Free flowing production
- Impeccable level of language
- Adequate structuring

3.3.1 Prepared Speech, a Flawless Production Mode

Let us now consider one of the characteristics of prepared speech as a flawless production mode. First of all, you should realise that prepared speech will be free-flowing. There will be no lapses, no pauses. There will be no repetitions, no false starts and so there will be no reparanda. Overall, the fluency level will be very high. Speech timing will be quite precise. The level of articulation will be highly academic, with the liaison phenomenon featuring quite frequently.

3.3.2 Prepared Speech Exhibiting an Impeccable Level of Language

Let us now consider prepared speech as one in which the level of language is enviable. You should realise that the style will be very formal. This is because efforts must have been made at the preparation stage to rid the production of inappropriate choice of language. There will be no colloquialism. At the same time, the production will be devoid of grammatical errors. Overall, the content will be error-proof.

3.3.3 Prepared Speech as a Well Structured Production

Let us now consider prepared speech as one that is very coherent. You should realise that the speech will be well structured with one part flowing naturally into the next. There will be clear indication as to the introduction, the main body of the speech as well as the conclusion. In other words, the speech will be constructed in a very systematic manner.

3.4 Examples of Prepared Speech

Now let us consider instances in which one will be required to present a prepared speech. You should realise that different occasions will arise in your career in which you may be required to present a prepared speech. Though occasions for prepared speech may be less frequent than those for spontaneous production, nonetheless they may be quite varied. Some of the examples may include the following:

- A welcome speech
- A valedictory speech
- Fund-raising ceremony

3.5 The Processes of Prepared Speech

3.5.1 Choice of Topic

Let us consider the choice of topic as one stage in the process of prepared speech production. You should realise that the first thing to do before you can prepare a speech is to identify a topic. Sometimes, the topic is not of our own making but rather imposed on you. Sometimes, you may have the option of choosing from among a list of topics. In this case, we are obliged to take a topic that appeals to us either because we are familiar with such a topic or because we can lay hands on material where we can get information on the topic. In other words, the subject matter must be one we are at home with or one we can easily read up.

3.5.2 Writing out the Plan

Let us now consider the next stage in the process of speech preparation - evolving a plan. You should realise that a plan is inevitable if the prepared speech is to have a structure. I'm sure you know already from your units on written French that the plan is important and that this is normally announced in your introduction. It is important you know that once the plan has been announced, we must be faithful to it so that as we go on we carry the audience along.

3.5.3 The Target Audience

Let us now consider identifying the target audience as a vital stage in the preparation of a speech. You should realise that the target audience determines our choice of language. This is because we must make sure that we use language that is appropriate for the target audience. For instance, if our target audience is mainly youth, we have to adjust in our choice of vocabulary. If we are to address professionals, we must endeavour to align our language to the level of the professional audience.

3.5.4 Revising our Speech

Have you asked yourself why prepared speech comes out so natural? Of course, the reason is not far fetched. The speech must be thoroughly revised and corrections made so that at the time of delivering it, it comes out natural and makes for good listening.

SELF ASSESSMENT EXERCISE

Mention the 3 characteristics of prepared speech that we have told you about in this unit.

ANSWER TO SELF ASSESSMENT EXERCISE

Among the three characteristics of prepared speech are the following:

- Free-flowing production
- Impeccable level of language
- Well structured production

4.0 CONCLUSION

In this unit, we told you about the concept of prepared speech. You learnt that prepared speech is a speech production mode resulting from a pre-planned process. You learnt about some of the characteristics of prepared speech. You were also told about some of the examples of instances of everyday life where one can be required to deliver a prepared speech. You equally learnt about some important processes you must follow as a guide in preparing a speech.

5.0 SUMMARY

This unit has equipped you with the concept of prepared speech. You can now define prepared speech. You can now mention some of the characteristics of prepared speech. You can now cite some examples of instances in everyday life where one may be required to deliver a prepared speech. You can equally mention some of the processes to be followed in preparing a speech.

There is no doubt that what you learnt in this unit will be useful to you as you work your way through the next level of the entire B.A. French programme. You are now better prepared for the 400-level Oral French where you will be required to present exposés, debates and seminars.

6.0 TUTOR-MARKED ASSIGNMENT

INSTRUCTION: With what you have learnt about preparing a speech, carefully prepare a speech on one of the topics listed below. Remember, the speech should be of 10 minutes duration. It should have a minimum of two pages of 500 words typed double-spaced.

- Discours d'appréciation à l'université ouverte
- Discours du Ministre de l'Education lors de sa visite à l'université ouverte
- Discours d'accueil prononcé par le président de l'université ouverte à l'occasion de la cérémonie inaugurale de l'université.

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