

Michel Thomas[®] method

Japanese

Foundation Course

Helen Gilhooly and Niamh Kelly

Learn another language the way you learnt your own

Succeed with the

Michel Thomas^{method}

and learn another language the way you learnt your own

Developed over 50 years, the amazing teaching methods of the world's greatest language teacher completely takes the strain out of language learning. Michel Thomas' all-audio courses provide an accelerated method for learning that is truly revolutionary.

To find out more, please get in touch with us

For general enquiries and for information about the Michel Thomas Method:

Call: 020 7873 6354 Fax: 020 7873 6325

Email: mtenquiries@hodder.co.uk

To place an order:

Call: 01235 400414 Fax: 01235 400454 Email: uk.orders@bookpoint.co.uk

www.michelthomas.co.uk

You can write to us at:

Hodder Education, 338 Euston Road, London NW1 3BH

Visit our forum at:

www.michelthomas.co.uk

Unauthorized copying of this booklet or the accompanying audio material is prohibited, and may amount to a criminal offence punishable by a fine and/or imprisonment.

Copyright © 2008. In the methodology, Thomas Keymaster Languages LLC, all rights reserved. In the content, Helen Gilhooly and Niamh Kelly.

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher or under licence from the Copyright Licensing Agency Limited. Further details of such licences (for reprographic reproduction) may be obtained from the Copyright Licensing Agency Limited, Saffron House, 6–10 Kirby Street, London EC1N 8TS, UK.

Cover image: D. Hurst/Alamy

Typeset by Transet Limited, Coventry, England.

Printed in Great Britain for Hodder Education, an Hachette Livre company, 338 Euston Road, London NW1 3BH.

Impression 10 9 8 7 6 5 4 3 2 1

Year 2012 2011 2010 2009 2008

ISBN 978 0340 97457 5

Introduction

What is the Michel Thomas Method?

The Michel Thomas Method* all-audio courses, published by Hodder Education, provide an accelerated method for language learning that is truly revolutionary. And they promise a remarkable educational experience that will make your learning both exciting and pleasurable.

How does the Method work?

The Method works by breaking a language down into its component parts, enabling learners to reconstruct the language themselves – to form their own sentences, to say what they want, when they want. Because you learn the language in small steps, you can build it up yourself to produce ever more complicated sentences.

No books

No writing

Just confidence – in hours

The Michel Thomas Method is 'in tune' with the way your brain works, so you assimilate the language easily and don't forget it! The Method teaches you through your own language, so there's no stress, and no anxiety. The teacher builds up the new language, step by step, and you don't move on till you've absorbed and understood the previous point. As Michel Thomas said, *'What you understand, you know, and what you know, you don't forget.'*

With parallels to the way you learnt your own language, each language is learnt in 'real-time' conditions. There is no need to stop for homework, additional exercises or vocabulary memorization.

*US patent 6,565,358

4

'Learning Spanish with Michel was the most extraordinary learning experience of my life – it was unforgettable.'

Emma Thompson

'Michel Thomas is a precious find indeed.'

The Guardian

The classroom situation on the recording lets you learn with others. You enjoy their success, and you learn from their mistakes. The students on the recordings are not reading from scripts and they have received no additional instruction or preparation – just the guidance you hear on the recording. You, as the learner, become the third student and participate actively in the class.

A very important part of the Michel Thomas Method is that full responsibility for your learning lies with the teacher, not with you, the pupil. This helps to ensure that you can relax, and feel confident, so allowing you to learn effectively.

You will enjoy the Method as it creates real excitement – you can't wait to use the language.

'There's no such thing as a poor student, only a poor teacher.'

Michel Thomas

What level of language will I achieve?

The Introductory and Foundation courses are designed for complete beginners. They make no assumption of a knowledge of any language other than English. They will give the beginner a practical and functional use of the

HOW ARE THE RECORDINGS BEST USED?

5

- **Relax!** Make yourself comfortable before playing the recording and try to let go of the tensions and anxieties traditionally associated with learning.
- **Do not write or take any notes.** Remove notebooks, pens, dictionaries and anything else associated with learning at school.
- **Do not try to remember.** While participating in the recording and afterwards, it is important that you do not try to memorize specific words or expressions. It is a basic principle of the Michel Thomas Method that the responsibility for the student's learning lies with the teacher. With the Michel Thomas Method as your teacher, your learning will be based on understanding, and what you understand you don't forget.
- **Interact fully with the recordings.** Use the pause button and respond out loud (or in a whisper, or in your head, if you are in a public place) before the students' responses. *This is essential.* You do not learn by repetition but by thinking out the answers to each question; it is by your own thought process that you truly learn.
- **Give yourself time to think.** The students on the recordings had all the time they needed to think out their responses. On the recordings their 'thinking time' has been cut in order to make full use of the recording time. You can take all the time you need (by using your pause button). The pause button is the key to *your* learning! To get you used to pausing the recording before the students' responses, bleeps have been added to the first few tracks. When you hear the bleep, pause the recording, think out and say your response, then release the pause button to hear the student's, then the teacher's, response.
- **Start at the beginning of the course.** Whatever your existing knowledge of the language you are learning, it is important that you follow the way that the teacher builds up your knowledge of the language.
- **Do not get annoyed with yourself if you make a mistake.** Mistakes are part of the learning process; as long as you understand why you made the mistake and you have the 'ahaa' reaction – 'yes, of course, I understand now' – you are doing fine. If you made a mistake and you do not understand why, you may have been daydreaming for a few seconds. The course is structured so that you cannot go on unless you fully understand everything, so just go back a little and you will pick up where you left off.
- **Stop the recording whenever it suits you.** You will notice that this course is not divided into lessons; you will always be able to pick up from where you left off, without the need to review.

6

spoken language. They are also appropriate for anyone who has studied a language before, but has forgotten much of it or does not have confidence in speaking.

The Introductory course comprises the first two hours of the Foundation Course. The Advanced course follows on from the Foundation course and expands on structures touched on in the earlier course to improve your understanding and mastery of complex language.

The Michel Thomas Method teaches the everyday conversational language that will allow you to communicate in a wide variety of situations, empowered by the ability to create your own sentences and use the language naturally, having absorbed the vocabulary and grammatical structures.

How quickly can I learn with the Michel Thomas Method?

One of the most remarkable features of the Michel Thomas Method is the speed with which results are achieved. A knowledge of the language that will take months of conventional study can be achieved in a matter of hours with the Michel Thomas Method. The teacher masterfully guides the student through an instructional process at a very rapid rate – yet the process will appear informal, relaxed and unhurried. The teacher moves quickly between numerous practice sessions, which all build the learners' confidence in their ability to communicate in complex ways.

Because the Michel Thomas Method is based on understanding, not memorization, there is no set limit to the length of time that you should study the course. It offers immersion without strain or stress, and you will find the recordings are not divided into lessons, though the material has been indexed for your convenience. This means that you can stop and start as you please.

The excitement of learning will motivate you to continue listening and learning for as long a time as is practical for you. This will enable you to make progress faster than you ever imagined possible.

Who is the Michel Thomas Method for?

7

Anyone can learn a language with the Michel Thomas Method – and the wide diversity of Michel Thomas's own students proves this. Not only did Michel instruct the rich and famous, but he also taught many so-called 'hopeless cases'. For example, in 1997, Michel taught French to a group of sixteen-year-olds in north London who had been told they could never learn a language, and gave them the ability to use the new language far beyond their expectations – in just a week. Perhaps more importantly, he gave them the confidence to speak and a belief in, and the experience of, their own ability to learn.

Whatever your motivation for learning a language, the Michel Thomas Method quite simply offers the most effective method that is available.

What can I do next?

Try to speak with native speakers whenever possible, as this is invaluable for improving your fluency. Television and radio programmes via satellite, podcasts, newspapers and magazines (print or on-line) (especially those which feature interviews) will give you practice in the most current and idiomatic language. Expose yourself to the language whenever you can – you will have firm foundations on which to build.

Continue your study with the Advanced course. Then build your vocabulary with the existing and planned Vocabulary courses, which carry forward the Michel Thomas Method teaching tradition and faithfully follow Michel Thomas's unique approach to foreign language learning. The series editor is Dr Rose Lee Hayden, Michel's most experienced and trusted teacher. The courses remain faithful to the method Michel Thomas used in his earlier courses, with the all-audio and 'building-block' approach. The presenter builds on Michel's foundations to encourage the student at home to build up their vocabulary in the foreign language, using relationships with English, where appropriate, or connections within the foreign language itself. The student takes part in the audio, following prompts by the presenter, as in Michel Thomas' original Foundation and Advanced courses.

8

Who was Michel Thomas?



Michel with Grace Kelly

Michel Thomas (1914–2005) spent most of his childhood in Germany and France. He studied psychology at the Sorbonne (Paris) and at the University of Vienna. During the Second World War he fought for the French Resistance; after the war he worked for the U.S. army. His war-time experiences, including two years in concentration and labour camps and torture at the hands of the Gestapo, fuelled his passion for teaching languages, as a result of which he developed a uniquely effective language-

teaching method that brought to his door celebrities (including Barbra Streisand and Emma Thompson), diplomats, academics and business executives from around the world. He established the first Michel Thomas Language Center in Beverly Hills in 1947, and continued to travel the world teaching languages for the rest of his life.

Whom did Michel Thomas teach?

People came from all over the world to learn a foreign language with Michel Thomas – because his method works. His students, numbering in the thousands, included well-known people from the arts and from the corporate, political and academic worlds. For example, he taught French to filmstar Grace Kelly prior to her marriage to Prince Rainier of Monaco.

Michel's list of clients included:

- *Celebrities:* Emma Thompson, Woody Allen, Barbra Streisand, Warren Beatty, Melanie Griffith, Eddie Izzard, Bob Dylan, Jean Marsh, Donald Sutherland, Mrs George Harrison, Anne Bancroft, Mel Brooks, Nastassja Kinski, Carl Reiner, Raquel Welch, Johnny Carson, Julie Andrews, Isabelle Adjani, Candice Bergen, Barbara Hershey, Priscilla Presley, Loretta Swit, Tony Curtis, Diana Ross, Herb Alpert, Angie Dickinson, Lucille Ball, Doris Day, Janet Leigh, Natalie Wood, Jayne Mansfield, Ann-Margaret, Yves Montand,

Kim Novak, Otto Preminger, Max von Sydow, Peter Sellers, François Truffaut, Sophia Coppola.

9

- *Diplomats, dignitaries and academics:* Former U.S. Ambassador to France, Walter Curley; U.S. Ambassador to the U.N., Joseph V. Reed; Cardinal John O'Connor, Archbishop of New York; Anthony Cardinal Bevilacqua, Archbishop of Philadelphia; Armand Hammer; Sarah Ferguson, Duchess of York; Professor Herbert Morris, Dean of Humanities at UCLA; Warren Keegan, Professor of Business at Pace University in New York; Professor Wesley Posvar, former President of the University of Pittsburgh.

- *Executives from the following corporations:* AT&T International, Coca-Cola, Procter & Gamble, Chase Manhattan Bank, American Express, Merrill Lynch, New York Chamber of Commerce and Industry, Boeing Aircraft, General Electric, Westinghouse Electric, Bank of America, Max Factor, Rand Corporation, Bertelsmann Music Group-RCA, Veuve Clicquot Inc., McDonald's Corporation, Rover, British Aerospace.

Track listing

Japanese is written in several scripts: *Kanji* (an ideographic system, using characters of Chinese origin), *Hiragana* and *Katakana* (syllabaries, in which a single character represents the sound of a syllable). *Rōmaji* (the Japanese language in the Romanised Latin alphabet) is used by foreign students of Japanese who have yet to master the Japanese scripts and by Japanese native speakers when using computer and other keyboards. In this track listing we use the *Rōmaji* script.

CD1 Track 1

Introduction

Pronouncing Japanese. Japanese words in English: *kimono*; *karate*; *karaoke*. English words in Japanese are adjusted to Japanese speech patterns: *kamera* 'camera'; *dejikame* 'digital camera'; *hoteru* 'hotel'; *aisu kurīmu* 'ice cream'; *kōhī* 'coffee'; *T. shatsu* 'T-shirt'.

CD1 Track 2

o kudasai 'please may I have'; *aisu kurīmu o kudasai* 'Ice cream may I have' = 'May I have an ice cream, please?' In Japanese, you don't need words for 'a' or 'the'. *sumimasen* 'excuse me'; *sumimasen aisu kurīmu o kudasai* 'Excuse me, may I have an ice cream, please?'

kore 'this'; *sore* 'that'; *are* 'that over there'; *sumimasen kore o kudasai* 'Excuse me, please may I have this?'

hai 'yes'; *dōzo* 'go ahead'

CD1 Track 3

tabemasu 'to eat; I eat; she eats; he eats; you eat': *aisu kurīmu o tabemasu* 'Ice cream [o] eat' = 'I eat ice cream'.

sandoicchi 'sandwich'

kore o tabemasu 'This [o] eat' = 'I eat this'.

This *-masu* form of Japanese verbs also covers the sense of 'will' (the future): *kore o tabemasu* 'I will eat this'.

12

nomimasu 'to drink; 'I/you/he etc. drink/will drink': *kōhī o nomimasu* 'Coffee [o] drink' = 'I drink coffee'.

jūsu 'juice'; *bīru* 'beer'

CD1 Track 4

ashita 'tomorrow': *ashita kōhī o nomimasu* 'Tomorrow coffee [o] drink' = 'I will drink coffee tomorrow' – the time expression generally comes first in a Japanese sentence. *ashita kōhī o nomimasu* could also mean 'You will drink coffee tomorrow', 'He will drink coffee tomorrow', 'They will drink coffee tomorrow' and so on, as the Japanese *-masu* verb form can refer to any person as the doer of the action of the verb, but in this track listing we will give the English translation with the person who was mentioned on the recording.

sushi 'rice with vinegar': *ashita sushi o tabemasu* 'I will eat sushi tomorrow'.

CD1 Track 5

ka = spoken question mark: *sushi o tabemasu ka* 'Sushi [o] eat [question mark]' = 'Do you / Will you eat sushi?' *hai, tabemasu* 'Yes, I eat' = 'Yes, I do / will eat it' (no word for 'it' in this sort of expression).

CD1 Track 6

tokidoki 'sometimes': *tokidoki sushi o tabemasu* 'Sometimes I eat sushi'.
mainichi 'every day': *mainichi kōhī o nomimasu* 'Every day I drink coffee'.

CD1 Track 7

mimasu 'to watch, look, see; I watch, look, see; I will watch, look, see'.
terebi 'television': *mainichi terebi o mimasu* 'Every day television [o] watch' = 'I watch television every day': *o* is a marker to show which item in a sentence has the action done to it.

ashita terebi o mimasu 'I will watch television tomorrow'; *mainichi terebi o mimasu ka* 'Do you watch television every day?'

CD1 Track 8

iie 'no': *iie, sandoicchi o tabemasu* 'No, I will eat a sandwich / sandwiches'.
In general there is no distinction in Japanese between singular and plural

forms, so *sandoicchi* means both 'sandwich' and 'sandwiches'. In this track listing we will give the English translation with the singular or plural form according to what was said on the recording.

konban 'this evening, tonight': *konban sushi o tabemasu ka* 'Will you eat sushi tonight?'

CD1 Track 9

soshite 'and' (to link sentences): *ashita terebi o mimasu. Soshite sushi o tabemasu* 'Tomorrow I will watch television. And I will eat sushi'.

CD1 Track 10

konban terebi o mimasu ka 'Will you watch television tonight?' *mainichi terebi o mimasu ka* 'Do you watch television every day?' *hai, mimasu* 'Yes, I do (watch)'.

CD1 Track 11

yomimasu 'to read'

manga 'comic book': *manga o yomimasu ka* 'Do you read comic books?'

nani 'what': *nani o tabemasu ka* 'What [marker o] eat [question mark]' = 'What will you eat?' *konban nani o tabemasu ka* 'What will you eat tonight?'

CD1 Track 12

To form the negative, the 'not' or 'don't / doesn't' part of the verb, we remove the *-masu* ending and replace it by *-masen*: *tabemasu* 'I eat'; *tabemasen* 'I don't eat'. This form also covers the future: *konban terebi o mimasen* 'Tonight television [marker o] not watch' = 'I won't watch television tonight'.

manga o yomimasu ka 'Do you read comic books?' *iie yomimasen* 'No, I don't read (them)' = 'No, I don't'.

CD1 Track 13

kaimasu 'to buy': *ashita kamera o kaimasu* 'Tomorrow I'll buy / I'm going to buy a camera'.

The way the Japanese language is used shows respect. The *-masu* verbs show politeness. If we use the negative (*-masen*) part of the verb with the

13

14

question marker *ka* we are in fact making a polite suggestion: *sushi o tabemasen ka* 'Sushi [marker *o*] not eat [question mark]' = 'Won't you eat sushi?' = 'Would you like to eat (some) sushi?'

CD1 Track 14

eiga 'film, movie': *eiga o mimasen ka* 'Won't you / Would you like to watch a film?'

konsāto 'concert': *konban konsāto o mimasen ka* 'Won't you watch a concert tonight?'

CD2 Track 1

dore 'which': *dore o kaimasu ka* 'Which [marker *o*] buy [question mark]' = 'Which will you buy?'

CD2 Track 2

desu 'is; it is': *kōhī desu* 'It is coffee' (we don't use the marker *o* with *desu* because *desu* doesn't indicate an action).

kōhī desu ka 'Is it coffee?'

nan desu ka 'What is (it) [question mark]' = 'What is it?' (*nani* 'what' is shortened to *nan* before *desu* 'is').

desu also covers the plural verb form 'are': *manga desu* = 'It is a comic book' or 'They are comic books' (no word for 'it' or 'they' in this context).

suki desu 'I (etc.) like', literally: *suki* 'likeable', *desu* 'it is': 'likeable it is' = 'I (etc.) like'.

kara = indication of reason, so can be translated by 'so, therefore': *suki desu kara kaimasu* 'Likeable (it) is therefore buy' = 'I like it therefore I'll buy it'. In Japanese we give the reason first, then the result, so 'I'll buy it because I like it' is also *suki desu kara kaimasu*.

CD2 Track 3

suki desu kara konban manga o yomimasu 'I like it therefore I'll read the comic book tonight'; *suki desu kara kōhī o kudasai* 'I like it therefore may I have some coffee?'

CD2 Track 4

omoshiroi 'interesting': *omoshiroi desu ka* 'Is it interesting?' *omoshiroi desu kara terebi o mimasu* 'It is interesting so I'll watch television'; *omoshiroi desu kara ashita eiga o mimasu* 'It's interesting therefore I'll watch a / the film tomorrow'.

CD2 Track 5

oishii 'delicious': *oishii desu ka* 'Is it delicious?'; *oishii desu kara konban tabemasu* 'It's delicious so I'll eat it tonight'.

CD2 Track 6

dōshite 'why': *dōshite manga o yomimasu ka* 'Why comic books [marker *o*] read [question mark]' = 'Why do you read comic books?' *omoshiroi desu kara* 'They are interesting therefore' = 'Because they are interesting': *kara*, the word which we use to give a reason, can also mean 'because'. *dōshite kaimasu ka* 'Why are you going to buy it?' *suki desu kara* 'Because I like it'.

CD2 Track 7

omoshiroi konsāto 'an interesting concert'; *oishii kōhī desu ka* 'Is it (a) delicious coffee?'

CD2 Track 8

zehi 'certainly'

konban omoshiroi eiga o mimasen ka 'Tonight interesting film [marker *o*] not watch [question mark]' = 'Won't you watch an interesting film tonight?' = 'Would you like to watch an interesting film tonight?' *hai, zehi* 'Yes, certainly' = 'Yes, I would'.

CD2 Track 9

kare 'he'; *kanojo* 'she' – as 'he' and 'she' these are needed only for clarification or emphasis.

to 'with'. *to* is a marker which follows the word it belongs with: *kare to* 'he with' = 'with him'; *kare to eiga o mimasu* 'He with film [marker *o*] watch' = 'I will watch a film with him'; *kanojo to konban eiga o mimasu / konban kanojo to eiga o mimasu* 'I will watch a film with her tonight' (the order of *kanojo to* and *konban* can be interchanged).

15

16

oishii covers sense of 'nice', i.e. when 'nice' means 'delicious'.

CD2 Track 10

To make a suggestion in Japanese, in English 'Let's ...', take off the *-masu* ending from the verb and replace by *-mashō*: *mimashō* 'let's watch'; *eiga o mimashō* 'Film [marker *o*] let's watch' = 'Let's watch a film'.

CD2 Track 11

shimasu 'to do / to play'; *gorufu* 'golf'; *tokidoki gorufu o shimasu* 'Sometimes golf [marker *o*] play' = 'I sometimes play golf'; *konban gorufu o shimashō* 'Let's play golf tonight'.

tenisu 'tennis'; *konban tenisu o shimasen ka* 'Tonight tennis [marker *o*] not play [question mark]' 'Won't you play tennis tonight?'

shigoto 'work'; *shigoto o shimasu* 'Work [marker *o*] do' = 'I work'; *kanojo to shigoto o shimasu* 'I work with her'.

CD2 Track 12

To say 'shall we', we use the question mark word *ka* with the verb suggestion form *-mashō*: *shigoto o shimashō ka* 'Work [marker *o*] let's do [question mark]' = 'Shall we work?'

CD2 Track 13

ashita shigoto o shimasu kara konban gorufu o shimashō ka 'Tomorrow we will work therefore shall we play golf tonight?'

rirakkusu o shimasu 'relax [marker *o*] do' = 'to relax'; *rirakkusu o shimashō ka* 'Shall we relax?'

CD3 Track 1

ikimasu 'to go'; *ikimasen* 'I don't / won't go'; *ikimasen ka* 'Won't you go?' = 'Would you like to go?'; *ikimashō ka* 'Shall we go?'; *ikimashō* 'Let's go'.

Tōkyō 'Tokyo'; *Rondon* 'London'; *Nyū Yōku* 'New York'; *Nihon* 'Japan' from *ni* = 'day, sun'; *hon* = 'root, source' so 'the root of the sun', or 'Land of the Rising Sun'.

The word for 'to' ('to' a place) is placed after the place. The word, or marker, for 'to' is *ni*: *Tōkyō ni ikimasu* 'Tokyo to go' = 'I go to Tokyo'; *Nihon ni ikimasu ka* 'Japan to go [question mark]' = 'Will you go to Japan?'

17

CD3 Track 2

Word order in sentences with time expressions and places: either the time expression or the place can come first: *mainichi Rondon ni ikimasu / Rondon ni mainichi ikimasu* 'I go to London every day'. Similarly the position of a phrase describing how something happens, e.g. *kare to* 'with him', is flexible. But the markers (*ni*, *to*) must be after the words they belong to and the verb must go at the end.

CD3 Track 3

koko 'this place' = 'here'; *soko* 'that place' = 'there'; *asoko* 'that place over there' = 'over there'

ashita soko ni ikimasu 'Tomorrow there to go' = 'I will go there tomorrow'.

CD3 Track 4

mainichi shigoto ni ikimasu 'Every day work to go' = 'I go to work every day'.

nemui 'sleepy'; *nemui desu* 'Sleepy be' = 'I am / you are / he is etc. sleepy'; *nemui desu ka* 'Sleepy be [question mark]' = 'Are you sleepy?'

konban nemui desu kara ashita shigoto ni ikimasen 'I am sleepy tonight therefore I won't go to work tomorrow'.

CD3 Track 5

ga 'but'. To contrast the 'but' – 'every day ... but tomorrow ...' – Japanese uses a marker *wa*, placed after the contrasting word: *mainichi shigoto ni ikimasu ga ashita wa rirakkusu o shimasu* 'Every day I go to work but tomorrow I'll relax'.

nemui also covers sense of English 'tired': *mainichi shigoto ni ikimasu ga nemui desu kara ashita wa ikimasen* 'I go to work every day but because I am tired I am not going tomorrow'.

18

CD3 Track 6

If we want to stress or clarify the person doing the action, the word for the person is followed by the marker *wa*: *kare wa tabemasu* 'He [marker *wa*] eat' = 'He eats'. If we say both a time expression and the person doing the action, the word order is flexible: *ashita kare wa / kare wa ashita shigoto ni ikimasu* 'He goes to work tomorrow'.

If we have a sentence with two halves, and the same person is doing the action in both halves, we don't need to repeat the person in the second half of the sentence: *kare wa nemui desu kara konban shigoto ni ikimasen* 'He's sleepy so he's not going to work tonight'.

CD3 Track 7

doko ni 'where to' = 'to where': *doko ni ikimasu ka* 'Where to go [question mark]' = 'Where are you going?'; *kare wa doko ni ikimasu ka* 'Where is he going?'

doko desu ka 'Where be [question mark]' = 'Where is it?'

CD3 Track 8

To convey the sense of 'want' we put the ending *-tai desu* ('want is') onto the verb, having taken off the *-masu* ending: *tenisu o shitai desu* 'Tennis [marker *o*] play want is' = 'I want to play tennis'; *nani o nomitai desu ka* 'What do you want to drink?'; *dore o kaitai desu ka* 'Which do you want to buy?'

dōshite hoteru ni ikitai desu ka 'Why do you want to go to a hotel?'

CD3 Track 9

depōto 'department store'; *sake* 'rice wine'

CD3 Track 10

manga o kaitai desu kara depōto ni ikimasu 'Because I want to buy a comic book / I want to buy a comic book therefore I'm going to the department store'.

shimasu also has sense of 'to make'; *denwa* 'phone'; *denwa o shimasu* 'Phone [marker *o*] to make' = 'I make a phone call'.

CD3 Track 11

We also use the marker *ni* about a person: *kanojo ni denwa o shimasu* 'She to phone [marker *o*] make' = 'I make a phone call to her' = 'I ring / call her'; *konban kare ni / kare ni konban denwa o shimashō ka* 'Shall we ring / call him tonight?'; *nemui desu kara kanojo ni denwa o shimasen* 'Because I'm sleepy I won't phone her tonight / I'm sleepy therefore I won't phone her tonight'.

CD3 Track 12

kare ni denwa o shitai desu ga nemui desu kara konban (kare ni) denwa o shimasen 'I want to phone / call him but I'm sleepy so I won't phone / call him tonight'.

CD4 Track 1

Japanese sentence order: the verb goes at the end; the time expression and the doer of the action, followed by the marker *wa* (if needed for stress or clarification), are interchangeable, at the beginning of the sentence. The other information is fairly flexible as to order because the markers tell us what function the nouns (people, items or places) carry out in the sentence.

CD4 Track 2

tomodachi 'friend': *tomodachi to ikimasu* 'Friend with go' = 'I go with my friend' – we don't need to say 'my' if it's clear from the context. *tomodachi wa nemui desu kara ashita soko ni ikimasen* 'My friend is tired so she's not going there tomorrow'.

CD4 Track 3

Layers of politeness in Japanese: *ryōshin* 'parents'; to be respectful about someone else's parents add *go-*: *go-ryōshin* 'his / her / your parents'. *ashita ryōshin wa / ryōshin wa ashita soko ni ikimasu* 'My parents will go there tomorrow'; *go-ryōshin wa ashita soko ni ikimasu ka* 'Will your parents go there tomorrow?'

CD4 Track 4

go-ryōshin wa doko ni ikimasu ka '[Respectful *go-*] parents where to go [question mark]' = 'Where are your parents going?'

19

20

Fuji-san 'Mount Fuji': *Fuji-san o mitai desu kara* 'Because they want to see Mount Fuji'.

watashi 'I'; *anata* 'you' – as 'I' and 'you' these are needed only for clarification or emphasis: *watashi wa Nyū Yōku ni ikimasu* 'I [marker *wa*] New York to go' = 'I'll go to New York'.

We add *-san* after a name to be polite: *Tanaka-san wa kamera o kaimasu* 'Tanaka [polite *san*] [marker *wa*] camera [marker *o*] buy' = 'Mr Tanaka will buy a camera'. You never use *san* after your own name.

Japanese word order: a Japanese sentence can be thought of as a string of nouns, followed by markers, with the verb at the end – but as *desu* 'to be' isn't a verb, we don't need a marker after the noun in a sentence when *desu* immediately follows the noun.

CD4 Track 5

The marker *no* is like the 'apostrophe s' construction in English, or it has a meaning like that of 'of' in English. It links two nouns: *koko no sushi* 'Here's sushi' = 'The sushi from here'; *koko no sushi wa oishii desu* 'The sushi from here is delicious'. We need the marker *wa* in this *desu* sentence because we're saying more about the sushi, not just *sushi desu* 'It is sushi', and so *desu* doesn't immediately follow the noun: *oishii* comes between the noun and *desu*.

soko no manga o yomitai desu 'I want to read a comic from there'.

CD4 Track 6

koko no kōhī o nomimashō ka 'Shall we drink some coffee from here?'

repōto 'report': *Suzuki-san no repōto o yomimashō* 'Let's read Miss Suzuki's report'.

koko no hōteru no kōhī 'Here's hotel's coffee' = 'The coffee from the hotel here'; *koko no hōteru no kōhī o nomimashō* 'Let's drink the coffee from the hotel here'.

CD4 Track 7

hōteru wa doko desu ka 'Hotel [marker *wa*] where be [question mark]' = 'Where is the hotel?': *wa* is used because we're flagging up that it's the hotel we're asking about.

21

We also use the marker *no* to give the sense of 'my', 'your' etc.: *watashi no* 'my'; *anata no* 'your'; *kare no* 'his'; *kanojo no* 'her': *kare no manga wa doko desu ka* 'Where is his comic book?' *koko desu* 'It's here'; *kare no manga wa koko desu* 'His comic book is here'.

CD4 Track 8

Nihon no terebi 'Japan's TV' = 'A Japanese TV'; *Rondon no depōto* 'A London department store'.

keitai (denwa) 'mobile (phone) / cellphone' – we can leave out *denwa*: *watashi no keitai desu* 'It's my mobile / cellphone'.

arigatō 'thanks'; *arigatō gozaimasu* 'thank you very much'

watashi no keitai wa doko desu ka 'I of mobile / cellphone [marker *wa*] where be [question mark]' = 'Where's my mobile phone?'

CD4 Track 9

tasukarimashita 'you've helped me' = 'thank you'. This ending *-mashita* indicates the past tense: *tabemasu* 'I eat'; *tabemashita* 'I ate'.

kinō 'yesterday': *kinō kanojo wa tomodachi to tenisu o shimashita* 'Yesterday she played tennis with her friend'.

CD4 Track 10

kinō (watashi wa) gorufu o shimashita ga ashita wa shigoto o shimasu 'Yesterday I played golf but tomorrow I will work'.

kyō 'today'

CD5 Track 1

kinō shigoto o shimashita ga kyō wa rirakkusu o shimasu 'Yesterday I worked but today I will relax'.

nani o shimashita ka 'What did you do?'; *doko ni ikimashita ka* 'Where did you go?'

resutoran 'restaurant': *asoko no resutoran ni ikimashita* 'I went to the restaurant over there'.

suki desu kara kaimashita 'Likeable it is therefore I bought' = 'I bought it because I like it'.

22

CD5 Track 2

The past tense of *desu* is *deshita*: *kanojo wa tomodachi deshita* 'She was a friend'.

The past negative of *-masu* verbs is *-masen deshita*: *tabemasen deshita* 'don't eat was' = 'I didn't eat'; *tabemasen* 'I don't eat'; *tabemasen deshita* 'I didn't eat'.

watashi wa kinō terebi o mimasen deshita 'I didn't watch TV yesterday'.
suki deshita ga kinō sore o kaimasen deshita 'I liked it but I didn't buy that yesterday'.

CD5 Track 3

shū 'week'; *nichi* 'day'; *mainichi* 'every day'; *maishū* 'every week'; *maishū kare wa Rondon ni / kare wa Rondon ni maishū ikimasu* 'He goes to London every week'.

Japanese word order: the doer of the action needs to be said before the item that has the action done to it, and if the action is a verb of motion, the person doing the action needs to be said before the place that the person is going to.

CD5 Track 4

maishū Rondon ni ikimasu ga kyō wa ikimasen 'Every week I go to London but today I'm not going'.

senshū 'last week': *senshū soko no hōteru ni ikimashita* 'Last week there [linking marker *no*] hotel to go' = 'Last week I went to a/the hotel there'.
raishū 'next week': *raishū kanojo wa kare to soko ni ikimasu* 'Next week she will go there with him'.

CD5 Track 5

suki desu kara raishū Rondon ni ikitai desu 'Likeable it is therefore next week London to go want is' = 'I want to go to London next week because I like it'.

CD5 Track 6

kinō Tōkyō ni ikimashita ga kyō wa Fuji-san ni ikimasu 'I went to Tokyo yesterday but today I will go to Mount Fuji'.

CD5 Track 7

Japanese word order: *watashi wa terebi o tomodachi to / tomodachi to terebi o mimasu* 'I watch television with a friend'.

CD5 Track 8

The marker *de* is used to indicate the place where something happens, e.g. *hōteru de* 'in the hotel': *hōteru de yomimasu* 'I read in the hotel'.
uchi 'home'; *uchi de* 'in the home; at home': *uchi de tabemasu* 'I eat at home'; *resutoran de tabemasu* 'I eat at a restaurant'; *soko de tabemasu* 'There at I eat' = 'I eat there'; *soko de tabemashita* 'I ate there'.
kare wa Rondon no depōto de kamera o kaimasu 'He buys / will buy a camera in a London department store'.

CD5 Track 9

kare wa Nihon no hōteru de sushi o tomodachi to tabemasu 'He eats sushi with a friend at a Japanese hotel'.

densha 'train': *densha de yomimasu* 'She reads on the train'.

hon 'book': *densha de Nihon no hon o yomimasu* 'She reads a Japanese book on the train'.

CD6 Track 1

doko desu ka 'Where is it?'; *doko de kaimashita ka* 'Where at bought [question mark]' = 'Where did you buy it?'; *doko ni ikimashita ka* 'Where to went [question mark]' = 'Where did you go?'

dokonimo 'to nowhere'. This is always used with the verb in the negative: *dokonimo ikimasen deshita* 'To nowhere not went' = 'I went nowhere; I didn't go anywhere'; *dōshite konban dokonimo ikimasen ka* 'Why tonight to nowhere not go [question mark]' = 'Why are you not going anywhere tonight?'

CD6 Track 2

nanimo 'nothing': used with the verb in the negative: *nanimo shimasen* 'Nothing not do' = 'I do nothing, I don't do anything'. *nanimo* doesn't need the *o* marker because the *-mo* at the end of *nanimo* has replaced it.

23

24

CD6 Track 3

kinō dokonimo ikimasen deshita ga ashita wa Rondon ni ikimasu 'Yesterday he didn't go anywhere but tomorrow he will go to London';
kinō nanimo tabemasen deshita ga kyō wa sushi o tabetai desu 'Yesterday I didn't eat anything but today I want to eat sushi';
senshū Rondon ni ikimashita ga kyō wa nemui desu kara dokonimo ikimasen 'Last week I went to London but today I'm tired so I'm not going anywhere'.

CD6 Track 4

uchi de 'at home'. The marker *de* also means 'by, with, by means of', as in 'with a pen', 'by train'. This is a different 'with' from the marker *to*, which means 'in the company of': *kare to* 'with him'.

hashi 'chopsticks'; *hashi de tabemasu* 'I eat with chopsticks'.

naifu 'knife'; *fōku* 'fork'; *naifu to fōku*; 'knife and fork'; *naifu to fōku de* 'with a knife and fork'. We use the marker *to* to mean 'and' when we want to link two nouns. If we want to say 'and' to link two sentences, we use *soshite*: *sushi o tabemasu. Soshite bīru o nomimasu.* 'I eat sushi. And I drink beer'.

hashi de uchi de tabemasu 'I eat with chopsticks at home'; *kare wa naifu to fōku de tabemasu* 'He eats with a knife and fork'.

CD6 Track 5

In polite company, the Japanese sometimes use *o* before certain words: *ohashi* 'chopsticks'; *osushi* 'sushi'; *kanojo wa osushi o ohashi de tabemasu* 'She eats sushi with chopsticks'; *osake* 'sake'.

densha de 'by train': *watashi wa densha de Rondon ni ikimasu* 'I go to London by train'; *basu* 'bus'; *basu de* 'by bus'.

kimasu 'to come': *kare wa resutoran ni kimasu* 'He comes to the restaurant'.

takushī 'taxi': *kanojo wa tomodachi to takushī de hoteru ni kimasu* 'She comes to the hotel by taxi with a friend'.

CD6 Track 6

hanashimasu 'to speak': *kanojo wa denwa de hanashimasu* 'She by means of the phone speak' = 'She speaks on the phone'; *kare wa denwa de tomodachi to hanashimasu* 'He speaks with his friend on the phone'; *watashi to* 'with me': *ryōshin wa watashi to denwa de hanashimasu* 'My parents speak with me on the phone'.

We can add *o* to *denwa* to show more politeness: *kanojo wa odenwa de hanashimasu* 'She speaks on the phone'.

denwa de hanashimasu 'to speak on the phone'; *(o)denwa o shimasu* 'to make a phone call': *kare wa odenwa o shimashita* 'He made a phone call'.

CD6 Track 7

We convey the concept of 'while' by replacing the *-masu* ending of the verb with *-nagara*: *yominagara tabemasu* 'I read while I eat'; *tabenagara terebi o mimasu* 'I eat while I watch TV, I eat while watching TV'; *hanashinagara gorufu o shimasu* 'I talk while I play golf'. The *-nagara* ending is added to the first verb.

CD6 Track 8

wain 'wine': *wain o nominagara hanashimasu* 'I drink wine while I talk'.

The *-nagara* ending can only be used if the same person is doing both actions: *nominagara shigoto o shimashita* 'I drank while I worked, I drank while working'; *shigoto o shinagara nomimashita* 'I worked while I drank, I worked while drinking'.

CD6 Track 9

-go 'language'. We add this to the name of the country to get the language: *Nihongo* 'Japanese (language)'.

Furansu 'France': *Furansugo* 'French (language)'.

Nihongo o hanashimasu 'Japanese language [marker o] speak' = 'He speaks Japanese'.

Eigo 'English (language)': *Eigo o hanashimasu* 'He speaks English'.

Nihongo o hanashimasen 'He doesn't speak Japanese'; *(o)denwa de Nihongo o hanashimasu* 'I speak Japanese on the phone'.

25

26

CD6 Track 10

Eigo de 'by means of English, in English'. *Nihongo o hanashimasu* 'I speak Japanese'; *Nihongo de hanashimasu* 'I speak in Japanese'.

Eigo o hanashimasu ga Tanaka-san to Nihongo de hanashimasu 'I speak English but with Mr Tanaka I speak in Japanese'; *Nihongo de hanashimashō ka* 'Shall we speak in Japanese?'

CD7 Track 1

To specify what we like, or what is likeable (using *suki desu*), we use the marker *ga*. This is a different use of *ga* from when it means 'but'. *Nihon ga suki desu* 'Japan [marker *ga*] likeable is' = 'I like Japan'; *Nihongo ga suki desu* 'I like Japanese (language)'; *osushi ga suki desu* 'I like sushi'.

When we say the person who does the liking, or for whom the item is likeable, we put the marker *wa* after the person: *kare wa gorufu ga suki desu* 'He [marker *wa*] golf [marker *ga*] likeable is' = 'He likes golf'.

kirai desu 'hateful is' = 'I (etc.) hate, dislike'. (This is a very strong expression, which shouldn't be used about people.) *watashi wa sushi ga kirai desu* 'I [marker *wa*] sushi [marker *ga*] hateful is' = 'As for me, sushi is hateful' = 'I don't like sushi'.

CD7 Track 2

tenisu ga suki desu kara soko ni ikitai desu 'I like tennis so I want to go there'.

When we say 'I like' or 'I dislike' in Japanese we're not using *-masu* verbs: *suki desu* and *kirai desu* mean 'likeable (it) is' and 'hateful (it) is'. So we don't use the marker *o* to indicate what it is we like or hate; instead we use the marker *ga*: *kore ga kirai desu kara sore o tabetai desu* 'I dislike this so I want to eat that'.

CD7 Track 3

tebebi ga kirai desu kara manga o yominagara kore o tabemasu 'I dislike TV so I'll read a comic book while I eat this'.

CD7 Track 4

koko no resutoran ga suki desu kara shigoto o shinagara koko de tabemashita 'Because I like the restaurants round here I ate here while I worked'.

CD7 Track 5

jōzu desu 'to be good at': *kanojo wa Nihongo ga jōzu desu* 'She [marker *wa*] Japanese language [marker *ga*] good at be' = 'As for her, at Japanese she is good' = 'She is good at Japanese'.

heta desu 'to be bad at': *tenisu ga heta desu* 'I'm bad at tennis'.

When we contrast two things we use *wa* as a highlighter: *kinō soko ni ikimashita ga ashita wa Tōkyō ni ikimasu* 'Yesterday I went there but tomorrow I will go to Tokyo'. Similarly, when we contrast something that someone is good at with what they are bad at, or something that someone likes with what they dislike, we change the *ga* marker to *wa* for the second item: *gorufu ga jōzu desu ga tenisu wa heta desu* 'Golf [marker *ga*] good be but tennis [marker *wa*] bad be' = 'At golf he's good but as for tennis he's bad' = 'He's good at golf but he's bad at tennis'; *kanojo wa Furansugo ga heta desu ga Nihongo wa jōzu desu* 'She's bad at French but she's good at Japanese'.

CD7 Track 6

imasu 'to be, exist', referring to people or animals; *arimasu* 'to be, exist', referring to inanimate objects, i.e. things that don't breathe. These verbs also convey the sense of 'to have': 'Does a mobile phone / cellphone exist (for you)?' = 'Do you have a mobile phone?' The item that we're talking about is followed by the marker *ga*: *tomodachi ga imasu* 'Friends exist' = 'I have friends'; *keitai ga arimasu* 'Mobile phone exists' = 'I have a mobile phone'; *shigoto ga arimasu* 'I have work'.

When we specify who has the item, or for whom an item exists, we follow the person with the marker *wa*: *watashi wa shigoto ga arimasu* 'As for me, work exists' = 'I have work'; *kare wa tomodachi ga imasu* 'He has friends'.

27

28

CD7 Track 7

kanojo wa shigoto ga arimasu ka 'Does she have work?'; *kanojo wa Nihon no tomodachi ga imasu ka* 'Does she have Japanese friends?'

yōyaku 'reservation'; *hoteru no yōyaku* 'hotel reservation'; *kare wa hoteru no yōyaku ga arimasu* 'He has a hotel reservation'; *yōyaku ga arimasu kara koko de tabetai desu* 'Because I have a reservation I want to eat here' = 'I want to eat here because I have a reservation'.

CD7 Track 8

kare wa keitai ga arimasu kara watashi wa denwa o shimasu 'I will phone / call him because he has a mobile / cellphone': because the two parts of the sentence are about different people doing the actions (having the phone and phoning) we have to state both *kare* ('he') and *watashi* ('I'). To make it clear who it is that I will phone we can add *kare ni* ('to him'): *kare wa keitai ga arimasu kara watashi wa kare ni denwa o shimasu*.

Nihon no tomodachi ga imasu kara Nihongo de hanashimasu 'I will speak in Japanese because I have Japanese friends'.

CD7 Track 9

kyō watashi wa shigoto ga arimasu ga ashita wa arimasen 'Today, as for me, work exists but tomorrow does not exist' = 'I have work today but not tomorrow'.

konshū 'this week': *konshū shigoto ga arimasu ga raishū wa arimasen* 'I have work this week but not next week'.

CD7 Track 10

When we specify where someone or something exists, using *imasu* or *arimasu*, the place is followed by the marker *ni*: *watashi wa Rondon ni tomodachi ga imasu* 'As for me in London friends exist' = 'I have friends in London'. (In this context *ni* has a different function from before, when it meant 'to' in the sense of direction towards.)

With *imasu* and *arimasu*, when we specify the place, we have to say it before the item: *hoteru ni denwa ga arimasu* 'There is a phone in the hotel'; *kare wa uchi ni denwa ga arimasu* 'He has a phone at home'.

CD8 Track 1

-jin 'person / people': we add this to the name of a country to say the nationality of a person or people: *Rondon ni Nihonjin ga imasu* 'There are Japanese people in London'.

Nihon no tomodachi / *Nihonjin no tomodachi* 'Japanese friends'; *Nihongo no hon* 'A Japanese (language) book'; *Furansugo* 'French (language)'; *Furansujin* 'French (person / people)'; *Furansu no* 'French (origin)'. *Amerika* 'America'; *Amerikajin* 'American (person / people)'; *Igirisu* 'England'; *Igirisujin* 'English (person / people)'.

CD8 Track 2

koko ni denwa ga arimasu ka 'Is there a phone here?' *hai, arimasu* 'Yes, there is'.

hoteru no resutoran ni naifu to fōku ga arimasu ka 'Are there knives and forks in the hotel restaurant?' *ie, arimasen ga ohashi ga arimasu* 'No, but there are chopsticks'. If we said *ie, arimasen ga ohashi wa arimasu* we would be emphasising the fact that there are chopsticks: 'as for chopsticks, they exist'.

CD8 Track 3

Tanaka-san wa imasu ka 'Is Mr Tanaka in / here?' *Suzuki-san wa imasu ka* 'Is Mrs Suzuki there?' *hai, imasu* 'Yes, she is'; *ie, imasen* 'No, she isn't in'.

sumimasen 'sorry, excuse me'

jikan 'time': (*watashi wa*) *jikan ga arimasu* 'I have time'; (*watashi wa*) *jikan ga arimasen* 'I don't have time'.

okane 'money' – the *o* at the beginning of the word is the polite addition, and this is how it is usually said. *okane ga arimasen* 'I have no money'; *jikan ga arimasu ga okane ga arimasen* 'I have the time but I don't have the money'. If we say *jikan ga arimasu ga okane wa arimasen* we are making the contrast between having time and not having money.

jikan to okane ga arimasen 'I don't have money and time' = 'I don't have the money or the time'; *Nihon ni ikitai desu ga jikan to okane ga arimasen* 'I want to go to Japan but I don't have the money or the time'.

29

30

CD8 Track 4

denwa wa doko desu ka – or, more politely, *odenwa wa doko desu ka* – ‘Where is the telephone?’ We use the marker *wa* to specify who or what we’re asking about.

doko ni arimasu ka ‘Where is it?’ The difference between *doko desu ka* and *doko ni arimasu ka* to say ‘Where is it?’ is that the form with *arimasu* (and *imasu*) stresses the location more than the form with *desu*: *doko ni imasu ka* ‘Where is he (located)?’ *doko ni arimasu ka* ‘Where is it (located)?’; *Tanaka-san wa doko ni imasu ka* ‘Where is Mr Tanaka (located)?’; *hoteru wa doko ni arimasu ka* ‘Where is the hotel (located)?’

dare ‘who’: *dare desu ka* ‘Who is it?’; *dare to shigoto o shimasu ka* ‘Who with work [marker *o*] do [question mark]’ = ‘Whom do you work with?’

CD8 Track 5

konban sushi o resutoran de tabenagara Nihon no tomodachi to hanashimasu ‘Tonight I will eat sushi in a Japanese restaurant while I talk with my Japanese friend’.

CD8 Track 6

watashi wa gorufu ga heta desu kara ryōshin to shimasen ‘I am bad at golf so I won’t play it with my parents’.

CD8 Track 7

senshū Nihon no tomodachi to Tōkyō ni ikimashita ‘Last week I went to Tokyo with my Japanese friend’.

CD8 Track 8

ohashi de oishii resutoran de sushi o tabemashita ‘We ate sushi with chopsticks in a delicious restaurant’ – in Japanese, if the food at a restaurant is delicious, we can describe the restaurant as ‘delicious’.

kinō ryōshin to takushī de koko ni kimashita. Soshite keitai de tomodachi to hanashimashita ‘Yesterday I came here with my parents by taxi. And I talked with my friend on a mobile / cellphone’.

CD8 Track 9

jikan desu ‘It’s time; time’s up’; *Nihon ni ikitai desu kara Nihongo o hanashimashō* ‘I want to go to Japan so let’s speak Japanese’; *Nihongo o hanashitaidesu kara Nihon ni ikimashō* ‘I want to speak Japanese so let’s go to Japan’.

arigatō gozaimasu ‘You have helped me. Thank you’.

Conclusion

31

Your guide to the Michel Thomas Method courses

- No books
- No writing
- Just confidence

33

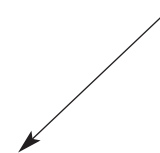
- Introductory course** (2 CDs)
- First 2 hours of the Foundation course
 - A taster of the Michel Thomas Method
 - **£14.99**



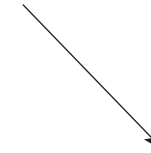
- Foundation course** (8 CDs)
- 8-hour course for beginners
 - Track listing
 - **£70.00**



- Advanced course** (4 CDs)
- 5-hour follow-on to Foundation course
 - Track listing
 - **£50.00**



- French, German, Italian, Spanish Vocabulary course** (5 CDs)
- Learn 1,000 words – painlessly – in 6 hours
 - Track listing
 - **£30.00**



- 'New' languages Vocabulary course** (4 CDs)
- Learn hundreds of words – painlessly – in 5 hours
 - Track listing
 - **£40.00**

34

The Michel Thomas Method product range

Introductory course (2 CDs*) £14.99

Arabic	ISBN: 978 0340 95728 8
Dutch	ISBN: 978 0340 97170 3
French	ISBN: 978 0340 78064 0
German	ISBN: 978 0340 78066 4
Italian	ISBN: 978 0340 78070 1
Japanese	ISBN: 978 0340 97458 2
Mandarin	ISBN: 978 0340 95722 6
Polish	ISBN: 978 0340 97518 3
Portuguese	ISBN: 978 0340 97166 6
Russian	ISBN: 978 0340 94842 2
Spanish	ISBN: 978 0340 78068 8

*These are the first 2 hours of the Foundation course.

Foundation course (8 CDs) £70

Arabic	ISBN: 978 0340 95727 1
Dutch	ISBN: 978 0340 97169 7
French	ISBN: 978 0340 93891 1
German	ISBN: 978 0340 93892 8
Italian	ISBN: 978 0340 93894 2
Japanese	ISBN: 978 0340 97457 5
Mandarin	ISBN: 978 0340 95726 4
Polish	ISBN: 978 0340 97517 6
Portuguese	ISBN: 978 0340 97167 3
Russian	ISBN: 978 0340 94841 5
Spanish	ISBN: 978 0340 93893 5

Advanced course (4 CDs) £50

Arabic	ISBN: 978 0340 95729 5
Dutch	ISBN: 978 0340 97171 0
French	ISBN: 978 0340 93898 0
German	ISBN: 978 0340 93913 0
Italian	ISBN: 978 0340 93900 0
Japanese	ISBN: 978 0340 97459 9
Mandarin	ISBN: 978 0340 95723 3
Polish	ISBN: 978 0340 97517 6
Portuguese	ISBN: 978 0340 97168 0
Russian	ISBN: 978 0340 94843 9
Spanish	ISBN: 978 0340 93899 7

In the **Review courses** you will hear only the voice of the teacher giving the English prompts and the foreign language responses. As there are no students, there is no teaching of the language structures, and so these courses are ideal for the learner at home to check for areas causing difficulty and to revisit the relevant teaching point in the Foundation or Advanced course.

Foundation Review course (2 CDs) £20

French	ISBN: 978 0 340 92937 7
German	ISBN: 978 0 340 93895 9
Italian	ISBN: 978 0 340 93897 3
Spanish	ISBN: 978 0 340 93896 6

Advanced Review course (1 CD) £10

French	ISBN: 978 0 340 93901 7
German	ISBN: 978 0 340 93902 4
Italian	ISBN: 978 0 340 93904 8
Spanish	ISBN: 978 0 340 93903 1

The **Language Builders** take the form of a 'one-to-one' lecture with Michel Thomas, building on the words and phrases in the Foundation and Advanced courses. The courses provide confidence in pronunciation, increase your word-power and consolidate your knowledge in just two hours.

Language Builders (2 CDs) £20

French	ISBN: 978 0 340 78969 8
German	ISBN: 978 0 340 78973 5
Italian	ISBN: 978 0 340 78975 9
Spanish	ISBN: 978 0 340 78971 1

The **Vocabulary courses** carry forward the Michel Thomas Method teaching tradition and faithfully follow this unique approach to foreign language learning, with the all-audio and 'building-block' approach.

Vocabulary courses: French, German, Italian, Spanish (5 CDs) £30

French	ISBN: 978 0 340 93982 6
German	ISBN: 978 0 340 93984 0
Italian	ISBN: 978 0 340 93983 3
Spanish	ISBN: 978 0 340 93973 4

Vocabulary courses: 'new' languages (4 CDs) £40

Arabic	ISBN: 978 0 340 98323 2
Mandarin	ISBN: 978 0 340 98358 4
Russian	ISBN: 978 0 340 98324 9

Background reading

The Test of Courage is Michel Thomas's thrilling biography. Written by acclaimed journalist Christopher Robbins, it tells the story of the world's greatest language teacher and of how his experience at the hands of the Gestapo fuelled his passion for language teaching.

ISBN: 978 0340 81245 7; paperback; £9.99

In *The Learning Revolution* renowned instructional psychologist Dr Jonathan Solity draws on professional experience and lengthy discussions with Michel Thomas to explain how and why the Michel Thomas Method of language teaching works where so many others fail.

ISBN: 978 0340 92833 2; hardback; £19.99

35

The **Michel Thomas Method Special Editions** comprise:

- The Foundation course on CD
- The Language Builder CD
- Sample hours from 2 other languages
- A CD wallet to store the course in
- Michel Thomas' biography *The Test of Courage*

Special Editions £99

French ISBN: 978 0 340 81402 4
Italian ISBN: 978 0 340 81403 1
Spanish ISBN: 978 0 340 88289 4

These Michel Thomas Method products are available from all good bookshops and online booksellers.

To find out more, please get in touch with us

For general enquiries and for information about the Michel Thomas Method:

Call: 020 7873 6354 Fax: 020 7873 6325
Email: mt-enquiries@hodder.co.uk

To place an order:

Call: 01235 400414 Fax: 01235 400454 Email: uk.orders@bookpoint.co.uk
www.michelthomas.co.uk

You can write to us at:

Hodder Education, 338 Euston Road, London NW1 3BH

Visit our forum at:

www.michelthomas.co.uk

Download and learn a new language anywhere

Download the Michel Thomas language courses straight to your PC or Mac. Listen as you travel, while you drive, or any time your ears are free but your hands are busy.

For more information, visit www.audible.co.uk/michelthomas



Have your say! Listener response form

1. What is your name?
2. Are you ☐ male or ☐ female?
3. What is your age?
4. What is your occupation?
5. What is your address (email and/or postal)?
6. How did you hear about the Michel Thomas Method?
7. Why are you learning a language?
8. Which language are you studying?
9. Which of the Michel Thomas Method courses have you done?
10. Where did you buy/borrow them from?
11. Have you tried another method before? If so, which product?
12. What's the best thing about learning with the Michel Thomas Method?

Please send this form to our FREEPOST address:

Hodder Education Consumer Marketing, 338 Euston Road,
FREEPOST NW6148, London NW1 3BH

If you would like to be put on the Michel Thomas Method mailing list to be kept up to date with the latest offers and new products, please tick the box ☐

The Michel Thomas Method aims to offer a great learning experience. If you have any comments or suggestions please email us at **mtenquiries@hodder.co.uk**

Michel Thomas[®] method

Learn another language the way you learnt your own

**Press reviews for the Michel Thomas Method
language courses**

The Times

'the nearest thing to painless learning'

The Daily Telegraph

'works like a dream'

Sunday Business

'...ideal for any business traveller who needs to be able to get around confidently'

Time Out

'...five minutes into the first CD, you already feel like you're winning'

Red

'Hugely inspiring'

Daily Star

'Michel's methods will teach you effectively and easily'

The Daily Telegraph

'a great way to learn; it's fast and it lasts'

 **HODDER
EDUCATION**
www.michelthomas.co.uk