

Michel Thomas[®] method

Arabic

Foundation Course

Jane Wightwick and Mahmoud Gaafar

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

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Typeset by Transet Limited, Coventry, England.

Printed in Great Britain for Hodder Arnold, a division of Hodder Headline, an Hachette Livre company, 338 Euston Road, London NW1 3BH.

Impression 10 9 8 7 6 5 4 3 2 1

Year 2011 2010 2009 2008 2007

ISBN 978 0340 95727 1

Introduction

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What is the Michel Thomas Method?

The Michel Thomas Method* all-audio courses, published by Hodder Arnold, 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

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'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?

- **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 (pages 10–24). 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?

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 programmes via satellite and podcasts (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. The teaching is all in English, while native speakers give models for perfect pronunciation and increase the opportunity for practice.

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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.

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- *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.

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Track listing

Note about transliteration

This course teaches you Egyptian spoken Arabic. The Arabic words are transliterated in this track listing, so that you can read them even if you don't know the Arabic script. To show some sounds that don't exist in English we've had to use some extra symbols:

- ʿ This represents the sound called *ʿain*. It's like a deep "aah" sound, that comes from the stomach rather than the throat.
- ' This shows that a "q" sound has been omitted. It's like the sound a Cockney makes when s/he says "butter", leaving out the "t": "bu'er."
- D, S, T We use these capital letters to represent the 'back' versions of these sounds. Arabic distinguishes between pairs of sounds such as the English "s" of "sorry" and the "s" of "silly." The "s" of "sorry" is said at the back of the mouth, while the "s" of "silly" is said at the front. In English these don't represent separate letters but in Arabic they do, and in this track listing we show them by using the capital letters.
- H We use this capital letter to represent the "breathy" version of the "h" sound. Arabic distinguishes between the "h" sound as in the English "hotel" and a breathier version, a little like the sound made when you're breathing on glasses to clean them. In Arabic these are separate letters.

CD, 1 Track 1

Introduction; how the course works.

CD 1, Track 2

The Arabic language; importance of Egyptian spoken dialect.

CD 1, Track 3

Instant vocabulary of English / European words adopted into Arabic: *bank, film, CD, cola, sinema* "cinema."

English / European words slightly adapted to Arabic speech patterns: *bizza* "pizza", *subarmarket* "supermarket", *sandawitch* "sandwich", *tilifon* "telephone", *doktur* "doctor", *raadyo* "radio."

Arabic words taken into English: *kabaab*, *falaafil*, *bazaar*, *soo'*, *gamal* "camel", *sukkar* "sugar", *shay* "tea."

CD 1, Track 4

mumkin? "possible? = can I have?"; *min faDlak* "from your grace = please."
No words for "a", "an" or "some" in Arabic.

CD 1, Track 5

weh "and"; *aywah* "yes"; *ena* "I."

In Arabic there is no equivalent of "am", so *ena* can also mean "I am"; there is no "are" as in "you / we / they are" and no "is" as in "he / she / it is."
"h" in the middle of "MaHmoud" must be pronounced.

CD 1, Track 6

enta "you (talking to a male)"; *enti* "you (talking to a female)."

Use intonation to turn a statement into a question and vice versa.

CD 1, Track 7

laa "no."

Pronunciation of vowels in Arabic.

doktura "female doctor"; *mudeera* "female manager."

CD 1, Track 8

ʕaTshaan / *ʕaTshaana* "thirsty."

ʕ represents the sound called *ʕain* in Arabic: *ʕali* "Ali"; *ʕarabi* "Arabic";

ʕomar "Omar."

mayya "water."

CD 1, Tracks 9 and 10

ʕawwiz / *ʕawza* "wanting;" *shukran* "thank you."

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CD1, Track 11

salaṬa "salad"; *makarona* "macaroni"; *ruzz* "rice"; *omlayt* "omelette";
baṬaaṬis "potatoes"; *TamaaṬim* "tomatoes."

CD1, Track 12

huwwa "he"; *heyya* "she."

CD1, Track 13

Ta^cbaan / Ta^cbaana "tired."

Sound of *ʿ* (*ʿain*) in the middle of the word: *isma^ceel* "Ismail"; *bort sa^ceed*
"Port Said"; *S^caudeya* "Saudi."

CD1, Track 14

il "the"; Arabic origin of *al* "the" in English words like "algebra", "Algeria",
"alchemy."

il "the" merges with the following sound if it's in the same part of the
mouth as the *l* of *il*: *il + sukkar = is-sukkar* "the sugar"; *il + doktor =*
id-doktur "the doctor"; *il + ruzz = ir-ruzz* "the rice."

CD 1, Track 15

raayiH / raayHa "going to."

CD1, Track 16

dilwa'ti "now."

' represents an omitted sound, as in *fundu'* (which was originally *funduq*)
"hotel"; *'ahwa* (originally *qahwa*) "coffee, café"; *soo'* (originally *sooq*)
"market."

CD2, Track 1

raayiH / raayHa "going (to)."

CD2, Track 2

bukra "tomorrow."

CD2, Track 3

gayy / gayya "coming (to)."

CD2, Track 4

alashen "because."

CD2, Track 5

mabsooT / mabsooTa "happy."

CD 2, Track 6

fayn? "where?": *enta raayiH fayn?* "You (male) going where? = Where are you going?"

CD2, Track 7

fi "in."

Calendars in use in Egypt.

CD 2, Track 8

muSr "Egypt."

CD2, Track 9

Pronunciation of the two "s" sounds in Arabic, the "sorry s" vs. the "silly s."

CD2, Track 10

shaayif / shaayfa "seeing", used for "(can) see."

CD2, Track 11

‘aarif / ‘aarfa "knowing."

Word order in Arabic sentences: *ena ‘aarfa is-soo’ fayn* "I (female) knowing the market where = I know where the market is."

CD 2, Track 12

bint "daughter / girl"; *abu* "father"; *omm* "mother"; *bin / ibn* "son."

Arabic names.

CD 2, Track 13

-ee = tag for "my / me" added to the end of the Arabic word: *bint* "daughter", *bintee* "my daughter"; *omm* "mother", *ommee* "my mother"; *ibn* "son", *ibnee* "my son."

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CD2, Track 14

ism "name": *ismee* "my name."

-*ya* = tag for "my / me" when added to words ending with a vowel: *abu* "father", *abuya* "my father."

CD2, Track 15

akhu "brother."

Pronunciation of *kh* different to that of *H*.

akhuya "my brother."

CD 3, Track 1

-*ak* = tag for "your / you": *bintak* "your daughter"; *ommak* "your mother"; *ibnak* "your son."

CD 3, Track 2

-*ik* = tag for "your / you – talking to a female": *bintik* "your daughter (talking to a female)", *bintak* "your daughter (talking to a male)"; *ommik* "your mother (talking to a female)"; *min faDlik* "please (talking to a female)."
fil "in the" (from *fi* + *il* "in + the"): *fil-bank* "in the bank"; *fis-sinema* "in the cinema."

CD 3, Track 3

-*k* = tag for "your / you – talking to a male" when added to words ending with a vowel; -*ki* = tag for "your / you – talking to a female" when added to words ending with a vowel: *abuk* "your father (talking to a male)", *abuki* "your father (talking to a female)"; *akhuk* "your brother (talking to a male)", *akhuki* "your brother (talking to a female)."

CD 3, Tracks 4 and 5

ismak / ismik "your name (to a male / female)."

Egyptian and Arabic names.

CD 3, Track 6

eh? "what?": *ismak eh?* "Your (to a male) name what? = What is your name?"

ahlan "hello" (all-purpose greeting).

CD 3, Track 7

dah "this / that" (referring to a male); *dee* "this / that" (referring to a female).

CD 3, Track 8

meen? "who?": *meen dah?* "Who this / that (referring to a male)? = Who's this / that?"

CD 3, Track 9

biriTaanya "Britain"; *amreeka* "America"; *gohz* "husband": *gohzee* "my husband"; *gohzik* "your husband"; *bass* "but."

CD 3, Track 10

canada "Canada"; *il-bortoghal* "Portugal"; *il-yaman* "Yemen"; *qaTar* "Qatar"; *tunis* "Tunisia"; *leebya* "Libya."
mish "not": *ena mish doktor* "I (male) not doctor = I'm not a doctor."

CD 3, Track 11

ennahaarda "today."

CD 3, Track 12

ena mish cawwiz / cawza: "I (male / female) not wanting = I don't want."

CD 3, Track 13

ena mish caarif / caarfa: "I (male / female) not knowing = I don't know."

CD 3, Track 14

ena mish shaayif / shaayfa "I (male / female) not seeing = I can't see."

CD 3, Track 15

-uh = tag for "his / him": *bintuh* "his daughter"; *ommuh* "his mother"; *ibnuh* "his son."

CD 3, Track 16

-haa = tag for "her": *gozhaa* "her husband"; *abuhaa* "her father."

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CD 3, Track 17

"Helping vowel" (underlined) inserted to avoid three consonants together:
bintahaa "her daughter"; *ommahaa* "her mother"; *ismahaa* "her name";
ibnahaa "her son."

CD 4, Track 1

ma'a "with."

CD 4, Track 2

-*h* = tag for "his / him" after a word ending in a vowel: *abuh* "his father."

CD 4, Track 3

Arabic classifies the words for objects, things and ideas as male and female ("masculine" and "feminine"). There's no word for "it" in Arabic; everything is either masculine or feminine. Almost all words that end with *-a* are feminine: *mayya*, *sinema*, *'ahwa*; words that don't end in *-a* are masculine: *bank*, *kabaab*, *soo'*.

dah bank "That bank = That is a bank"; *dee mayya?* "This water? = Is this water?"

CD 4, Track 4

kitaab "book" also means "the Holy Book", i.e. the *quraan*, and "marriage contract."

kitaabak / kitaabik "your book (to a male / female);" *madrasa* "school."

CD 4, Track 5

Feminine words (words ending with *-a*) have a "tied-up *t*" that "pops out" when you hook a tag on to a word: *madrastee*: *madrastak fayn?* "Your (to a male) school where? = Where is your school?"

CD 4, Track 6

naDDaara "eye glasses": *naDDaarte* "my glasses"; *naDDaartak* "your (to a male) glasses" (the "tied-up *t*" is underlined).

Some Arabic words that refer to female people don't end with *-a*: *bint* "daughter, girl."

CD 4, Track 7

iHna "we."

H in the middle / end of word. Like a sigh, or breathing on glasses.

humma "they."

CD 4, Track 8

fallaah "farmer", *fallaaHeen* "farmers". The *-een* ending signifies a group, i.e. more than one: *mudeereen* "managers."

CD 4, Track 9

iHna Ta^cbaaneen "We (are) tired."

CD 4 Track 10

mashghool "busy."

Words with *gh* sound: *ghazaala* "gazelle"; *maghreb* "Morocco" *ghana* "Ghana".

iHna mish mashghooleen ennahaarda "We (are) not busy today."

CD 4, Tracks 11 and 12

iHna raayHeen "we going = we are going"; *humma ^caarfeen* "they knowing = they know."

CD 4, Track 13

entu "you (to a group) = you lot / you all / you two": *entu ^cawzeen eh?*

"You (all) wanting what? = What do you want?"

CD 4, Track 14

leh? "why?" (from *li* "for" + *eh* "what" = "for what?" = "why?"): *enta raayiH*

leh? "Why you (male) going? = Why are you going?"

CD 5, Track 1

imta? "when?": *enta gayy muSr imta?* "You (male) coming Egypt when? = When are you coming to Egypt?"

CD 5, Track 2

saa^ca "clock, watch": *saa^ctee* "my watch."

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CD 5, Tracks 3 and 4

is-saa^{ca} "o'clock" = "the hour"; *is-saa^{ca}* comes before the number.
sitta "six": *is-saa^{ca} sitta* "six o'clock"; *talaata* "three."

CD 5, Track 5

nuSS "half": *nuSS saa^{ca}* "half an hour"; *saa^{ca} weh nuSS* "an hour and a half"; *nuSS il-leil* "middle of the night = midnight"; *in-nuSS il-Helw* "the sweeter half = wife"; *sitta weh nuSS* "six and half = half past six"; *is-saa^{ca} sitta weh nuSS* "the hour six and half = half past six."
weh "and" gets swallowed up: *sitta [weh] nuSS* "half past six."

CD 5, Track 6

itnayn "two": *itnayn weh nuSS* "half past two."

CD 5, Track 7

rub^c "quarter"; *tilt* "third = twenty minutes": *is-saa^{ca} sitta weh tilt* "the hour six and third = twenty past six / six twenty."

CD 5, Track 8

ohtobees "bus."

CD 5, Track 9

and "at, by": *andee bint fi amreeka* "At me daughter in America = I have a daughter in America"; *andee ibn ismuh Robert* "At me son his name Robert = I have a son whose name is Robert."
Hagz "reservation": *andee Hagz is-saa^{ca} sitta* "At me reservation the hour six = I have a reservation at six o'clock."

CD 5, Track 10

andak "at you (to a male) = you have"; *andik* "at you (to a female) = you have"; *anduh* "at him = he has"; *andahaa* "at her = she has" (helping vowel underlined).
 Stress in Egyptian Arabic words.

CD 5, Track 11

lau "if."

CD 5, Track 12

-*na* = tag for "our / us": *abuna* "our father"; *bintina* "our daughter" (helping vowel underlined)

CD 5, Track 13

ʿandina "at us = we have" (helping vowel underlined).
Stress in Egyptian Arabic words.

CD 5, Track 14

-*ku* "your (to a group)": *akhuku* "your (to a group) brother"; *abuku* "your (to a group) father."

CD 5, Track 15

The sound of the "helping vowel" varies according to the sound that follows: = *bintahaa* "her daughter", *bintina* "our daughter", *bintuku* "your daughter (to a group)."

CD 6, Track 1

awlaad "children."

ʿanduku "at you (group) = you have": *ʿanduku* is often used in shops / offices to ask in general "Do you have XX?" or "Is XX available?": *ʿanduku TamaaTim?* "At you (group) tomatoes? = Do you have tomatoes?"
hina "here."

CD 6, Track 2

-*hum* = tag for "their / them": *abuhum* "their father."

CD 6, Track 3

bayt "house": *baythum* "their house."

ʿanduhum "at them = they have."

Stress on second-to-last syllable of *ʿanduhum*.

CD 6, Track 4

maHall "shop / store."

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CD 6, Track 5

Hadd "someone / anyone."

CD 6, Track 6

Haaga "something / anything": *Haaga saa^{ca}* "something cold" – used when referring to a cold drink; *Haaga Helwa* "something sweet" (*Helwa* "sweet"); *Haaga taani* "something else / another thing"; *walla Haaga* "nothing"; *kull Haaga* "everything."

CD 6, Track 7

taani "another / second time / again / else": *Haaga taani* "something / anything else"; *Hadd taani* "someone else."

CD 6, Track 8

kull "every"; *kull Haaga* "everything."
Hitta "place / piece / neighbourhood": *kull Hitta* "everywhere."
maktab "office."

CD 6, Track 9

Arabic "root" system *k-t-b*: *kitaab* "book"; *maktab* "desk / office"; *kaatib* "writer"; *maktaba* "library / book shop"; *maktoob* "writing / something that is written"; *kitaaba* "writing"; *kutayeb* "booklet."
Root *d-r-s*: "study": *madrassa* "school / place where you study"; *darasa* "study"; *mudarress* "male teacher"; *mudarressa* "female teacher"; *dars* "lesson"; *daares* "student"; *deroos* "course of study."
Root *sh-r-b*: "drink" (the English word "sherbert" comes from this Arabic root): *mashroob* "beverage"; *shaareb* "someone who drinks"; *shareeba* "people who like to drink"; *yishrab* "he drinks."
ma- "place of": *maktab* "place of writing = office"; *jalasa* "sit down", *majlis* "council, place where you sit"; *Ta^{caam}* "food", *maT^{caam}* "restaurant / place where you eat."

CD 6, Track 10

il-mudeer mashghool "the manager busy = the manager is busy"; *mudeer mashghool* "manager busy = a busy manager"; *bint ta^{baana}* "girl tired = a tired girl"; *awlaad ^{ca}Tshaneen* "children thirsty = (some) thirsty children."

kibeer "large / big"; *madeena* "town / city."

CD 6, Track 11

gameel "beautiful / fantastic"; *masjid* "mosque."

CD 6, Track 12

il-mudeereen mashghooleen "the managers busy = the managers are busy." Compare *il-mudeereen il-mashghooleen* "the managers the busy = the busy managers."

CD 6, Track 13

qurayyib min "close from = close to / near"; *gideed* "new."

CD 7, Track 1

baytee il-gideed "my house the new = my new house". Compare *baytee gideed* "my house new = my house is new."

CD 7, Track 2

kibeer "large; also eld(est) / big(gest)"; *feeh* "there is / there are."

CD 7, Track 3

kuwayyis "good."

CD 7, Track 4

mafeesh "there is / are not": *mafeesh makaan* "no place"; *mafeesh mushkila* "no problem"; *mafeesh Hadd* "nobody"; *mafeesh Haaga* "nothing."

CD 7, Track 5

ma^candeesh = "not at me = I don't have". Emphasis on the part of word directly before the *sh*: *ma^candeesh* = "not at me = I don't have" etc.

CD 7, Track 6

maashee "walking": *maashee* "OK, that's done, you got it, as you like"; *maashee ^cala rejeem* "walking (following) on a diet"; *^cala* "on."

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CD 7, Track 7

faahim / faahma "understanding."

CD 7, Track 8

ʿarabi "Arabic"; *ingleezi* "English."

CD 7, Track 9

il-bank dah "the bank this = this bank."

CD 7, Track 10

In Arabic, only words referring to people take the *-een* ending to show plural (more than one). Non-human objects / things / ideas etc. can sometimes be made plural by using the *-aat* ending. *tilifonaat* "telephones"; *sandawitchaat* "sandwiches."

CD 7, Track 11

With words ending in *-a* take off the *-a* before adding *-aat*: *saaʿa* – *saaʿaat* "watch – watches"; *salaṭa* – *salaṭaat* "salad – salads."
sitt tilifonaat "six telephones": *sitta* "six" and other numbers drop the final *-a* before words starting with consonants.

CD 7, Tracks 12 and 13

Adding *-aat* to the end of the word to make it plural (more than one) is something that can be done for roughly a third of Arabic words. Arabic has another way of forming plurals (more than one) of objects / ideas. Rather than adding letters to the outside of the word (*tilifon* – *tilifonaat* "telephone – telephones"), vowels inside the word change, like the English "mouse – mice". These are called "internal" plurals: *bayt* – *buyout* "house – houses"; *kitaab* – *kutub* "book – books"; *sooʿ* – *aswaʿa* "market – markets"; *madrasa* – *madaaris* "school – schools"; *bank* – *bunook* "bank – banks"; *film* – *aflaam* "film – films." Some words for people use internal plural rather than the *-een* ending: *walad* – *awlaad* "boy – children". When in doubt, add *-aat*.

CD 7, Track 14

ena ʿaandee talaat awlaad "At me three children = I have three children";
kitaab – kutub – kutubee "book – books – my books."

CD 7, Track 15

bank – bunook "bank – banks"; *maHall – maHallaat* "shop – shops."

CD 8, Track 1

keteer "many / a lot"; *kutub keteer* "many books"; *aswa'a keteer* "many markets."

CD 8, Track 2

kam? "how many?"; *feeh kam walad?* "There are how many boy? = How many boys are there?"; *bint – banaat* "girl / daughter – girls / daughters."

CD 8, Track 3

shrab = stem of verb "to drink"; to say "I drink" add the "head" for "I", *a-*:
ashrab "I drink"; *ashrab?* "shall I drink?"; *ni-* = head for "we": *nishrab* "we drink."

CD 8, Track 4

ti- = head for "you (to a male)": *tishrab* "you drink."

CD 8, Track 5

rooH = stem of verb "to go": *arooH* "I go"; *tirooH* "you go (to a male)";
nirooH "we go."

CD 8, Track 6

iHna ʿawzeen nirooH "We wanting we go = We want to go"; *ena ʿawza*
arooH "I (female) wanting I go = I want to go."

CD 8, Track 7

iHna ʿawzeen nishrab "We wanting we drink = We want to drink."

CD 8, Track 8

mumkin arooH? "Possible I go? = Can I go?"

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CD 8, Track 9

fham = stem of verb "to understand": *afham* "I understand"; *tifham?* "You understand (talking to a male)?"; *nifham* "We understand."
ena ʿawza afham "I (female) wanting I understand = I want to understand."

CD 8, Track 10

tishrab "you drink (to a male)"; *tishrabee* "you drink (to a female)": add -ee ending to indicate you are talking to a female; *tishrabu* "you drink (to a group)": add -u ending.

CD 8, Track 11

laazim "necessary": *laazim arooH* "Necessary I go = I must / have to go."

CD 8, Track 12

tirooH "you (male) go"; this also means "she goes"; *tishrab* "you (male) drink / she drinks."
yi- = head for "he": *yishrab* "he drinks"; *laazim yishrab* "necessary he drinks = he must / has to drink"; *laazim yirooH* "necessary he goes = he must / has to go."

CD 8, Track 13

Conclusion.

Arabic signs

toilets

دورات المياه

entry

دخول

exit

خروج

no entry

ممنوع الدخول

police

الشرطة

ambulance

سيارة الإسعاف

hospital

مستشفى

tickets

تذاكر

information

استعلامات

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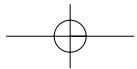
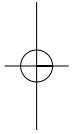
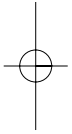
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