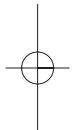




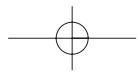
Portuguese

Foundation Course

Virginia Catmur



Learn another language the way you learnt your own



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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.

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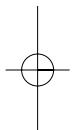
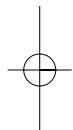
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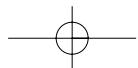
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Introduction

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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

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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.

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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?

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.

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.

- *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

CD1 Track 1

Introduction

CD1 Track 2

Words ending in '-ible' and '-able' in English (e.g. 'possible', 'probable') are similar in Portuguese. The Portuguese ending is -ível or -ável, with the stress on the i or á: 'possible' = *possível*. The unstressed o sounds almost like the English 'oo'.

Pronunciation of *rr*: *horrible* = 'horrible'; *terrible* = 'terrible'

confortável = 'comfortable'; *provável* = 'probable'; *aceitável* = 'acceptable'

é = 'is' or 'it is'

CD1 Track 3

para = 'for' as in 'for me'; unstressed a sounds like the 'a' in the English name 'Linda'

para mim = 'for me'. The *m* at the end of a word indicates that it is a nasal sound (pronounced through the nose).

o senhor = 'you' (speaking to a man); *a senhora* = 'you' (speaking to a woman). (There is a less formal form *você*, but you need to know when it is appropriate to use it; we will use *o senhor* / *a senhora* in this course.)

CD1 Track 4

não 'not' and 'no' (ñ is also a nasal sound). *Não* goes before é to mean 'not it is = it is not': *não é possível* 'not it is possible = it is not possible'.

To ask a question, just raise your voice at the end: *É possível?* = 'It is possible? = Is it possible?'

CD1 Track 5

porque? (literally 'for what?') = 'Why?' Portuguese-speakers often add é *que* = 'is it that' after a question word: *Porque é que não é aceitável para o*

senhor? = 'For what is it that not it is acceptable for you? = Why isn't it acceptable for you?'

assim = 'like that', 'that way'

CD1 Track 6

lamento, literally 'I lament' = 'I'm sorry' – the *o* at the end of *lamento* indicates the verb ending for 'I'. *eu* = 'I', but you only need to use this if you want to emphasise who is doing the action.

desculpe = 'excuse (me)'

mas = 'but'. The final *-s* will sound differently depending on what follows it. It sounds like the 's' of the English 'measure' when the following word starts with a consonant (e.g. *mas não é* = 'but it is not').

sim = 'yes'

Words ending in '-ent' and '-ant' in English (e.g. 'different', 'important') are similar in Portuguese. The Portuguese ending is *-ente* or *-ante*. Portuguese words only have one stressed syllable per word. Words ending in a vowel are usually stressed on the syllable before last, so on the *a* of *importante*: *importante* = 'important'.

diferente = 'different'

restaurante = 'restaurant'. The *s* here sounds like the English 'sh' because it's in front of *t*.

Pronunciation of an unstressed *e*: skate over it.

CD1 Track 7

bom (masculine thing), *boa* (feminine thing) = 'good'

muito = 'very'

Pronunciation of *s*: the *s* of *mas* sounds like English 'z' when the following word starts with a vowel (e.g. *mas é* = 'but it is').

tenho = 'I have'

Pronunciation of *nh*: sounds like English 'ny'.

tenho-o = 'I have it'; *quero-o* = 'I want it'

12 *agora* = 'now'

Position of 'it' in the negative: *não o tenho* = 'not it I have = I don't have it'.
constante = 'constant'; *evidente* = 'evident'; *urgente* = 'urgent':
pronunciation of *g* and *ur*.

CD1 Track 8

porque = 'because'

tem = 'you have'

o que (literally 'the what') = 'what'. In this case also, Portuguese-speakers often add *é que*: *O que é que tem?* = 'The what is it that you have? = What do you have?'

o used for masculine things; *a* for feminine things; *o / a* = both 'the' and 'it'
tem-no = 'you have it'. When you add 'it' to 'you have' you add an *n* to *o / a* to make it easier to say after the nasal sound of *tem*: *tem-no / tem-na*.

Position of 'it' with *porque*: before verb (like with *não* and question words):
porque (eu) o / a quero = 'because (I) it I want = because I want it';
Porque (é que) o / a tem? = 'Why (is it that) it you have? = Why do you have it?'

CD1 Track 9

quer = 'you want'. To make it easier to say, an *e* is added at the end in 'you want it' = *quere-o / a*, but you skate over it.

CD1 Track 10

saber = 'to know'. In Portuguese, the 'to' form, the whole verb, ends in *r* and, therefore, is always stressed on the ending.

quero saber = 'I want to know'; *não quero saber* = 'not I want to know = I don't want to know'

posso = 'I can'

pode = 'you can'. Pronunciation: stress the *o*, skate over the *e*. In Portuguese, the stress in the present tense is on the syllable before last.

fazer = 'to do'; *o que posso fazer?* = 'The what I can to do? = What can I do?'

CD1 Track 11

hoje = 'today'

algo = 'something'

CD1 Track 12

comer = 'to eat'. Pronunciation of the *r*.

tenho fome = 'I have hunger' = 'I am hungry'; *tem fome* = 'you are hungry'

Pronunciation of the *o*: when stressed should sound like the 'o' of English 'not', and when not stressed should sound almost like the English 'oo', as in 'food'.

CD2 Track 1

English words ending in '-ary' end in *-ário* in Portuguese: 'necessary' = *necessário*; 'contrary' = *contrário*; 'vocabulary' = *vocabulário*. Portuguese *u* sounds like English 'oo', not like 'yew'.

preciso de (literally 'I precise of') = 'I need'. With *preciso de*, if you want to say 'I need it', the 'it' will not be *o / a* but *dele* (for a masculine thing) and *dela* (for a feminine thing). *Dele / dela = de* ('of') + *ele / ela* ('he / she' or 'it').

não preciso dele = 'I don't need it'. Although we have *não*, 'it' doesn't go before the verb, because the Portuguese is 'need of it'.

e = 'and'

CD2 Track 2

ver = 'to see'

vê-lo /vê-la = 'to see it'. When you attach the 'it' to the 'to' form of the verb, it drops the final *r* and the *o / a* turns into *lo / la* to make it easier to say.

não o quero ver (= 'not it I want to see') means the same as *não querovê-lo* = 'not I want to see it = I don't want to see it'. If there are two or more

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consecutive verbs in a sentence, the second and subsequent verbs will be in the full form (the 'to' form in English): *quero ver* = 'I want to see'.
fazê-lo / fazê-la = 'to do it'

CD2 Track 3

Words in English ending in '-ence' and '-ance' end in *-ência* (-ença) and *-ância* in Portuguese: 'influence' = *influência*; 'preference' = *preferência*; 'difference' = *diferença*; 'importance' = *importância*.

Most words ending with the letter *-a* are feminine and most words ending with the letter *-o* are masculine.

a diferença = 'the difference'; *uma diferença* = 'a difference'

que = 'what': *Que preferência tem?* = 'What preference do you have?' *Tem preferência?* = 'Do you have a preference?' (no 'a' in Portuguese)

por que = 'for what': *Por que restaurante tem preferência?* = 'For what restaurant do you have a preference?'

esta noite = 'this night = tonight'

CD2 Track 4

onde = 'where'

jantar = 'to dine = to have dinner'

Words ending in '-tion' in English end in *-ção* in Portuguese: 'condition' = *condição*; 'nation' = *nação*; 'situation' = *situação*; 'organization' = *organização*. The *ç* of *-ção* sounds like 's', not 'k'. The *-ção* ending is always stressed in Portuguese.

Pronunciation: single *-s-* between two vowels sounds like a 'z': *posição* = 'position'

One English '-tion' word that does not end in *-ção* in Portuguese: 'reservation' = *reserva*

For feminine things: *a* = 'the'; *uma* = 'a'; for masculine things: *o* = 'the'; *um* = 'a'

CD2 Track 5

de = 'of'; *do / da* = 'of the', *from* = *de* ('of') + *o / a* (= 'the'): *da reserva* = 'of the reservation'. For the plural just add *s*.

dum / duma = *de* ('of') + *um / uma* (= 'a') = 'of a': *duma reserva* = 'of a reservation'. When you add *s* to make the plural, the sense is 'some'.

confirmação = 'confirmation': Pronunciation of *ir*: pronounce the *i* and the *r* separately. *ir* in Portuguese does not sound like 'ir' in English.

tipo = 'kind / type': *que tipo de* = 'what type of'

CD2 Track 6

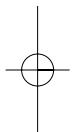
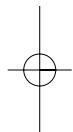
There are some '-tion' words that end in *-ção* but are slightly different from the English: 'translation' = *tradução*; 'explanation' = *explicação*. Most words that end in '-ion' in English and in *-ção* in Portuguese are feminine words, for which 'the' is *a*.

Polite requests: *pode...?* = 'can you...?' = 'will you...?': *Pode fazer uma tradução para mim?* = 'You can to do a translation for me?' = 'Will you do a translation for me?'

por favor = 'for favour' = 'please'

Pronunciation of *x*.

dar = 'to give'



CD2 Track 7

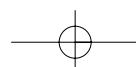
Verbs that come from nouns that are similar in English and Portuguese (e.g. 'formation' = *formação*) will also be similar in the two languages. To make the verb in Portuguese, you just add *-ar* to the English verb: 'to form' = *formar*; 'to confirm' = *confirmar*.

The whole form of a verb, the infinitive, is expressed with 'to' in English (for example, 'to eat'). In Portuguese, it is expressed in an ending. There are four endings: *-ar* (*falar* = 'to speak'), *-er* (*comer* = 'to eat'), *-ir* (*sair* = 'to leave / to go out') and *-or* (*pôr* = 'to put').

impressão = 'impression'

CD2 Track 8

aqui = 'here'. Like *assim*, *aqui* is stressed on the last syllable because Portuguese words with *i* or *u* in the last syllable are stressed on that last



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syllable. Words ending in *-l* are also stressed on the last syllable: *Portugal*; *Brasil*; *Funchal*; *Miguel*.

Words that end in *-r*, *-l*, *-i* or have *i* or *u* in the last syllable and are not stressed on that last syllable have a written accent to show where the stress goes: *possível*; *provável*.

Pronunciation of *ss*: like English 's'.

Plural of 'it': *os / as* = 'them'; *vê-los / vê-las* = 'to see them'

o (masculine) and *a* (feminine) not only means 'the' and 'it' in English but also can be used to refer to *o senhor / a senhora*. So, 'to see you ('you' = *o senhor / a senhora*) is *vê-lo / vê-la*. For the plural just add *s*.

me = 'me': *ver-me* = 'to see me'

CD2 Track 9

compreender = 'to understand'

dizer = 'to say', 'to tell'

lhe (same form for masculine and feminine) = '(to) you': *dizer-lhe* = 'to tell you'

Pronunciation of *lh*: similar to English *y*

pode dizer-me and *pode me dizer* (= 'will you tell me') are both correct; the second is more common.

CD2 Track 10

isto = 'this' (in general)

comprar = 'to buy'

CD3 Track 1

Revision

CD3 Track 2

caro (masculine thing), *cara* (feminine thing) = 'expensive': *é muito caro* = 'it is very expensive'

ter = 'to have'

CD3 Track 3

In English 'to have to' has the same meaning as 'must'. In Portuguese to express that meaning you add *de* to *ter*: *ter de* = 'to have of = must'; *tenho de* = 'I have to / I must'; *tenho de o fazer* = 'I have of it to do = I have to do it'; *tem de* = 'you have to', 'you must'
daqui a pouco = 'from here to little = soon'
quando? = 'when?': *Quando tem de sair?* = 'When do you have to go out?'

CD3 Track 4

Words ending in '-ical' and '-ic' in English end in *-ico* in Portuguese:
'political' = *político*; 'economic' = *económico*; 'logical' = *lógico*; 'practical' = *prático*.

Portuguese words ending in *a*, *e* or *o* and *m* or *s* are stressed on the syllable before last; if not, they have a written accent (e.g. *José*, *Canadá*).

CD3 Track 5

In Portuguese to say 'the political situation' you invert the order and say 'the situation political': *a situação política*. The word *político* changes to *política* because *situação* is a feminine word.

Words ending in '-ty' in English end in *-dade* in Portuguese and are all feminine words: 'university' = *universidade*; 'city' = *cidade*; 'society' = *sociedade*.

em = 'in'; *em Portugal* = 'in Portugal'. In Portuguese, 'the' is used in front of the names of most countries (*Portugal* is one exception): *a Itália* (feminine word); *o Brasil* (masculine word).

no = *em* ('in') + *o* ('the') = 'in (the)': *no Brasil*; *na* = *em* ('in') + *a* ('the') = 'in (the)': *na Itália*

CD3 Track 6

quanto? = 'how much?': *É quanto?* = *Quanto é?* = 'How much is it?'

se = 'if': *se possível* = 'if possible'; *se não é muito caro* = 'if it is not very expensive'

estou = 'I am'

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ocupado (man) / *ocupada* (woman) = 'occupied', 'busy': *estou ocupado* / *ocupada* = 'I am busy'
cansado / *cansada* = 'tired'

CD3 Track 7

está = 'you are'

casa = 'house': *esta casa* = 'this house'

estar = 'to be'

como = 'how': *Como está?* = 'How are you?'

dia (masculine word) = 'day': *bom dia* = 'good day', 'hello'

CD3 Track 8

vou = 'I am going': *vou estar* = 'I am going to be'

não vou comprá-lo / comprá-la = *não o / a vou comprar* = 'I am not going to buy it'

CD3 Track 9

tarde = 'late';

mais ou menos = 'more or less'

mais tarde = 'more late = later'

tarde (feminine word) = 'afternoon', 'evening': *boa tarde* = 'good afternoon / evening'

CD3 Track 10

ligar = 'to call', 'to ring': *ligar-lhe* = 'to call to you = to call you'

a = 'at'; *hora* = 'hour': *a que horas?* = 'at what hours? = at what time?'

CD4 Track 1

For all verbs, in Portuguese, the form for 'you' is the same as for 'he / she / it': *vai* = 'you are going to to' and 'he / she / it is going to'. Use a clarifier if it is not clear whom you are talking about or if you want to add emphasis: *ele* (he), *ela* (she) or *o senhor / a senhora* (you) to make it clear: *ela vai*

fazê-lo = 'she is going to do it'; *ele vai fazê-lo* = 'he is going to do it'; *o senhor vai fazê-lo* = 'you are going to do it'; *a senhora vai fazê-lo* = 'you are going to do it'.

Pronunciation of *ele* and *ela*: initial e pronounced differently because the following vowel affects the way the first one is pronounced.

CD4 Track 2

pronto / pronta = 'ready'

tudo = 'all', 'everything'

amanhã = 'tomorrow'

Word order: *Tudo vai estar pronto amanhã* ('all is going to be ready tomorrow') = *Vai estar tudo pronto amanhã* ('it is going to be all ready tomorrow'). No difference in meaning; both ways are correct.

CD4 Track 3

In Portuguese, there are two verbs for 'to be': *estar* (*estou; está*) and *ser* (*é*). *Estar* expresses a temporary attribute of something: *está pronto* = 'it is ready'. *Ser* expresses a permanent characteristic: *é possível* = 'it is possible'. *Estar* expresses 'to be' at the moment, in the short term: how something is, where something is: something's current state. (One of the meanings of the Portuguese word *estado* is 'state': *Os Estados Unidos do Brasil* = 'The United States of Brazil'.) The verb *ser* expresses the characteristics of what something is and one meaning of the word *ser* is 'being' (as in 'human being'): *o ser humano* = 'the human being'.

sou = 'I am'

inglês (masculine form and also the name of the language) / *inglesa* (feminine form) = 'English'; *português / portuguesa* = 'Portuguese'

As a rule first names in Portuguese are preceded by 'the': *o Paulo* = the Paulo = 'Paulo'; *a Maria* = the Maria = 'Maria'.

sei = 'I know'

20**CD4 Track 4***doente* = 'ill'*bonito / bonita* = 'pretty'*preparação* = 'preparation'; *preparar* = 'to prepare'

Muito also means 'much' or 'very much'. To say 'thank you' in Portuguese you say that you are 'obliged' = *obrigado / obrigada*: *muito obrigado* (if you are a man) / *muito obrigada* (if you are a woman) = 'thank you very much'.

CD4 Track 5

Revision of verbs

com = 'with': *com o senhor / a senhora* = 'with you'; *com ele / ela* = 'with him / her'

comigo = 'with me'*vir* = 'to come'**CD4 Track 6***ir* = 'to go'

Stress in the present tense is on the syllable before last (the penultimate syllable). If there are only two syllables, you stress the first syllable. For 'I', you push down on the syllable before last and usually surface on the letter *-o* (pronounced 'oo'). Take off the ending (-ar, -er, -ir) of the 'to' form of the verb (the whole verb / the infinitive) and replace it with an *-o*: *preparar*: *preparo* = 'I prepare'; *comprar*: *compro* = 'I buy'; *falar*: *falo* = 'I speak'; *compreender*: *compreendo* = 'I understand'; *vender* = 'to sell'; *vendo* = 'sell'.

Only a few verbs do not surface on *-o* for the 'I' form: *ser*: *sou* = 'I am'; *estar*: *estou* = 'I am'; *ir*: *vou* = 'I go'; *dar*: *dou* = 'I give' and *saber*: *sei* = 'I know'.

CD4 Track 7Revision of *o / a*

compro-o covers all the senses 'I buy it / I am buying it / I do buy it'.

CD4 Track 8

escrever = 'to write'; *escrevo* = 'I write'

todos os dias = all the days = 'everyday'; pronunciation of s

For the 'you / he / she / it' form in the present tense of the *-ar* verbs you push down on the syllable before last and surface on the letter *-a*: *comprar*: *compra* = 'you / he / she / it buys'; *preparar*: *prepara* = 'you / he / she / it prepares'; *falar*: *fala* = 'you / he / she / it speaks';

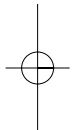
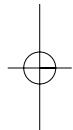
For the 'you / he / she / it' form of the not *-ar* verbs you push down on the syllable before last and surface on the letter *-e*: *vender*: *vende* = 'you / he / she / it sells'; *compreender*: *compreende* = 'you / he / she / it understands'; *escrever*: *escreve* = 'you / he / she / it sells'; *partir*: *parte* = 'you / he / she / it leaves'.

CD4 Track 9

saber: *sabe* = 'you / he / she / it knows'

Through over-use some verbs in the *-er* group have dropped the *-e* at the end of the 'you / he / she / it' form: *fazer*: *faz* = 'you / he / she / it does'; *querer*: *quer* = 'you / he / she / it wants'; *ter*: *tem* = 'you / he / she / it has'.

sair: *sai* = 'you / he / she / it leaves'; *vai* = 'you / he / she / it go'

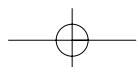
**CD5 Track 1**

The Portuguese '-ing' tense expresses what you are in the process of doing right now. To form it you use *estar* ('to be' in the present tense) + *a* ('at') + the 'to' form of the verb: *estou a sair* = 'I am (in the process of) going out'; *estou a escrever* = 'I am (in the process of) writing'; *O que está a fazer?* = 'What are you doing?'

diz = 'you / he / she / it says'

querer dizer = 'to want to say' and 'to mean': *O que (o senhor / a senhora) quer dizer?* = 'What do you want to say?', 'What do you mean?'

isto = 'this': *O que quer dizer isto?* = 'The what means this? = What does this mean?'



CD5 Track 2Revision of the *-ar*, *-er* and *-ir* verbs**CD5 Track 3***quem?* = 'who?': *Quem pode fazê-lo?* = 'Who can do it?'*toda a gente* = all the people = 'everyone', 'everybody'

gostar de = 'to like (of)' (o unstressed, so pronounced 'oo'); *gosto de* = 'I like (of)' (first o stressed, so pronounced like 'o' of 'not'); *gosto dele / dela* = 'I like it / him / her'; *gosto de vê-lo / vê-la* = 'I like of to see you / it / him / her = I like to see you / it / him / her'; *gosto* = 'I like': *gosto muito* = 'I like very much = I like it very much'; *gosto muito de escrever* = 'I like very much to write'; *gosta?* = 'do you like?'; *Gosta de escrever?* = 'Do you like to write?'

CD5 Track 4

For the 'they' (and 'you all') form of verbs in the present, you just add an *-m* (the *m* makes it a nasal sound) after the *-a* or *-e* of 'you / he / she / it' depending on which track you are on: *fala*: *falam* = 'they speak'; *compra*: *compram* = 'they buy'; *pode*: *podem* = 'they can'; *compreende*: *comprendem* = 'they understand'; *sabe*: *sabem* = 'they know'.

CD5 Track 5

With the not *-ar* verbs that lost their *-e* ending, you add back the *-e* before adding the *-m* to show 'they / you all': *faz*: *fazem* = 'they do / make'; *diz*: *dizem* = 'they say'. Pronunciation of the *z*.

quer: *querem* = 'they / you want'*sai*: *saiem* = 'they / you leave'*tem*: *têm* = 'they / you have'

Because the 'they / you all' form ends with *-m*, the *o / a* or *os / as* for 'it / them / you' changes to *no / na / nos / nas*: *fazem-no* ('they are doing it'); *vendem-nas* ('they are selling them').

CD5 Track 6

Revision of present tense

CD5 Track 7

There are several words for 'you' in Portuguese. With friends and family members, Portuguese speakers use the informal form: *tu*. In the present tense, to obtain the *tu* form you add an *-s* to the 'you (formal) / he / she / it' form (just as you did with the *-m* for the 'they' form): *fala*: *falas* = 'you speak'; *está*: *estás* = 'you are'; *vende*: *vendes* = 'you sell'; *compreende*: *compreendes* = 'you sell'; *faz*: *fazes* = 'you do'.

este (for masculine things) / *esta* (for feminine things) = 'this': *este livro* = 'this book'; *esta casa* = 'this house'. For the plural you just add *-s*: *estes* / *estas* = 'these'.

CD5 Track 8

If you switch tracks in the present tense (from *-a* to *-e* or from *-e* to *-a*), that gives you the imperative (the command tense): *compra*: *compre!* = 'buy!'; *vende*: *venda!* = 'sell!'; *vendem*: *vendam!* = 'sell! (addressing a group); *falam*: *falem!* = 'speak! (addressing a group)'.

With *tu* (the informal 'you', for addressing Roberto / Roberta) this also applies but only in 'negative' commands: *não vendes* = 'you don't sell'; *não vendas!* = 'don't sell!'. For the 'positive' commands you drop the *s*: *vendes* = 'you sell'; *vende!* = 'sell!'

If you use the positive command with a pronoun (e.g. 'me', 'him', 'it', 'them'), hook the pronoun onto the end of the verb. If the verb ends in *-m* then you add an *n* to the pronoun: *vendam-nas!* = 'sell them!' (talking about several feminine things).

CD5 Track 9

For the 'we' form of the verb in the present tense: drop the *-r* of the 'to' form, the whole verb, and add *-mos*: *falar*: *falamos* = 'we speak'; *comer*: *comemos* = 'we eat'; *sair*: *saímos* = 'we leave'.

vir: *vimos* = 'we come'; *vender*: *vendemos* = 'we sell'; *escrever*: *escrevemos* = 'we write'; *ter*: *temos* = 'we have'; *fazer*: *fazemos* = 'we do / make'.

24 If the 'we' form is followed by a pronoun (e.g. 'me', 'him', 'it', 'them'), the *s* of *-mos* is dropped and we put an *l* in front of the *o/a* or *os/as*, to make it easier to say: *fazemo-lo* = 'we do it'.

CD5 Track 10

The verb *ir* (= 'to go') is a bit special and the 'we' and 'they / you all' forms don't exactly follow the rule: *vamos* = 'we go'; *vão* = 'they / you go'.

chegar = 'to arrive'; *chegadas* = 'arrivals'

Lisboa = 'Lisbon'; *chegar a Lisboa* = 'to arrive in Lisbon'

CD5 Track 11

pôr ('to put') is the one verb that forms the family of verbs that ends in *-or*. The *-or* verbs, the fourth group, is very small. It comprises *pôr* and all the verbs formed with it, that is, verbs that end with *-por* in Portuguese and that in English end with '-pose': *opor* = 'to oppose'; *supor* = 'to suppose'; *compor* = 'to compose'.

ponho = 'I put'; *suponho* = 'I suppose'

CD6 Track 1

The *-zer* verbs: *fazer* = 'to do'; *dizer* = 'to say'; *trazer* = 'to bring'. In the 'I' form in the present tense they also end in *o* but there is a change of consonant: *fazer*: *faço* = 'I do'; *dizer*: *digo* = 'I say'; *trazer*: *trago* = 'I bring'. For this reason we call them the *ço-go* verbs.

digo-lhe = 'I am telling you / I tell him / her'.

trago-o = 'I am bringing it', but the *o* can also refer to a person, 'I am bringing him'.

traz = 'you / he / she / it brings'; *trazem* = 'they bring', 'you bring' (addressing several people)

Informal 'you' form (*tu*): *dizes* = 'you say'; *trazes* = 'you bring'

dizemos = 'we say'; *trazemos* = 'we bring'

CD6 Track 2

Verbs ending in *-nho* in the 'I' form of the present tense change to *-nha* in the command tense: *ponho: ponha!* = 'put!'; *tenho: tenha...!* = 'have...!'; *venho: venha!* = 'come!'. The same applies if addressing a group ('you all').

To avoid the command tense you can always use the structure: *pode* + whole verb, the 'to' form: *Pode pô-lo aqui, por favor?* = 'Can / will you put it here, please?'

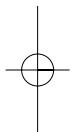
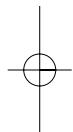
CD6 Track 3

The *-zer* verbs (*ço-go* verbs) also change from *-o* to *-a* in the command tense for the singular 'you' (*o senhor / a senhora*) and plural 'you' (= 'you all'). You take the 'I' form of the present tense and change the final *-o* to *-a*: *digo: diga!* = 'say it!'; *faço: faça!* = 'do it!'; *trago: traga...!* = 'bring...!'. So the *ço-go* verbs change to *ça-ga* in the command tense.

diga-me! = 'tell me!'; *não me diga!* = 'don't tell me!'; *diga-o em português!* = 'Say it in Portuguese!'; *diga-lhe!* = 'tell him / her!'

tragam-no! = 'bring it!' (addressing a group); *não o tragam!* = 'don't bring it!'

não o faças! = 'don't do it!' (addressing Roberto / Roberta = *tu* form)

**CD6 Track 4**

lique-me! = 'call me!'; *não me ligues!* = 'don't call me!' (addressing Roberto / Roberta)

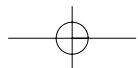
não me digas! = 'don't tell me!' (addressing Roberto / Roberta)

There is only one case when you don't switch tracks in the command tense: when you give a positive command in the *tu* form. You don't switch tracks and you don't add *s*; you actually use a form which is exactly the same as the 'you (formal) / he / she / it' form of the present tense: *liga-me!* = 'call me!'; *compra-o!* = 'buy it!'; *vende-o!* = 'sell it!'

CD6 Track 5

tens = 'you have'; *vens* = 'you come' (addressing Roberto / Roberta)

vêm = 'you come' (addressing a group)



26

começar = 'to start'; *começo* = 'I start'; *começa* = 'you (formal) / he / she / it starts'; *começas* = 'you start' (addressing Roberto / Roberta); *começamos* = 'we start'; *começam* = 'they / you (all) start'

CD6 Track 6

pensar = 'to think', 'to plan'; *o que pensa fazer?* = 'what do you plan to do?'
te = 'you' (addressing Roberto / Roberta); *não te comprehendo* = 'I don't understand you'; *não te comprehendemos* = 'we don't understand you'
contigo = 'with you' (addressing Roberto / Roberta); *Posso falar português contigo?* = 'Can I speak Portuguese with you?'
lento = slowly; *mais lento* = 'more slowly'; *Pode falar mais lento, por favor?* = 'Can you speak more slowly, please?'

CD6 Track 7

encontrar = 'to find'
encontro = 'I find'; *não o encontro* = 'I don't find it'
o / um encontro = 'the / a meeting'
 The verb for 'to be' meaning 'to be (permanently) situated': *ficar*
Onde fica a casa? = 'Where is the house?'; *fica no Brasil* = 'it is (situated) in Brazil'

CD6 Track 8

levantar = 'to lift up'; *levanto-me* = 'I lift myself up = I get up'
levantamos = 'we are lifting up'; *nos* = 'ourselves'; *levantamo-nos* = 'we get up'
levantamo-los = 'we are lifting them up'
A que horas nos levantamos? = 'What time are we getting up?'
levantas-te = 'you are getting up' (addressing Roberto / Roberta); *a que horas te levantas?* = 'What time do you get up / are you getting up?'
se = 'himself / herself / itself / yourself (referring to *o senhor / a senhora*) / themselves / yourselves'
ele / ela levanta-se = 'he / she gets up'; *o senhor / a senhora levanta-se* = 'you get up'; *levantam-se* = 'they get up / you get up' (addressing a group)

CD6 Track 9

vou levantar-me = 'I am going to get up'; *tenho de levantar-me* = 'I have to get up'

vamos levantar-nos = 'we are going to get up'; *temos de levantar-nos* = 'we have to get up'

tem de se levantar = *tem de levantar-se* = 'he / she has to / you have to get up'

levantar-se is also the 'to' form (the infinitive) of the verb

tem de o levantar = *tem de levantá-lo* = 'he has to lift it / him up'

CD6 Track 10

ficar = 'to be', 'to stay'

fico = 'I stay', 'I remain': *fico aqui* = 'I am staying here'

quanto tempo? = 'how much time?' = 'how long?'

quantos? = 'how many?': *Quantos dias fica / ficas aqui?* = 'How many days are you staying here?'

uns (plural of *um* = 'a / one', for masculine things) = 'a few', 'some'

umas (plural of *uma* = 'a / one', for feminine things) = 'a few', 'some'

ficamos uns dias = 'we are staying a few days'; *vamos ficar umas horas* = 'we are going to stay a few hours'

fique = 'stay': *fique uns dias!* = 'stay a few days!'

Like *dia*, a small number of words in Portuguese end in *a* but are masculine: *o problema* = 'the problem'; *o sistema* = 'the system'; *o drama* = 'the drama'.

CD7 Track 1

há = 'there is', 'there are': *não há problema* = 'there is no problem'

muito / muita = 'many': *muita gente* = 'many people'

vemo-nos = 'we meet / we see each other'. This *nos* has two meanings: it can mean 'we see ourselves' but it can also mean 'we see each other', when it has a sense of reciprocity.

Revision of the position of the pronoun

28**CD7 Track 2**

In Portuguese, you often use the present tense to indicate the future. 'I call you (ring you) tomorrow' is correct Portuguese, whereas in English you would say 'I'll call you tomorrow'. But if you use the present tense to mean the future, you need to add some time indication, like *mais tarde* = 'later'; *amanhã* = 'tomorrow', to show that it is the future.

You can also use the 'to be going to' form to express the future, which in Portuguese is made up of the verb *ir* (= 'to go') in the present tense + the 'to' form of the verb: *vou ligar-te esta noite* = 'I am going to call you this evening'.

Another way to convey the future in English is by using 'will'. To make this form in Portuguese, you take the whole verb (the 'to' form / the infinitive) and add the ending *-ei* for 'I' and *-emos* for 'we'.

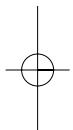
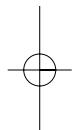
In the future tense in Portuguese you hit the ending.

falar: falarei = 'I will speak'

comer: comerei = 'I will sell'

começar: começaremos = 'we will start' (pronunciation: stress the *re*)

partir: partiremos = 'we will leave'

**CD7 Track 3**

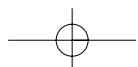
esperar = 'to wait', 'to hope'; *espero* = 'I hope / wait'; *esperarei* = 'I will hope / wait'; *esperaremos* = 'we will hope / wait'

ficarei = 'I will stay'

In the future tense in Portuguese, when you add a pronoun (like 'it', 'him', 'her', 'you') to the phrase, you end up with a 'sandwich', because you have to put the pronoun between the verb and the ending: *comprá-lo-ei* = 'I will buy it'. One way to avoid this difficult mouthful is by using the 'going to' future instead: *vou comprá-lo* = 'I am going to buy it'; *vais ligar-me* = 'you are going to call me' (addressing Roberto / Roberta).

CD7 Track 4

The remaining endings of the future tense (with 'will') are: *-ás* for 'you (informal)'; *-á* for 'you (formal) / he / she / it' and *-ão* for 'you all' and 'they'.



comprarás = 'you will buy' (addressing Roberto / Roberta); *comprará* = 'you will buy'; *comprarão* = 'you all / they will buy'

CD7 Track 5

demasiado = 'too much': *é demasiado caro* = 'it is too expensive'

The endings of the future tense in Portuguese are the same for all verbs.

Estarei aqui umas horas = 'I will be here a few hours'.

CD7 Track 6

será = 'it will be'

irei = 'I will go'

CD7 Track 7

The -zer verbs (*co-go* verbs in the present tense) go their own way in the future. For these verbs you don't use the whole verb, rather you drop the -zer and add -rei, -rás, -rá, -remos, -rão.

fazer: *farei* = 'I will do'; *fará* = 'you (formal) he / she / it will do'; *farás* = 'you (informal) will do'; *faremos* = 'we will do'; *farão* = 'you all / they will do'

dizer: *direi* = 'I will say'; *dirá* = 'you (formal) he / she / it will say'; *dirás* = 'you (informal) will say'; *diremos* = 'we will say'; *dirão* = 'you all / they will say'

trazer: *trarei* = 'I will bring'; *trará* = 'you (formal) he / she / it will bring'; *trarás* = 'you (informal) will bring'; *traremos* = 'we will bring'; *trarão* = 'you all / they will bring'

CD7 Track 8

Double negative

nada = 'nothing'; *não traremos nada* = 'we will not bring nothing = we will not bring anything'

30**CD7 Track 9**

What applies for the future tense (with 'will') applies to 'would', the

conditional. The endings in Portuguese are *-ria*, *-rias*, *-ria*, *-ríamos*, *-riam*.

seria necessário = 'it would be necessary'

faria = 'I would do'

The 'sandwich' also applies: *fá-lo-ia* = 'I would do it'

CD7 Track 10

ter: terei = 'I will have'; *terá* = 'he / she / it / you will have'; *teria* = 'I / he / she / it / you would have'

Two ways of saying 'I would like': *gostaria de* = 'I would like (of)': *gostaria de vê-lo* = 'I would like to see it'; *queria* = 'I wanted' = 'I would like': *queria vê-lo* = 'I would like to see it'

CD7 Track 11

The past tense (to express something that happened once and is finished): for 'I' in the past we hit the ending: 'past is last'. Take off the *-ar* / *-er* / *-ir* and add the ending *-ei* on the *-ar* track and *-i* on the *-er* and *-ir* tracks:

comprar: comprei = 'I bought / have bought'; *vender: vendi* = 'I sold / have sold'; *partir: parti* = 'I left / have left'.

For 'you (formal) / he / she / it' you hit the ending again. Take off the *-ar* / *-er* / *-ir* and add the ending *-ou* on the *-ar* track, *-eu* on the *-er* track and *-iu* on the *-ir* track: *ele comprou* = 'he bought / has bought'; *ele vendeu* = 'he sold / has sold'; *ele partiu* = 'he left / has left'.

ontem = 'yesterday'

CD7 Track 12

For 'we' in the past tense just replace the *-r* of the whole verb ending with *-mos*, which makes the past tense for 'we' sound the same as the present.

CD8 Track 1

For 'you all' and 'they' in the past tense you just add *-am* to the whole verb: *compraram, venderam, partiram*.

For 'you' (addressing Roberto / Roberta = *tu* form) in the past tense you use the *s* of the verb ending of the present tense and the *te* meaning 'you' and combine them in the ending *-ste* which you add to the whole verb after taking off the *-r*: *compraste, vendeste, partiste*.

CD8 Track 2

Practice with the past tense

CD8 Track 3

Sim, gostei. = 'Yes, I liked it.' In Portuguese, the 'it' is omitted.

CD8 Track 4

esperar = 'to wait', 'to hope'. In Portuguese you don't need to say 'for': *espero-o* = 'I am awaiting you = I am waiting for you'; *espera-o* = 'he is waiting for you'; *esperam-me* = 'they are waiting for me'

CD8 Track 5

esperemos! = 'let's wait!'; *comamos!* = 'let's eat!'

CD8 Track 6

perguntar = 'to ask': *gostaria de perguntar* = 'I would like to ask'; *perguntar-lhe* = 'to ask you'; *dizer-lhe* = 'to tell you'

para = 'for', 'in order to': *para perguntar* = 'in order to ask'; *para lhe perguntar / para perguntar-lhe* = 'to ask you / him / her'

CD8 Track 7

chegar: chega = 'you (formal) / he / she / it arrives'; *cheguei* = 'I arrived'

acabar de = 'to finish (of)': *acabo de chegar / acabei de chegar* = 'I have just arrived'

acabo de chegar aqui há uns dias = 'I just arrived here a few days ago'

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CD8 Track 8

Differences between Brazilian and European Portuguese

Differences in pronunciation of vowels: vowels sound more open in Brazilian Portuguese

Differences in pronunciation of consonants: the final / and s, the s before a t; d and t before an e and i, the initial r

Differences in usage of pronouns

The equivalent in usage to the informal 'you' in Brazil is *você*. (The *tu* form is used to address God.)

European Portuguese: *não te comprehendo; a que horas te levantas?*

Brazilian Portuguese: *não comprehendo você; a que horas você se levanta?*

Differences when expressing the continuous tense ('to be in the process of doing'): European Portuguese: *estou a escrever*; Brazilian Portuguese: *estou escrevendo*

Differences in vocabulary: *botar* for *pôr*, *todo o mundo* for *toda a gente*

Reading of a text to illustrate the differences

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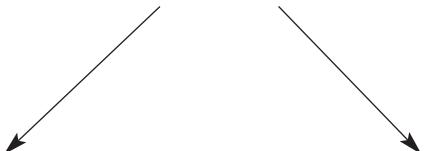
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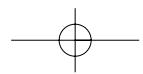
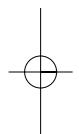
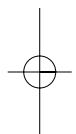
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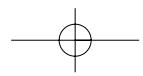
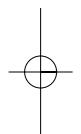
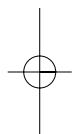
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