

En avant!

BEGINNING FRENCH

SECOND
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En avant!

BEGINNING FRENCH

SECOND EDITION

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Preface

En avant! Beginning French

Students learn best when they are connecting with authentic culture, with each other as a community, and with the language as used in real-world settings. *En avant!* sparks the curiosity that builds these connections as students advance toward communicative and cultural confidence and proficiency in the introductory classroom.

The *En avant!* program is built around the following distinctive principles:

- a focused approach with systematic review and recycling,
- active learning,
- integration of culture.

With the second edition of *En avant!*, McGraw-Hill is offering **Connect French**, a mobile-enabled digital teaching and learning environment that allows students to engage in their course material via the devices they use every day. The digital tools available in the **Connect French** platform include **LearnSmart**[®], a revolutionary adaptive technology that builds a learning experience unique to each student's individual needs. These powerful tools support the goals of the *En avant!* program and facilitate student progress by providing extensive opportunities to practice and hone their developing skills so that students are prepared to come to class ready to communicate.

A Focused Approach with Systematic Review and Recycling

Many instructors tell us that it's a challenge to "get through all the grammar" in their Introductory French courses. From Day One, it's a race to the finish line—and at what cost? Students get only superficial coverage, without adequate opportunities for review or cultural exploration—there simply isn't time.

En avant! takes a distinctive approach to this issue. We know that language learning proceeds developmentally; that is, certain grammatical structures appear to be acquired in a set order regardless of instructional sequence, and the route of acquisition is probably not changeable, although its rate may vary quite a bit among learners. This explains why learners will not acquire a past tense before they have a way to convey the present tense and why object pronouns will not be acquired until late in the acquisition process, despite their presentation and practice at earlier stages. *En avant!*'s organization allows for many late-acquired structures to be presented either for recognition only or in the **Par la suite** section (the supplemental grammar section following **Chapitre 16**) with practice activities in **Connect French** and in the print *Workbook / Laboratory Manual*. Presenting such later-learned structures in these ways easily allows instructors to adapt and expand their instruction for learners who can move more rapidly through the sequence. By focusing on a realistic and reasonable scope and sequence, *En avant!* promotes a deeper comprehension and a more well-rounded experience.

Because instructors aren't having to race to the finish line, a more manageable pace affords the opportunity to review and recycle the material that's been covered previously, thus allowing students to practice putting it together and to truly acquire the language. As in the first edition of *En avant!*, **Chapitres 4, 8, and 12** feature a recycling section that appears before each new grammar point, pulling in a related point from earlier in the sequence that shows students how concepts are interrelated. The grammar of **Chapitre 16** is all review, which allows instructors to use new vocabulary to recycle key structures from the first-year program, such as the use of the **passé composé** and **imparfait** and the

As a specialist in L2 teaching and acquisition, the preface contains key terms that pique my interest, such as: "reduced grammatical scope and sequence," "systematic review and recycling," "contextualized activities," "inductive activities," "form-focused practice," and "chunks of authentic language."

DR. VALERIE WUST
North Carolina State University

The adaptive nature of the **LearnSmart** activities will allow me more class time for further explanation of tricky grammar points when needed, not to mention more time for cultural activities and discussions!

KAYLEY J. STEUBER
College of DuPage

use of direct and indirect objects. This interweaving of old with new allows for better retention and more fluid opportunities to tie it all together.

New to the second edition is an engaging feature called **Le coin beaux-arts**. This section, which appears at the end of every even-numbered chapter, uses *En avant!*'s beautiful fine art chapter openers as a means to incorporate vocabulary and grammar review, while introducing students to masterpieces of French and francophone art.

With **LearnSmart**, students' precious study time is focused and directed, maximizing the impact of each minute a student devotes to studying. With over 2.5 billion questions answered since its launch in 2011, **LearnSmart** has proven to significantly improve students' learning and course outcomes—by as much as a full letter grade. As students work through each chapter's vocabulary and grammar modules, **LearnSmart** identifies the learning objectives behind each of the main grammatical structures and vocabulary words that warrant more practice, based on each student's performance. It then provides an individualized study program, one that's unique to each student, based on the student's strengths and weaknesses. The **LearnSmart** reports provide students with details about their own learning and give instructors the ability to understand the strengths and weaknesses of individual students as well as those of the entire class.

Le coin beaux-arts

Rappel: *La Noce* (c. 1905), Henri Rousseau

Henri Rousseau (1844–1910) was nicknamed **Le Douanier** because of his job as a tax collector in Paris. He never formally studied art and painted mostly on his days off. His paintings depict exotic animals and forests (even though Rousseau never left Paris!) or portraits of people who seem frozen in time. Rousseau's style—his use of primary colors and clearly delimited lines, with odd proportions and little or no perspective—is therefore referred to as **art naïf** (*naïve* or *primitive art*). *La Noce*, an oil painting done in 1904 or 1905, was likely based on a photograph, which would explain the stiffness of the characters. It is one of his most famous works and is currently exhibited at the Musée de l'Orangerie in Paris.

 **LEARNSMART**

Choisissez les synonymes de l'expression ne... que.

Check all that apply.

seulement

rarement

rapidement

uniquement

Do you know the answer?

Active Learning

En avant! puts students in the driver's seat, engaging them in their own learning process and inspiring them to learn more and do more with French. The vocabulary and grammar presentations do not simply provide translations or explain the rules, but instead challenge students to pause, think critically, and use meaning-based, contextual clues to figure things out. In this way, students' attention is directed toward their expanding vocabulary, the *why* behind the grammar presentations, and the functions these phrases and structures serve in the language. Each chapter begins with **Communication en direct** videos, shot on the street in Paris and Montreal. These videos present “chunks” of authentic language in real-life settings that students can use immediately to communicate. The **Vocabulaire interactif** sections use a variety of appealing photos, line art, and texts to present new words and expressions in context. The embedded activities in each encourage students to make form-to-meaning connections in French, rather than English. Each **Grammaire interactive** section begins with a short inductive presentation activity, **Analysons!**, which prompts students to think about and identify the grammatical rule. The form-focused **Mise en pratique** activities give students an opportunity to practice the structural forms before they begin to use them in meaningful contexts in the activities that follow. There is no room for passive bystanders in *En avant!*

En avant! is an innovative pedagogical approach where students are empowered and actively engaged in the learning process.

STÉPHANIE ROULON
Portland State University

The idea of “sparking curiosity” is what I always seek when approaching an assignment. I love the idea that a textbook has this same philosophy of generating thirst for knowledge . . . Many students do not see the relevance of studying a foreign language until they can connect with the culture.

JEFFREY ALLEN
North Carolina State University



Chapitre 1: Le coin vidéo

Integration of culture

En avant! has been carefully constructed around an extensive video program that serves a dual purpose: It introduces new language structures and high-frequency expressions, and it provides a window into the cultures of the French-speaking world. This focus on cultural exploration has the additional advantage of making the communicative activities in the classroom more meaningful. The emphasis throughout is on culture “from the inside,” that is, from the perspective of French speakers themselves. This perspective often includes comparisons with the students’ own lives and leads students to the discovery that French speakers are in many ways similar to themselves. Activities and instructor’s annotations further encourage self-reflection, as students are asked to consider how their own cultural perspectives might look to people from other cultures.

Culture is integrated throughout each chapter, embedded in presentations and activities, notes and videos, and ultimately culminates in the end-of-chapter section called **Culture en direct**, where students bring together what they have learned thus far to continuously develop their abilities in listening, reading, writing, and speaking.

Each **Culture en direct** section contains the following integrative sections that provide instructors with a wide variety of ways to integrate culture into their programs:

- **Le coin vidéo:** These new cultural presentations, which open the **Culture en direct** section of every chapter, are presented by a dynamic French actor using images and visual word prompts. These three- to seven-minute video presentations, which expand upon the cultural theme introduced in the chapter, give students the opportunity to practice their newly acquired listening skills.

- **Le coin lecture:** These sections, occurring in every chapter, provide students with successful interactions with a variety of authentic readings from the very beginning of their language studies. In response to reviewer feedback, more literary texts, including excerpts from *Le Petit Prince* (Chapitre 6), *Le Petit Nicolas* (Chapitre 8), and *La Cantatrice chauve* (Chapitre 16) are featured in this edition. Additional readings and guided writing activities, accompanied by reading and writing strategies, are available in **Connect French** and in the print *Workbook / Laboratory Manual*.

- **Le coin chanson:** Students listen to a French-language song related to the thematic and/or linguistic aspect of the chapter. A short biography of each artist is provided, and active listening is developed in the accompanying activities. This feature appears in the student edition in the odd-numbered chapters. Additional song activities for the even-numbered chapters are posted in the instructor’s resource section in **Connect French**. Note: *All songs are readily available online through iTunes and/or on YouTube. Due to permissions limitations, the songs are not provided by McGraw-Hill Education.*

Culture en direct

Le coin chanson

«**Tout le monde**» (Zazie, 1998)

A. Avant d’écouter. Read the biography of the singer Zazie and answer the questions that follow.

Zazie, née Isabelle de Truchis de Varennes, est une chanteuse pop/rock française, née en 1964 dans la région parisienne. Elle est célèbre depuis (since) le début des années 1990. Son dernier album, «Cyclo», est sorti (came out) en 2013. La chanson «Tout le monde» est une simple liste de prénoms d’origines différentes.

1. Quel est le vrai (*real*) prénom de Zazie?
2. La chanson «Tout le monde» est-elle une liste de noms de pays (*countries*), de villes ou de personnes?

B. Écoutez. Read over the following questions before listening to the song, then answer them.

1. Comment peut-on traduire (*can one translate*) le refrain de la chanson en anglais?
 - a. Everybody loves the world
 - b. The beautiful world
 - c. Everybody is beautiful
2. À quel pays dans la liste est-ce qu’on associe les prénoms? Faites la correspondance.

l’Espagne

la France


le Japon

les États-Unis (*United States*)

l’Italie

le Maroc

iTunes Playlist: This song is available for purchase at the iTunes store. The songs for this feature are not provided by the publisher.



Zazie, une chanteuse pop/rock française

- **Le coin ciné:** Students watch a scene from a French-language movie that relates to the chapter theme, vocabulary, and grammar. Supported by pre- and post-viewing activities, students have the satisfaction of applying what they have learned throughout the chapter in an authentic language context. This feature appears in the student edition in the even-numbered chapters. Additional film activities for the odd-numbered chapters are posted in the instructor’s resource in section **Connect French**. Note: *All films are available at major online and in-store video retailers. Due to permissions limitations, the clips are not provided by McGraw-Hill Education.*

- **Le coin conversation:** At the end of every odd-numbered chapter are engaging conversation activities. These pair- and group-based activities bring together the vocabulary and structures of the two preceding chapters in interesting real-life contexts that encourage students to start talking.
- **Le coin beaux-arts** (see detailed description above): At the end of every even-numbered chapter, students are given an opportunity to acquire an appreciation of French and francophone fine art as they review key vocabulary and structures from the two preceding chapters. Thought-provoking questions provide opportunities for lively in-class discussion.

Mobile Tools for Digital Success

Connect French is now mobile-enabled, allowing students to engage in their course material via the devices they use every day. Students can access *Workbook / Laboratory Manual* activities, the eBook, **LearnSmart**, video and audio materials, and grammar tutorials on their tablets.



Additional key features of **Connect French** include:

- **Connect-only** interactive activities using drag-and-drop functionality, embedded audio, voice recording, and videos targeting key vocabulary, grammar, and cultural content for extra practice;
- a comprehensive gradebook, including time-on-task measurements, the ability to quick grade, drop the lowest score, and view student grade-to-date calculations;
- powerful reports that provide instructors insight into classroom and student performance with data and information that can be used to decide how the valuable class time is to be spent;
- the ability to customize assignments using the Assignment Builder's user-friendly filtering system, allowing instructors to create unique assignments targeting specific skills, learning objectives, ACTFL standards, and more;
- access to all instructor's resources, including pre-made exams and a test bank for online delivery of exams;
- **Tegrity™**, McGraw-Hill's video capture software, which allows instructors to post short videos, tutorials, and lessons for student access outside of class;
- **Voice Board and Blackboard IM**, two powerful tools integrated into **Connect French**, promote communication and collaboration outside of the classroom. *Voice Board* activities allow students to participate in threaded oral discussion boards, while *Blackboard IM* activities facilitate real-time interaction via text instant messaging and voice or video chat. The white-board and screen-sharing tools provide opportunities for collaboration, and virtual office hours allow instructors to meet online with students either one-on-one or in groups. Instructors can deliver voice presentations, voice e-mails, or podcasts as well. Whether for an online or hybrid course or a face-to-face course seeking to expand oral communication practice and assessment, these tools allow student-to-student or student-to-instructor virtual oral chat functionality.
- **MH Campus and Blackboard** integration simplifies and streamlines course administration by integrating **Connect French** with any learning management system. With features such as single sign-on for students and instructors, gradebook synchronization, and easy access to all of McGraw-Hill's language content (even from other market-leading titles not currently adopted for your course), teaching an introductory language course has never been more streamlined.

Acknowledgments

The authors and the publisher would like to express their gratitude to the numerous instructors listed here, whose feedback contributed to the development of this program through their valuable participation in focus groups, surveys, and chapter reviews. (Note that the inclusion of their names here does not necessarily constitute their endorsement of the text or its methodology.)

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Western Illinois University
Edmund Asare

William Jewell College
Michael Foster

Young Harris College
Isabelle Therriault

“If you’re going to do something, do it right, down to the last detail” is something my father, who passed during the preparation of this second edition, always told me. Although I have been very pleased to see in our classrooms at Johns Hopkins and to hear from instructors at other schools using *En avant!* that we did indeed do something right, a second edition allows me to do so down to the last detail. To this end, the very talented, hard-working, and gracious Annabelle Dolidon has come on board as my co-author; we’ve retained the excellent contributions of Susan Blatty and Peter Golato, and added the new song feature by Géraldine Blattner. Most importantly, we’ve listened to countless instructors—in their reviews and during their participation in webinar presentations—about how *En avant!* could respond even better to their needs both as instructors and as “representatives” of a still vital world language and hugely diverse culture. I am indebted to the team at McGraw-Hill Education, including Susan Blatty, Katie Crouch, Helen Greenlea, and Katie Stevens, for standing with us every step of the way.

—Bruce Anderson

Teaching the French language has always inspired my research in literature and film and vice versa as it brings me closer to my native language and helps me understand its beautiful intricacies. Literature and cinema give French a context and a body—a life. I am convinced that *En avant!* succeeds in giving life to the French language by taking students out into the French-speaking world beyond the four walls of the classroom through its use of authentic-language videos, texts, film clips, and songs.

Bruce and I met at UC Davis a few years back when I was a graduate student there, and he has been supportive of my work ever since. I cannot thank him enough for his encouragement and his awesome sense of humor. A big thank-you to Susan Blatty for her enthusiasm about the content that Bruce and I created for this second edition and for her ever-tactful way of pointing us in the right direction. Last but not least, I would like to hug my wife, Fabiana, for cheering on any endeavor I embark upon, and for gracefully putting her headphones on when I needed to concentrate on work! I hope that when instructors and students read this book they will sense not only the professional dedication of all contributors but also the positive energy that carried us throughout its development.

—Annabelle Dolidon

We would also like to express our gratitude to all of the people at McGraw-Hill who worked tirelessly to produce *En avant!* and its supplements. Our sincere thanks go to our wonderful project managers, Kelly Heinrichs and Erin Melloy and their colleagues in production and design: Rita Hingtgen, Shawntel Schmitt, and Sue Culbertson. A special thanks to Tara McDermott for the beautiful cover of the second edition. On the editorial side, heartfelt thanks go to Katie Stevens, our managing director, Katie Crouch, our brand manager, as well as Peggy Potter, Katherine Gilbert, Myrna Rochester, and Stéphanie Roulon for their expertise and guidance during the revision process.

Thanks as well to the digital teams, headed up by Janet Banhidi, Laura Ciporen, and Amber Bettcher, for making our transition to **Connect French** and **LearnSmart** a smooth one. We could not have produced these products without the dedicated efforts of the following people: Bruce Anderson and his **LearnSmart** team: Alicia Soueid, Valérie Thiers-Thiam, Jessica Becker, Claude Guillemard, and Lori McMann; and Justin Swettlen and his **Connect French** team, including Jon Fulk, Allison Hawco, Sarah Alem, and Sandra Trapani. In addition, we are grateful to our **En direct** writers—Cécile Accilien, Florence Mathieu-Conner, Andrzej Dziejdzic, Anne François, and Nicole Leapley—who have developed a new set of video-based activities, featuring grammar in context (available in **Connect** only).

Few projects are successful without the help of sales and marketing. Many thanks to Helen Greenlea, our senior market development manager, and Caitlin Bahrey, our editorial coordinator, who efficiently managed the pre-publication market development efforts for both the print and digital products. A special thanks as well to our marketing team—Craig Gill, Jorge Arbutas, Chris Bown, and Leslie Briggs—whose efforts have made this project a success.

Communication en direct: Les gens

The twenty-five people pictured here are among the eighty people featured in the **Communication en direct** video interviews that begin each chapter. From them, you will hear how French is spoken by real people in Québec and in France today.



Montréal, Québec



Camille



Denis



Éric-Alexandre



Gabriel



Ibrahim et Naoufel



Marc



Marc-Antoine



Martin et Annie



Nicolas



Solène

Paris, France



Anna et Victoria



Anne-Claire



Antoine



Anthony et Sullyvan



Blood



Cécile



Élisabeth



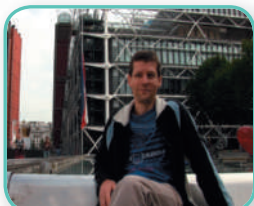
Jean-Jacques



Lahcen



Mounira



Nicolas



Patrick et Camille



Raphaël



Sylvie



Xavier



La Tour rouge (1911–12), Robert Delaunay

Bilan

In this chapter, you will learn:

- to greet people, find out their name, find out how they are, and say good-bye
- the letters and sounds of the alphabet
- numbers from 0 to 69
- the names of months of the year and days of the week
- to identify people, places, and things using articles
- to refer to people and things using subject pronouns and the verb être
- to interpret common French gestures

Pour commencer






Communication en direct



Bonjour! / Salut! Greeting people

A. À l'écran (On screen). Watch and listen as the following people say hello. Indicate which greeting each person uses.

Bonjour! Bonjour,
madame! Salut!

- | | | | | | |
|----|---|------------------------|--------------------------|--------------------------|--------------------------|
| 1. |  | Solène | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. |  | Sylvie Druart | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. |  | Marc-Antoine
Tanguy | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. |  | Blood | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. |  | Anna et
Victoria | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Bonjour! Bonjour,
 madame! Salut!



6.

Chaïmaa



7.

Jean-Jacques
Lebon

Chez les francophones

Les salutations

French speakers always greet other people when they see them for the first time during the day. Depending on the relationship, the greeting is usually accompanied by a brief handshake or a small kiss on both cheeks. You shake hands with people you know less well; the kiss, called **la bise** or **le bisou**, is reserved for family members and friends. The number of kisses varies in different parts of the French-speaking world and within France itself: though the norm is one kiss on both cheeks, starting on the left, it varies from one kiss to four. Hugging does not generally occur as a part of greeting someone; it is considered too intimate.

Et chez vous? How do you greet your friends? your teachers? new acquaintances? Can you think of a time when you weren't sure how to greet somebody? What did you do?

- You use **bonjour**, literally *good day*, to say hello the first time you see someone during the day. After 5 P.M., you use **bonsoir**, literally *good evening*.
- If you are talking to a stranger, someone older than you, or someone you know less well, such as a shopkeeper or an acquaintance, it is important (to avoid being considered rude) to add the title **monsieur** (*sir*), **madame** (*ma'am*), **mademoiselle** (*miss*), or **mesdames et messieurs** if there are both men and women in the group. It is *not* usual to add a person's last name even if you know it.
- **Salut!** is a less formal way to say *hello* and is generally used among family members and friends, although **bonjour** is fine too.

Formal

Bonjour, monsieur.

Bonjour, mademoiselle.

Informal

Salut, Paul!

Bonjour!

In French, it is important to know how to address people differently according to your relationship with them. This distinction is explained in more detail later in this chapter.

B. Bonjour ou Salut? Decide whether the following people would use **bonjour** or **salut** by supplying the appropriate greeting and title, if necessary.

1. a student to an older female professor
2. a father to his child
3. you to your roommate
4. you to a man on the street whom you ask for directions
5. you to two shopkeepers, one male and one female
6. you to a young female shopkeeper

Tu t'appelles comment? / Comment vous appelez-vous? Asking someone his or her name



A. À l'écran. Watch and listen as the following people tell you their names. Number the names in the order that you hear them.

Je m'appelle...

- _____ Jean-Jacques Lebon
- _____ Naoufel
- _____ Cécile
- _____ Ibrahim
- _____ Chaïmaa
- _____ Élisabeth
- _____ Solène
- _____ Nicolas Chane Pao Kan

En français

You will have noticed in the video that there are two ways to ask someone's name: One question uses **tu** and the other **vous**. Although both words mean *you* in English, their usage depends on your relationship with the person you are addressing. Generally speaking, you use **tu** to talk to family members, children, pets, friends, and people you know well. Young people tend to use **tu** with other young people as well, even when they don't know them. You use **vous** with acquaintances, strangers, older people, or anyone to whom you wish to show respect, even if you know them well. Some examples might be your boss, an older neighbor, or perhaps some of your parents' friends.

The rules aren't exactly clear cut so, if in doubt, use **vous**. A native speaker will usually invite you to use **tu** if it's appropriate.



—Tu t'appelles comment?
—Je m'appelle Chaïmaa.



—Comment vous appelez-vous?
—Je m'appelle Jean-Jacques Lebon.

- To ask someone's name, you say:

tu, informal

—Tu t'appelles comment?*

—Je m'appelle Marc.

vous, formal

—Comment vous appelez-vous?

—Je m'appelle Jean-Michel.

- To introduce yourself first and ask the other person's name, say:

tu, informal

—Salut! Je m'appelle Brian.

Tu t'appelles comment?

—Salut! Je m'appelle Jean-Pierre.

vous, formal

—Bonjour, je m'appelle Lisa Baud. Comment vous appelez-vous?

—Bonjour, madame. Je m'appelle Chloé Lebon.

- A simpler way to ask the same question of someone you address as **tu** is to give your name and add **Et toi?** (*And you?*). When talking to someone you don't know in a more formal way and would address as **vous**, you should wait for that person to introduce him/herself to you.

tu, informal

—Salut! Je m'appelle Marc.

Et toi?

—Je m'appelle Ahmed.

—Enchanté. (*Glad to meet you.*)

vous, formal

—Bonjour, monsieur.

Je m'appelle Madame Smith.

—Je m'appelle Michel Tardif.

—Enchantée.

Note the following abbreviations:

monsieur

M. Tardif

madame

Mme Smith

mademoiselle

Mlle Lafleur

*A more formal way to ask this question is: **Comment t'appelles-tu?**

B. Tu t'appelles comment? / Comment vous appelez-vous? Decide which question you would use to ask the following people their name, then compare your answers with your classmate's.

- a child in the supermarket who is with his/her mother
- your new neighbor, who is your parents' age
- another student your age whom you meet in the cafeteria
- an older person whom you are meeting for the first time
- a friend of your roommate's
- your instructor

C. Bonjour, tout le monde (*everyone!*) Walk around the room, greet at least five other students using the correct expressions, introduce yourself, and find out everyone's name.

Comment vas-tu? / Comment ça va? / Comment allez-vous?

Asking people how they are

- To ask someone how he/she is, you say:

tu, informal

Comment vas-tu* aujourd'hui (today)?

vous, formal

Comment allez-vous?

- You can also use this more casual question:

Comment ça va? (How's it going?)

- Depending on how the person feels, answers to these questions may include:

Je vais (très) bien, merci.

I'm fine / doing (very) well, thanks.

Très bien, merci.

Very well, thanks.

Ça va.

Fine.

Ça va (très) bien.

(Very) well.

Bien, merci.

Fine, thanks.

Pas mal. (informal)

Not bad.

Ça va mal.

Not so well.

- To find out how the other person is feeling, just say: **Et toi? / Et vous(-même)?**

tu, informal

—**Comment ça va, Marc?**

—**Très bien, merci. Et toi?**

vous, formal

—**Comment allez-vous, monsieur?**

—**Je vais très bien, merci. Et vous-même?**

*A more informal way to say this is: **Comment tu vas?**



A. À l'écran. Watch and listen as the following people tell you how they are. Match each person with his/her answer (page 7). **Attention!** One answer is not used.



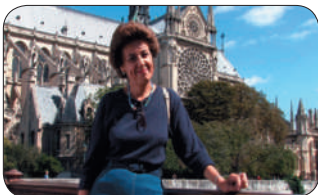
1. Keysha _____



2. Blood _____



3. Gabriel _____



4. Sylvie Druart _____



5. Nicolas _____



6. Anne-Claire _____



7. Mounira _____

- a. Très bien, merci.
- b. Ça va très bien.
- c. Très, très bien. Je vais super bien.
- d. Je vais très bien avec ce soleil
(with this sun)!
- e. Je vais très bien.
- f. Ça va bien, merci.
- g. Je vais bien ce matin (*this morning*).
- h. Pas mal.

B. Et vous?

Première étape. Go around the classroom, greet four classmates and your instructor, and find out how they are, using the appropriate expressions.

Deuxième étape. Afterward, your instructor will take a poll. How is the class today?

Aujourd'hui, la classe de français va...

Ciao! / Salut! / Au revoir! Saying good-bye

A. À l'écran. Watch and listen as the people in the video say good-bye. Check off the expressions that you hear. **Attention!** Some of the expressions are repeated and others aren't used at all.

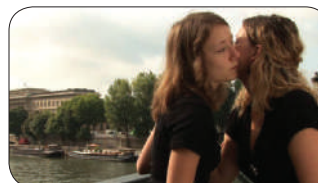


- 1. ____ Ciao!
- 2. ____ Au revoir!
- 3. ____ À plus!
- 4. ____ Au revoir, messieurs-dames,
merci.
- 5. ____ Salut!
- 6. ____ À bientôt!
- 7. ____ À demain!
- 8. ____ À ce soir alors. À plus tard!
Salut!
- 9. ____ Au revoir, madame. Je vous
souhaite une très bonne soirée.
(Have a good evening.)

- There are various ways to say *good-bye* in French. **Salut!** and **Ciao!** are more informal. As you have already seen, **Salut!** is used to say *hello* and *good-bye*. **Ciao!** is borrowed from Italian. You generally use these expressions with the same people that you address as **tu**. **Au revoir** is more formal but can also be used with everyone. When used in a formal context, a title should follow it: **Au revoir, madame!**

Other expressions used to say good-bye include:

À bientôt!	See you soon!
À plus tard!	See you later!
À ce soir!	See you tonight!
À demain!	See you tomorrow!



- People often shorten **À plus tard** to **À plus** in speech and to **A+** in e-mails and text messages. It is a very casual expression used among friends.

Ciao, Jean-Luc! À plus!

B. Au revoir! How would you say good-bye to the following people? Complete each sentence with the appropriate expression. Compare your answers with a classmate's. **Attention!** There is sometimes more than one correct answer.

1. your elderly neighbor _____, madame!
2. the dean of your college _____, _____!
3. your mother _____, maman!
4. your instructor _____, _____!
5. your best friend _____, _____!

C. Ciao! Make a list of all the questions you have learned so far in French. Then work with a classmate and take turns asking and answering each other's questions. Now, put your lists aside and present the conversations to the class.

Vocabulaire interactif

L'alphabet The French alphabet

Listen as your instructor pronounces the letters of the French alphabet along with a word that begins with each letter. Be prepared to spell your name afterward!



A (a)
avion



B (bé)
bureau



C (cé)
crayon



D (dé)
dôme



E (e)
écran



F (effe)
femme



G (gé)
guitare



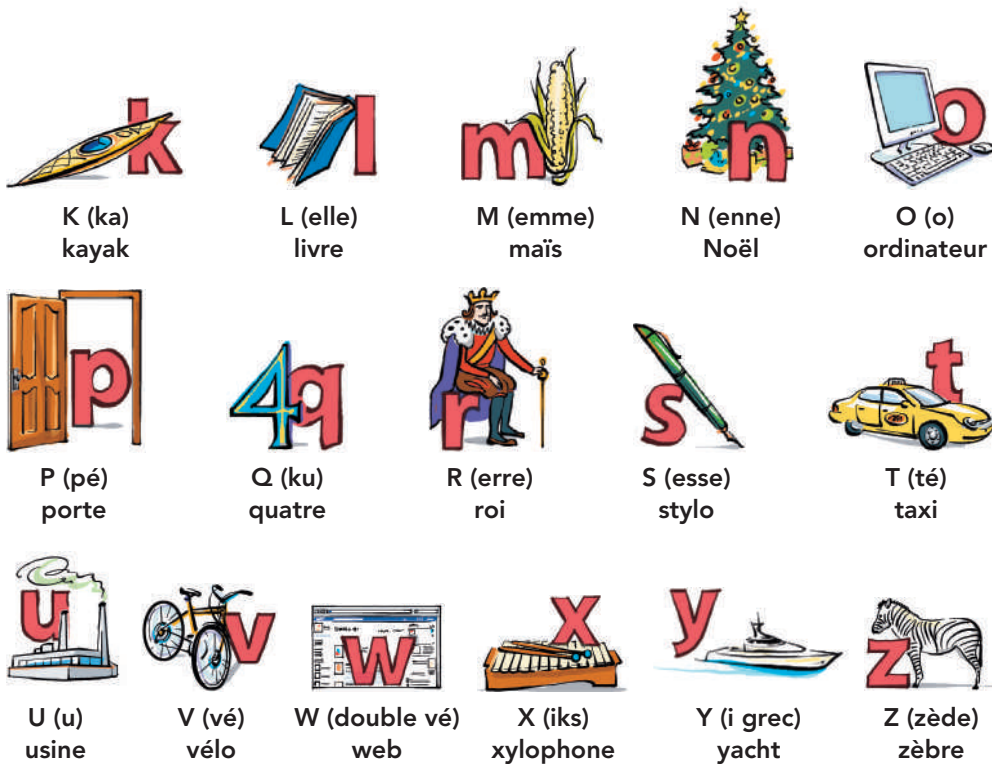
H (ache)
homme



I (i)
igloo



J (ji)
journal



- 1 The letter **h**, as in words such as **homme** and **hôtel**, is silent in French.
- 2 **Th**, as in **théâtre** and **sympathique** (*nice*), is pronounced [t].
- 3 **Ch**, as in **chaise** (*chair*) and **machine**, is pronounced [ʃ] (as in the English word *shirt*).
- 4 The letter **j**, as in **journal**, **jaune** (*yellow*), and **déjeuner** (*lunch*), is pronounced [ʒ] (as in the English word *division*); so too is **g** when followed by **e**, **i**, or **y**, as in **geste**, **girafe**, **gymnase**, and **manger** (*to eat*).

A. Culture: Des sigles (Acronyms). The following companies and institutions in France are often referred to by the first letter of each major word in their title. What is the acronym for each company or institution?

EXEMPLE: le journal télévisé (*evening news*)
—le J T

1. le Parti socialiste
2. la Banque Nationale de Paris
3. le train à grande vitesse (*high-speed train*)
4. la Société nationale des chemins de fer français (*national railroad company*)
5. la Régie autonome des transports parisiens (*Parisian public transportation company*)
6. le Centre national de la recherche scientifique
7. la Direction Générale de la Sécurité Extérieure

