

THIRD EDITION

En avant!

BEGINNING FRENCH

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- Le français est la/une langue officielle ou administrative.*
- Présence importante de la langue française, sans statut particulier*
- Îles où le français est la langue officielle et/ou maternelle.*
- Minorité francophone dans la région*
- Fr. *Lié à la France administrativement*
- m = masculin f = féminin*

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En avant!

BEGINNING FRENCH

THIRD EDITION

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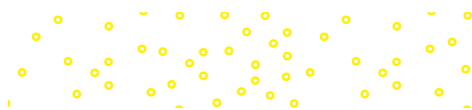
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Contents

Communication en direct

Vocabulaire interactif

CHAPITRE 1 Pour commencer

- **Bonjour! / Salut!**
Greeting people 2
- **Tu t'appelles comment? / Comment vous appelez-vous?**
Asking someone his or her name 4
- **Comment vas-tu? / Comment ça va? / Comment allez-vous?**
Asking people how they are 6
- **Ciao! / Salut! / Au revoir!**
Saying good-bye 7

- **L'alphabet**
The French alphabet 8
- **Les nombres de 0 à 69**
Numbers from 0 to 69 10
- **Sur le calendrier**
Months of the year and days of the week 12

CHAPITRE 2 Comment sont-elles?

- **Tu as quel âge? / Quel âge avez-vous?**
Asking someone's age 34
- **Tu es d'où? / D'où êtes-vous?**
Finding out where someone is from 35
- **Quelle est ta/votre nationalité?**
Finding out someone's nationality 37

- **Il est sympathique!**
Describing someone's personality and appearance 40

CHAPITRE 3 Qu'est-ce que tu aimes faire?

- **Il est quelle heure? / Quelle heure est-il?**
Asking and telling time 66
- **À quelle heure... ?**
Asking when events occur 69

- **Pour passer le temps**
Talking about daily activities 72

CHAPITRE 4 En famille

- **Qui est-ce? Qu'est-ce que tu fais / vous faites dans la vie?**
Meeting people and finding out what they do for a living 98
- **Et pendant ton/votre temps libre?**
Finding out what people like to do in their free time 102

- **En famille**
Family members and pets 104



Grammaire interactive

- 1.1 **Une salle de classe** Singular indefinite articles **un** and **une** and the gender of nouns 14
- 1.2 **Un crayon, deux crayons** Plural nouns and the plural indefinite article **des** 17
- 1.3 **Nous sommes étudiants** Subject pronouns and the verb **être** 19
- 1.4 **La précision** Use of the definite articles **le, la, l',** and **les** 22

Culture en direct

- **Le coin vidéo:** Les gestes français 26
- **Le coin lecture:** L'anglais dans les publicités en français 27
- **Le coin chanson:** «Où je vis» (Patrick Fiori) 28
- **Le coin conversation:** Une première conversation 29

Par la suite

- 1.1 More about gender 505
- 1.2 More about number 506

- 2.1 **J'ai cours aujourd'hui** The verb **avoir** and common expressions using **avoir** 44
- 2.2 **Je n'ai pas de devoirs!** Basic negation with **ne... pas** and **ne... jamais** 47
- 2.3 **Il est beau, elle est belle** Forms of adjectives 50
- 2.4 **Elle est française?** Asking yes/no questions with intonation and **est-ce que** 54

- **Le coin vidéo:** Les noms de famille québécois 57
- **Le coin lecture:** Les petites annonces 58
- **Le coin chanson:** «Roméo kiffe Juliette» (Grand Corps Malade) 59
- **Lè coin beaux-arts:** *Nave nave moe* (1894), Paul Gauguin 60
- **Le coin conversation:** Vive la différence! 61

- 2.1 Additional expressions with **avoir** 506
- 2.3 Additional irregular adjective forms 507

- 3.1 **Je parle français!** Regular **-er** verbs 76
- 3.2 **Tu fais du ski?** The verb **faire** and expressions with **faire** 79
- 3.3 **Qu'est-ce que tu fais aujourd'hui?** Information questions with **est-ce que** and inversion 83
- 3.4 **Un bon film français** Position of adjectives 86

- **Le coin vidéo:** La notion du temps libre chez les Français 90
- **Le coin lecture:** Que font les Français pendant leur temps libre? 91
- **Le coin chanson:** «Je danse donc je suis» (Brigitte Bardot) 93
- **Le coin conversation:** Qu'est-ce qu'on fait de son temps libre? 94

- 3.1 Additional spelling changes 508
- 3.3 Inversion with nouns 508
Negation in questions with inversion 509
- 3.4 Adjectives appearing before and after the noun 509

- Noun gender and number 109
- 4.1 **C'est ma famille** Possessive articles 109
- The verbs **être, avoir,** and **faire** 112
- 4.2 **Il va au cinéma; elle revient du parc** The verbs **aller** and **(re)venir** 113
- The form and use of definite articles 117
- 4.3 **Vous allez en France?** Articles and prepositions with geographical locations 117
- The use of present-tense forms of **-er** verbs 121
- 4.4 **Qu'est-ce que tu vas faire?** Situating events in the recent past and near future 121

- **Le coin vidéo:** La famille française d'aujourd'hui 124
- **Le coin lecture:** Quel type de parent allez-vous être? 125
- **Le coin chanson:** «Papaoutai» (Stromae) 127
- **Lè coin beaux-arts:** *La Noce* (c. 1905), Henri Rousseau 128
- **Le coin conversation:** Ma famille 129

- 4.3 Prepositions used with additional geographical locations 510
- 4.4 Additional temporal expressions 511

CHAPITRE 5

Bon appétit!

Communication en direct

- **Ça te/vous dit de (d')... ?**
Extending, accepting, and politely declining invitations 134
- **Un café, s'il vous plaît!**
Ordering in a café 136

Vocabulaire interactif

- **Faisons les courses!**
Food stores and food items 138

CHAPITRE 6

On est à la mode!

- **Qu'est-ce que tu penses / vous pensez de... ?**
Asking someone's opinion 165
- **Quel est ton/votre gadget électronique préféré?**
Asking about someone's preferences 168

- **Qu'est-ce qu'ils portent?**
Describing people's clothing and accessories 170

CHAPITRE 7

Le week-end dernier

- **Depuis combien de temps... Depuis quand...**
Asking *how long* and *since when* 195
- **On a commencé par... / On a terminé par...**
Narrating a series of past events 197

- **Un week-end à Paris**
Talking about entertainment and cultural events 199

CHAPITRE 8

L'image de soi

- **Qu'est-ce qu'il faut faire pour... ?**
Asking for advice and recommendations 224
- **Tu te lèves / Vous vous levez à quelle heure le matin?**
Asking about someone's daily routine 226

- **Tu fais du yoga?**
Parts of the body 228



Grammaire interactive

- 5.1 **Il y a du sucre?**
The partitive article and expressions of quantity 144
- 5.2 **Qu'est-ce que vous prenez?**
The verbs **boire** and **prendre** 147
- 5.3 **Vous attendez quelqu'un?**
Regular **-re** verbs 151
- 5.4 **Je ne prends rien, merci**
Other negative expressions and the restrictor **ne... que** 154

- 6.1 **Qu'est-ce que tu portes ce soir?**
The demonstrative articles **ce, cet, cette, ces** 174
- 6.2 **Tu dors bien la nuit?** Verbs ending in **-ir** like **dormir** 177
- 6.3 **Je les trouve beaux!**
Direct object pronouns 181
- 6.4 **Comment finir en beauté**
Regular **-ir/-iss** verbs like **finir** 184

- 7.1 **Je veux bien!**
The verbs **vouloir, pouvoir, devoir, and savoir** 204
- 7.2 **Tu peux faire quelque chose ce week-end?** The indefinite pronouns **quelqu'un, quelque chose, and quelque part** 207
- 7.3 **Qu'est-ce que vous avez fait hier?**
Talking about past activities using the **passé composé** 209
- 7.4 **Vous êtes sortis ce week-end?**
The use of **être** as auxiliary in the **passé composé** 212

- Regular verb groups and irregular verbs (present tense) 232
- 8.1 **Je me lève à 7 h**
Talking about daily routines using pronominal verbs 232
- The interrogatives **qu'est-ce que** and **quel(le)(s)** 237
- 8.2 **Tu t'intéresses à quoi?**
Additional forms for asking questions 237
- Use and forms of the **passé composé** 240
- 8.3 **Tu t'es amusé(e) hier soir?**
Using pronominal verbs in the **passé composé** 240

Culture en direct

- **Le coin vidéo:** Les plats préférés des Français 157
- **Le coin lecture:** Cuisine pour tous les goûts à l'université 158
- **Le coin chanson:** «Les maudits Français» (Lynda Lemay) 160
- **Le coin conversation:** Qu'est-ce qu'il y a dans votre assiette? 161

- **Le coin vidéo:** La mode en France et ailleurs dans le monde francophone 187
- **Le coin lecture:** Les vêtements dans la société 188
- **Le coin chanson:** «La garde-robe d'Élisabeth» (Amélie-les-crayons) 190
- **Le coin beaux-arts:** *Rue de Paris, temps de pluie* (1877), Gustave Caillebotte 191
- **Le coin conversation:** Habits et habitudes 192

- **Le coin vidéo:** La chanson francophone: la musique africaine, québécoise et louisianaise 216
- **Le coin lecture:** Les week-ends français 217
- **Le coin chanson:** «La Vie en rose» (Édith Piaf) 219
- **Le coin conversation:** Divertissements pour tous les goûts 220

- **Le coin vidéo:** Qu'est-ce que la beauté? 245
- **Le coin lecture:** Contrôler son image avec Facebook 246
- **Le coin chanson:** «Victime de la mode» (MC Solaar) 248
- **Le coin beaux-arts:** *Devant le miroir* (vers 1889), Edgar Degas 249
- **Le coin conversation:** Sa routine, du matin au soir 251

Par la suite

- 5.4 Use of **ne... personne** and **ne... rien** with prepositions **511**
Ne (N')... ni... ni... 512

- 6.1 Demonstrative pronouns **celui, celle, ceux, celles** 512

- 7.1 Additional meanings and uses of **devoir** 513
- 7.4 Use of both **avoir** and **être** as auxiliary 513

- 8.1 Use of pronominal verbs as passive constructions 514
- 8.2 The interrogative pronouns **lequel, laquelle, lesquels, lesquelles** 514

CHAPITRE 9

Chez nous

Communication en direct

- **Qu'est-ce que tu aimais / vous aimiez faire... ?**
Describing what you liked to do in the past 255
- **Comment était... / étaient... ?**
Describing someone or something in the past 256

Vocabulaire interactif

- **Tu cherches un logement?**
Talking about one's residence 258

CHAPITRE 10

Ça se fête!

- **Bonnes fêtes!**
Wishing people well on holidays and special occasions 286
- **Qu'est-ce que (qu')... ? / Qu'est-ce que c'est (que [qu'])... ? / C'est quoi, ... ?**
Asking for an explanation 287

- **Les jours de fête**
Talking about holidays and other celebrations 291

CHAPITRE 11

Trouver son chemin

- **Qu'est-ce que tu veux faire après tes études?**
Talking about future plans 317
- **Qu'est-ce que vous faites dans la vie? Ça vous plaît?**
Finding out if people like what they do 318

- **Les étapes de la vie**
Talking about life's major milestones 320

CHAPITRE 12

En ville

- **Pourriez-vous me dire où se trouve... ?**
Asking for and giving directions 349

- **La vie urbaine**
Talking about city living 354



Grammaire interactive

- 9.1 Un logement plus abordable**
The comparative and superlative of adjectives 263
- 9.2 Quand j'étais plus jeune...**
Using the **imparfait** to express habitual actions in the past 267
- 9.3 Qu'est-ce qui se passait?**
Using the **imparfait** to express ongoing actions and situations in the past 270
- 9.4 Une question de perspective**
Use of the **passé composé** versus the **imparfait** 273

- 10.1 Qu'est-ce que je peux t'offrir?**
Indirect object pronouns 295
- 10.2 Tu crois au père Noël?**
The verbs **croire** and **recevoir**; subordinate clauses 298
- 10.3 Une fête que j'aime bien**
Relative clauses with **qui**, **que**, and **où** 301
- 10.4 Tout se passe bien!**
Uses and forms of adverbs 304

- 11.1 Vous lisez un journal en ligne?**
The verbs **lire**, **dire**, and **écrire** 326
- 11.2 Il faut avoir un diplôme**
Impersonal use of **il** 330
- 11.3 Ses projets d'avenir (1)**
Use of the **futur simple** 332
- 11.4 Ses projets d'avenir (2)**
Irregular stems in the **futur simple** 334

- The verbs **savoir** and **croire** 359
- 12.1 Tu connais bien le quartier?**
The verbs **connaître** and **reconnaître** 359
- The comparative and superlative of adjectives 363
- 12.2 La ville que je connais le mieux**
The comparative and superlative of adverbs and nouns 363
- Impersonal expressions and the modal verbs **devoir** and **pouvoir** 366
- 12.3 Tournez à droite!**
Giving commands using the imperative 366
- Object pronouns 370
- 12.4 Vous l'avez déjà vu(e)?**
Use of object pronouns with the **passé composé** 370

Culture en direct

- **Le coin vidéo:** Le chez-soi des Français 278
 - **Le coin lecture:** Partez à la découverte de la Tiny House 279
 - **Le coin chanson:** «Être et avoir» (Zazie) 281
 - **Le coin conversation:** Ses souvenirs d'enfance et sa situation actuelle 282
-
- **Le coin vidéo:** Le carnaval: de La Nouvelle-Orléans, de Nice, de Québec, des Antilles 308
 - **Le coin lecture:** Le 14 juillet 309
 - **Le coin chanson:** «La Marseillaise» (Claude Joseph Rouget de Lisle, compositeur) 311
 - **Le coin beaux-arts:** *La Rue Mosnier pavoisée* (1878), Édouard Manet 312
 - **Le coin conversation:** On fait la fête! 313

- **Le coin vidéo:** Le système éducatif français 339
- **Le coin lecture:** Structures innovantes pour les jeunes entrepreneurs 340
- **Le coin chanson:** «Elle me dit» (Mika) 342
- **Le coin conversation:** Pour le moment et dans l'avenir 344

- **Le coin vidéo:** Faisons un tour de Paris 373
- **Le coin lecture:** L'art de la rue 374
- **Le coin chanson:** «Sous le ciel de Paris» (Zaz) 376
- **Le coin beaux-arts:** *La Tour de Babel couronnée* (1964), Préfète Duffaut 378
- **Le coin conversation:** Où faut-il habiter? 379

Par la suite

- 9.1** Other uses of stressed pronouns 515
- 9.4** The pluperfect 516

- 10.3** Relative clauses with **dont** 516
The use of **ce qui**, **ce que**, **ce dont** 517

- 11.3** Spelling changes in future-tense stems 517
- 11.4** The future perfect 518

- 12.4** Use of multiple object pronouns 519

Communication en direct

Vocabulaire interactif

CHAPITRE 13 Bonnes vacances!

- **Si vous pouviez faire le voyage de vos rêves, où iriez-vous?**
Talking about a hypothetical situation 383
- **Si je n'étais pas obligé(e) de...**
More hypothetical situations 385

- **En vacances!**
Talking about vacations and travel 387

CHAPITRE 14 Ici, on parle français!

- **À ton/votre avis, est-ce qu'il est essentiel de parler d'autres langues?**
Asking someone's opinion about what's essential or important 411
- **Il est essentiel de connaître d'autres cultures parce que / pour...**
Expanding on an opinion by explaining why 414

- **La langue française—du passé à l'avenir**
Talking about a country's history and language(s) 416

CHAPITRE 15 Engagez- vous!

- **Est-ce que tu t'intéresses à / vous vous intéressez à... ?**
Expressing one's level of interest in a topic 444
- **J'ai peur que... / Je souhaite que... / Je suis triste que...**
Expressing one's emotional reaction to a topic 447

- **Vive la différence!**
Talking about social and environmental issues 449

CHAPITRE 16 Une célébration des arts

- **Est-ce que tu as / vous avez quelque chose à dire... ?**
Seeking someone's input 474
- **Avant de nous quitter, disons-nous au revoir**
Taking leave of people and wishing them well 476

- **Les «sept arts»**
Talking about the arts 478



Grammaire interactive

- 13.1 **Qui va conduire?**
Indicating movement with verbs such as **conduire** 392
- 13.2 **Où iriez-vous en vacances?**
The conditional mood 396
- 13.3 **Allons-y!**
Object pronouns with the imperative 399

- 14.1 **Apprendre à parler français**
Linking verbs to an infinitive with **à** or **de** 423
- 14.2 **Toute la francophonie**
Specifying groups of people and things using **tout/tous/toute(s)** and other quantifiers 427
- 14.3 **Au 21^e siècle** Saying what one should do using the present subjunctive 431

- 15.1 **Ce n'est pas évident!** Indicating uncertainty by using the present subjunctive 455
- 15.2 **Qu'on soit plus tolérant!**
Saying what one wishes using the present subjunctive 458
- 15.3 **Vouloir, c'est pouvoir** Use of an infinitive versus the subjunctive 462

- Regular and irregular verbs in the present tense 484
- Question formation 487
- Subject and object pronouns 490
- Past-tense forms 492

Culture en direct

- **Le coin vidéo:** Les vacances, le tourisme et son impact sur la France 404
- **Le coin lecture:** La poésie du voyage: Du Bellay 405
- **Le coin chanson:** «Tombé sous le charme» (Christophe Maé) 406
- **Le coin conversation:** Les vacances? Allons-y! 407

- **Le coin vidéo:** L'Afrique de l'Ouest 435
- **Le coin lecture:** Un conte africain du Cameroun 436
- **Le coin chanson:** «Africain» (Sexion d'Assaut) 437
- **Le coin beaux-arts:** *Les Mareyeuses* (2011), Kiné Aw 438
- **Le coin conversation:** Le français—chez soi et dans le monde 439

- **Le coin vidéo:** La France et l'immigration: son histoire et la situation sociale actuelle 465
- **Le coin lecture:** Un regard critique sur la société française: *Les Lettres persanes* 466
- **Le coin chanson:** «Mon Pays» (Faudel) 468
- **Le coin conversation:** Son point de vue 469

- **Le coin vidéo:** L'art visuel en France au cours des siècles 496
- **Le coin lecture:** Le théâtre de l'absurde: Ionesco 497
- **Le coin chanson:** «Tout le bonheur du monde» (Kids United) 499
- **Le coin beaux-arts:** *L'Autoportrait aux sept doigts* (1912–1913), Marc Chagall 500
- **Le coin conversation:** Une passion pour les arts 502

Par la suite

- 13.1 Other verbs ending in **-uire** 520
- 13.2 The past conditional 520
- 13.3 Use of multiple object pronouns 521

- 14.2 Quantifiers used as pronouns 522
- 14.3 Spelling changes in subjunctive stems 523

- 15.1 The verbs **penser**, **croire**, and **(se) douter** 524
- 15.2 Additional subjunctive forms (**vouloir**, **pleuvoir**, **falloir**, and **valoir**) 524
- 15.3 **Avant de** and **avant que** 525
Après que and the present indicative; **après** and the past infinitive 525

- Use of **en** + present participle 526

Par la suite 505

Appendices

- Appendice 1: Verb Charts A
- Appendice 2: Answer Key to the Vocabulary and Grammar Presentation Activities A-5

Lexiques

- Lexique français-anglais L
- Lexique anglais-français L-36

Index I

Preface

En avant! Beginning French

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

En avant! continues to be available in **Connect**, 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** 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 come to class ready to communicate.

Now in its third edition, **En avant!** includes many targeted changes prompted by reviewer feedback to more readily engage students with the grammatical and cultural content while making that content even more user-friendly and logical. In our revision process, we placed the biggest emphasis on creating and integrating new features, based on the ACTFL World Readiness Standards, in order to better engage and inspire a new, digitally-minded generation of French learners.

What's New in the Third Edition?

Communication for the 21st Century Student

New to this edition are five innovative and appealing features that enable students to increase their proficiency in spoken French by engaging in **interpersonal**, **interpretive**, and **presentational** tasks, based on the latest **Communication** standards.

Le coin conversation

Une première conversation



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Bonjour! Je m'appelle Étienne. Je suis à Aix-en-Provence, une ravissante petite ville (city) du sud (south) de la France. Je suis là pour interviewer nos (our) amis français. Et je vous assure que vous allez avoir (going to have) des surprises!

Toute la journée, on rencontre (meet) des gens: on dit «bonjour», «au revoir»; on donne des bises et des bisous; on serre la main

(shake hands)... Autour de moi, quelques personnes vont nous parler de leurs habitudes (usual ways [of greeting people]). On les écoute!

- **Le coin conversation:** Now in every chapter, this is a brand-new, video-based feature filmed in Aix-en-Provence, France, in which students watch on-the-street interviews of 3–5 minutes between an interviewer and native speakers from diverse backgrounds. Each chapter includes a video comprehension activity, a vocabulary feature (**Au quotidien**) that introduces a key word or phrase used spontaneously by the native speakers, and a communicative activity with prompts for students to use in their own pair, group, or whole-class conversations, based on the models they saw in the video.

- **Sortez vot' portable!** These short activities, which students can do at home with their cell phones and share the next day in class, encourage them to talk about themselves and their daily lives. They mimic what students currently do on social media but using only French.
- **Smartphone Activity annotations:** These spontaneous research activities have been conceptualized as a means of connecting students to real-life francophone culture using their cell phones. Students can do these in the classroom in real time and share with their classmates on the spot.
- **Présentation multimédia:** Each chapter culminates with a research activity based on the chapter vocabulary and grammar that students can do using PowerPoint, Prezi, or Google Sites. These presentations may be used as an oral assessment, using rubrics provided in the *Instructor's Manual*.

Sortez vot' portable!

Un métier. With your cell phone, find vocabulary that would be useful in talking about or describing the profession you aspire to after you graduate (use the WordReference app, for example), and prepare a short list with three or four of these words and expressions. Then, select one image that best represents this profession.



Une chimiste fait une expérience
©Blend Images/Getty Images

In small groups, incorporating the vocabulary you each found into complete sentences, take turns talking about the profession you chose along with your image. Also explain why you like this profession and why you feel you would be good at it.

EXEMPLE: Vocabulaire: une chimiste: faire des expériences (*experiments*) / des manipulations, un produit, scientifique, une solution
Moi, j'ai envie d'être chimiste. J'aime faire des expériences scientifiques et préparer des solutions avec des produits. J'aime ce métier parce que je suis intelligente, curieuse et je préfère les sciences.

Présentation multimédia

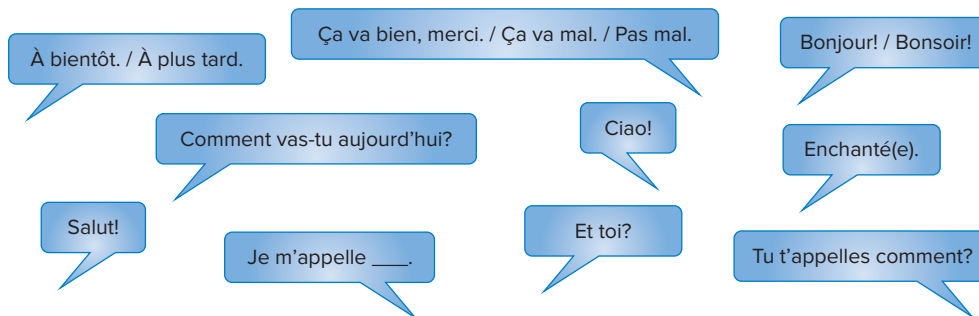
La mode à travers les âges

*à... through

Dans ce chapitre, vous avez beaucoup discuté de la mode d'aujourd'hui. Cherchez maintenant comment les Français s'habillent à travers les âges pour développer une présentation multimédia de cinq minutes. Sélectionnez quatre époques différentes de l'histoire de France et trouvez des images—photos, peintures, dessins ou gravures (*etchings*)—qui montrent comment les gens s'habillent à chaque époque. Vous pouvez organiser votre présentation ainsi pour chaque période/vêtement:

- Pourquoi aimez-vous ces périodes dans l'histoire?
- Quels vêtements ou accessoires trouvez-vous intéressants, bizarres, comiques?
- Qui porte ces vêtements à cette époque (ils sont de quelle classe sociale, de quelle profession)? Peut-être aussi: pour quelle occasion?

- **Thought bubble activities:** These conversation starters have an engaging look and are designed to scaffold an extended conversation between students, guiding them to produce target vocabulary and grammar with communicative success.



Culture for the 21st Century Student

As in the previous editions, the various cultural components of *En avant!* ask learners to reflect on the relationship between French and Francophone cultural **practices**, **products**, and **perspectives** and encourages them to make cross-cultural comparisons. In this edition, the videos, songs, texts, and films related to each chapter theme have been updated, strengthened, and streamlined so that students can work toward cultural competence in class, online, or in both learning environments. This exposure to up-to-date authentic materials transports students beyond the walls of the classroom, potentially inspiring them to become lifelong learners of French.

Le coin chanson

«Sous le ciel de Paris»

(Zaz, 2014)

A. Avant d'écouter. Lisez la biographie de la chanteuse Zaz, puis décidez si les affirmations sont vraies ou fausses.



Zaz (Isabelle Geffroy) est une auteure-compositrice-interprète française née en 1980. Très jeune, à l'âge de 5 ans, Isabelle entre au Conservatoire de Tours pour étudier le violon, le piano, la guitare et le chant choral. En 2014, Zaz sort son troisième album intitulé *Paris*. La chanson «Sous le ciel de Paris», à l'origine écrite pour un film du même nom en 1951 et interprétée par des artistes célèbres comme Édith Piaf, Juliette Gréco et Yves Montand, est un hommage moderne à la capitale.

Zaz, auteure-compositrice-interprète française
©Splash News/Alamy

Le coin lecture

L'art de la rue

A. Avant de lire. En petits groupes, échangez des informations sur des interventions ou des œuvres artistiques dans les rues de votre ville, sur votre campus ou dans une ville que vous connaissez bien. Est-ce qu'il y a des sculptures dans les rues ou sur une place centrale? Des trompe-l'œil sur la façade de certains bâtiments? Des graffitis sur les murs d'immeubles ou dans les jardins publics? Vous aimez?

B. Lisez. Le texte suivant est une interview de l'artiste de rue CyKlop, réalisée par Nicolas Gzeley et publiée sur le site Internet Artistik Rezo. Avant d'être artiste «street art», CyKlop, alias Olivier d'Hondt, travaillait comme graphiste sur un ordinateur. Son désir de sortir et de rencontrer des gens l'a poussé à détourner* des éléments de rue pour divertir les passants.

Le CyKlop: «J'aime susciter le désir d'être surpris.» *to spark

Le CyKlop est né d'une idée simple: peindre un œil sur les potelets¹ métalliques nombreux sur les trottoirs² de nos villes. Pour s'amuser, pour amuser. Riverains,³ travailleurs, enfants, touristes... Tous adoptent ces gentils petits monstres urbains qui observent le monde d'un regard bienveillant.⁴

Comment sont apparus les premiers CyKlops?

Ils sont nés une nuit d'hiver 2007 autour d'un square du 11^e arrondissement. J'avais repéré⁵ ces potelets métalliques en me disant qu'il serait amusant de les transformer en personnages colorés. J'ai donc réalisé un collage autour du poteau pour faire le corps, et j'ai peint un œil sur la boule. Je n'avais pas forcément l'intention de poursuivre cette intervention; c'est parti d'une idée, presque une plaisanterie.⁶ Les premiers ont rapidement été effacés⁷ mais j'ai eu de bons retours⁸ et cela m'a encouragé à continuer.

Qu'est-ce qui t'a poussé à intervenir dans la rue?

Le contact avec les gens, rencontrer les habitants, échanger avec eux, découvrir un quartier à travers sa population, qu'il s'agisse des⁹ riverains, des commerçants, des passants ou des touristes. J'ai l'impression que cela crée du lien social, les gens s'approprient¹⁰ les CyKlops.

Au fil du temps, différentes tribus de CyKlops se sont constituées...

Je travaille souvent par séries. Il y a la série des animaux, que l'on retrouve notamment près des parcs, ceux qui sont ornés de citations près des bibliothèques, les artistes peintres dans le quartier de Montmartre, les super héros, les monstres... Parfois, le CyKlop naît du contexte, d'autres fois, il naît de la forme du potelet, selon qu'il s'agisse du potelet à boule [...] ou ceux qui ressemblent aux pions de jeux d'échecs.¹¹ Par exemple, les potelets à tête rectangulaire m'ont inspiré la série des mini-figurines Lego®.



L'artiste pose avec un de ses CyKlops.
©Kristy Sparow/Getty Images



CyKlop féminin
©Viennaslide/Alamy

Gzeley, Nicolas, "Le CyKlop: «J'aime susciter le désir d'être surpris», Artistik Rezo, November 15, 2016.
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- **Le coin chanson:** This edition features a song in every chapter that is linked to the chapter theme, introducing students to some of the most famous contemporary and classic songs and singers of the French-speaking world. The accompanying activities allow students to revisit the chapter vocabulary and grammar in an engaging context. The new songs in Chapters 1, 9, 11, 12, and 13 were chosen by students and their instructors via a market research survey.
- **Le coin lecture:** Based on reviewer feedback, the readings in Chapters 3, 4, 5, 7, 8, 9, 11, 12 have been replaced. New authentic readings, adapted for first-year learners from newspapers, magazines, and websites, present aspects of real life in France and other French-speaking countries. These include up-to-date topics like managing one's image on social media, weekend getaways, street art, tiny houses, and entrepreneurial college students. The reading in Chapter 13 has been replaced by a Du Bellay poem. Now, the final four chapters all introduce students to literary excerpts by famous authors, such as Montesquieu and Eugène Ionesco, ensuring that students who plan to continue their study of French at the intermediate and advanced levels will be prepared to read, interpret, and discuss literary texts. The **Rétrospective** reading, referenced in the student edition, has been moved to **Connect** and now includes a short comprehension activity.
- **Le coin ciné:** These activities from the first and second editions are now available as printouts in the *Instructor Resources* in the **Connect Library** tab.

Targeted Changes to Scope and Sequence of Grammar

- **Grammaire interactive 6.3:** This section now includes a review of *y* and *en* and the presentation of all direct object pronouns. The presentation of interrogative *quell(le)(s)*, briefly presented in the **Communication en direct** section of Chapter 6, is now recycled in the presentation/practice of demonstratives in **Grammaire interactive 6.1**.
- **Grammaire interactive 3.3** and **8.2:** The presentation of interrogative forms, has been streamlined to make each point more manageable for students.
- **Grammaire interactive 10.1:** This section now presents all indirect object pronouns in a new grammar point, replacing the imperative forms of verbs, which has been moved to **Grammaire interactive 12.3**. By moving the imperative to Chapter 12, we have created a more natural transition to the use of object pronouns with the imperative in **Grammaire interactive 13.3**.

High-Frequency Vocabulary Analysis

- **Vocabulaire interactif:** A corpus analysis of the vocabulary presentations, end-of-chapter vocabulary lists, and glossary confirmed that the active vocabulary is among the top 1,000–4,000 most frequently-used words in contemporary French.
- **Le coin lecture:** This same digital analysis was applied to the readings to ensure that we have targeted the keywords that students encounter over and over again in authentic texts such as newspaper and magazine articles and literature. As a result, we have confirmed that students are learning the essential vocabulary they need to read and communicate.

Additional Enhancements to the Third Edition Supplements

Workbook /Laboratory Manual: This supplement has been revised to match the new edition and features new activity types and readings that add variety to the homework experience.

- Each chapter now includes two engaging video-based features, **À l'écran** and **Le coin conversation**:
 - In the **À l'écran** activity, students practice a certain vocabulary set or grammatical structure based on responses provided by the native speakers interviewed in Paris and Montreal for **Communication en direct**.
 - **Le coin conversation** serves as the counterpart to the new video-based feature in the textbook/eBook. It features an extended interview with one of the native speakers filmed in Aix-en-Provence. A previewing and a video comprehension activity both recycle chapter-relevant grammar and/or vocabulary. They are followed by a communicative activity in which students simulate a conversation with a native speaker by listening to and responding to questions similar to those asked in the video by recording their answers.
- **Le coin lecture** readings in Chapters 3, 7, 13, and 16 have been replaced. Chapter 3 focuses on two French skateboarders with their eye on the upcoming summer Olympics; Chapter 7 introduces students to the origins of French theater and Chapter 13 puts a new spin on the travel theme with an excerpt from a science-fiction text, *Le Craqueur*. The workbook concludes in Chapter 16 with an excerpt from *Le Fantôme de l'opéra*.

Testing Program: The tests, which can be administered online or in the classroom, have been revised to match the changes in the textbook/eBook. In addition, Version B has been updated with all new readings to provide a more varied testing experience.

LearnSmart: In this edition, updated art and additional audio tailored specifically for *En avant!* provide an ever more stimulating environment for digitally-savvy students to review vocabulary and grammar, pinpoint their weaknesses, and work through individualized study programs based on their results.



À l'écran



Le coin conversation

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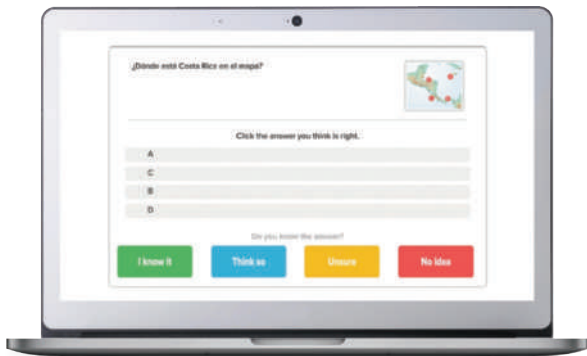
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“I really liked this app—it made it easy to study when you don't have your textbook in front of you.”

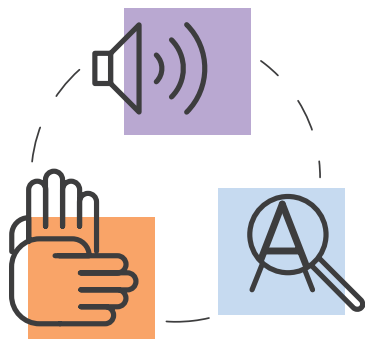
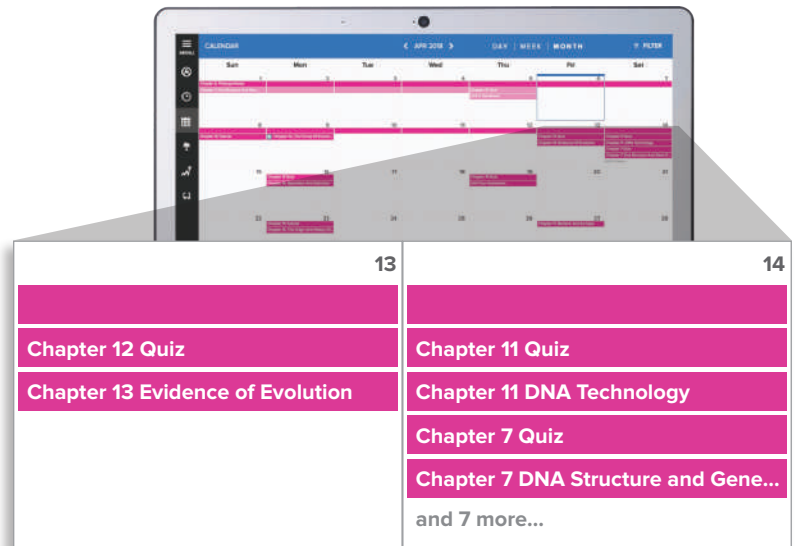
- Jordan Cunningham,
Eastern Washington University

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Teaching college-level French has been my one and only career for just over 25 years—yet, at the start of every fall semester, I never fail to feel excited about introducing a new class to the beauty of the French language, to the fascinating history of France, the depth of its contribution to world culture, and to the rich diversity of the modern Francophone world. It is my sincere hope that students will discover a bit of this beauty, this two-millennia-long history, this cultural richness, this notion of French as a still vital world language, from the very first page of *En avant!* It has been a labor of love for me since the first edition, and I've been lucky to work with some great people along the way, including my co-author Annabelle Dolidon, Susan Blatty, Peter Golato, and Géraldine Blattner. Many thanks to Jennifer Rodes at Klic Productions for our stunning video program and especially for the new **Coin conversation** videos filmed for the third edition. I am indebted to the team at McGraw-Hill Education, including Katie Stevens and Katie Crouch, as well as current and former marketing managers Raúl Vázquez López, Ann Helgerson, and Jorge Arujas, for their commitment to students and instructors, to foreign language learning in the 21st century, and to the *En avant!* program.

—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 third 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. 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, Erin Melloy, Ryan Warczynski, and their colleagues in production, Melisa Seegmiller and Sue Culbertson. A special thanks to David Hash for the beautiful cover. On the editorial side, heartfelt thanks go to Katie Stevens, our managing director, Katie Crouch, our senior portfolio manager, as well as Kathy Astrue, Ella Beauger, Myrna Rochester, and Sylvie Waskiewicz for their expertise and guidance during the revision process.

Thanks as well to the digital teams, headed up by Janet Banhidi, Allen Bernier, Pennie Nichols, and Jodi Banowetz, for their tireless work on updates to the eBook, **Connect**, and **LearnSmart**.

The *En avant!* Video Program

Communication en direct

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

Le coin conversation

Each chapter culminates with the brand-new, video-based feature, **Le coin conversation**, filmed in Aix-en-Provence, France, in which you will watch on-the-street interviews between a dynamic interviewer and native speakers from diverse backgrounds.

Aix-en-Provence, France



Elfie



Cyprien



Margot



Tony



Dominic



Nathalie



Sylvain



Amina

Salut du monde francophone!

In the **Salut de... !** videos you will visit five stunning regions in different parts of the French-speaking world and watch an interview with a person with an interesting profession.

Salut de la Louisiane!

Anna Laura, musicienne du groupe cajun, Feufollet



Salut de Montréal!

Adréanne Nadeau, étudiante à l'École Nationale du Cirque



Salut de Paris!

Otis Lebert, chef-propiétaire du Taxi Jaune



Salut de Tunis!

Rim Triki, professeur de culture américaine à l'Université de Tunis El-Manar



Salut de la Polynésie française!

James Samuela, tatoueur traditionnel à Moorea



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La Tour rouge (1911–12), Robert Delaunay
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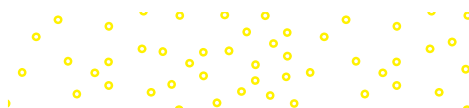
Bilan

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 French 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

1

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!**



Solène



Sylvie Druart



Marc-Antoine
Tanguy



Blood



Anna et
Victoria

Bonjour! Bonjour, Salut!
 madame!



6.

Chaïmaa



7.

Jean-Jacques
Lebon

1-7: ©McGraw-Hill Education/Klic Video Productions

Chez les Français

Les salutations

The French 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 depending on the region, as does the direction in which one starts. The norm is one kiss on both cheeks, starting on the left. 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 5:00 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 **messieurs-dames** if there are both men and women in the group. It is *not* common 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!

When speaking 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** and supply 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 always clear-cut so, if in doubt, use **vous**. A native speaker will usually invite you to use **tu** if it's appropriate.

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—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 meeting someone whom you would address as **vous** for the first time in a formal situation, 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 those of a classmate.

- 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 classroom, greet at least five other students using the correct expressions, introduce yourself, and find out their names.

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

vous, formal

Comment vas-tu* aujourd'hui (today)? **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? / Et vous-même?**

tu, informal

vous, formal

—Comment ça va, Marc?

—Comment allez-vous, monsieur?

—Très bien, merci. Et toi?

—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 _____

1-7: © McGraw-Hill Education/Klic Video Productions

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

- 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 whom you address as **tu**. **Au revoir** is more formal but can 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!	<i>See you soon!</i>
À plus tard!	<i>See you later!</i>
À ce soir!	<i>See you tonight!</i>
À demain!	<i>See you tomorrow!</i>



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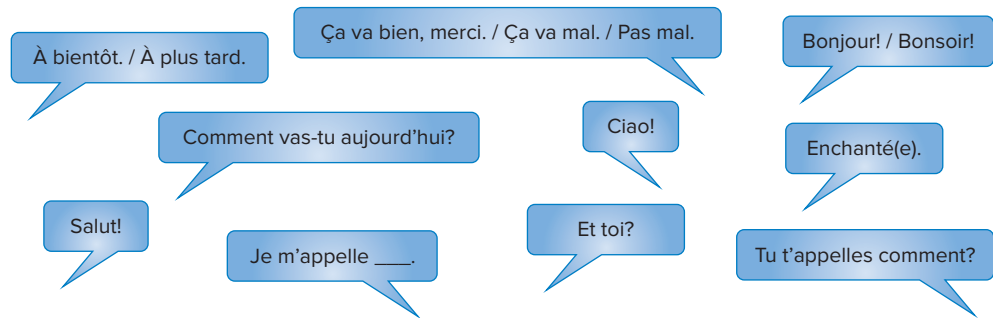
- People often shorten **À plus tard** to **À plus** in speech and to **A+** in emails and text messages. It is a very casual expression used among friends.

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. Une conversation. Work with a classmate to put the following questions and expressions in a logical order to create a conversation that you then present to the class. **Attention!** Use *all* of the questions and expressions, choosing among the options provided, and using some more than once if needed.

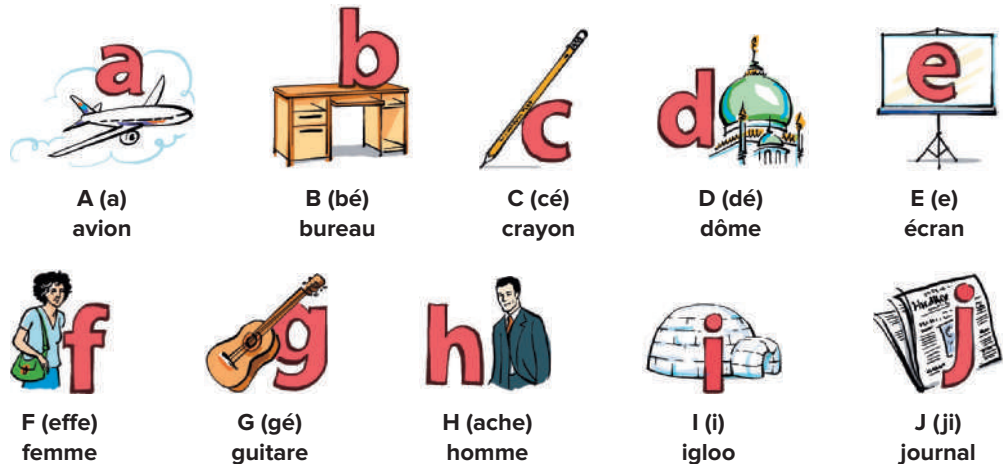


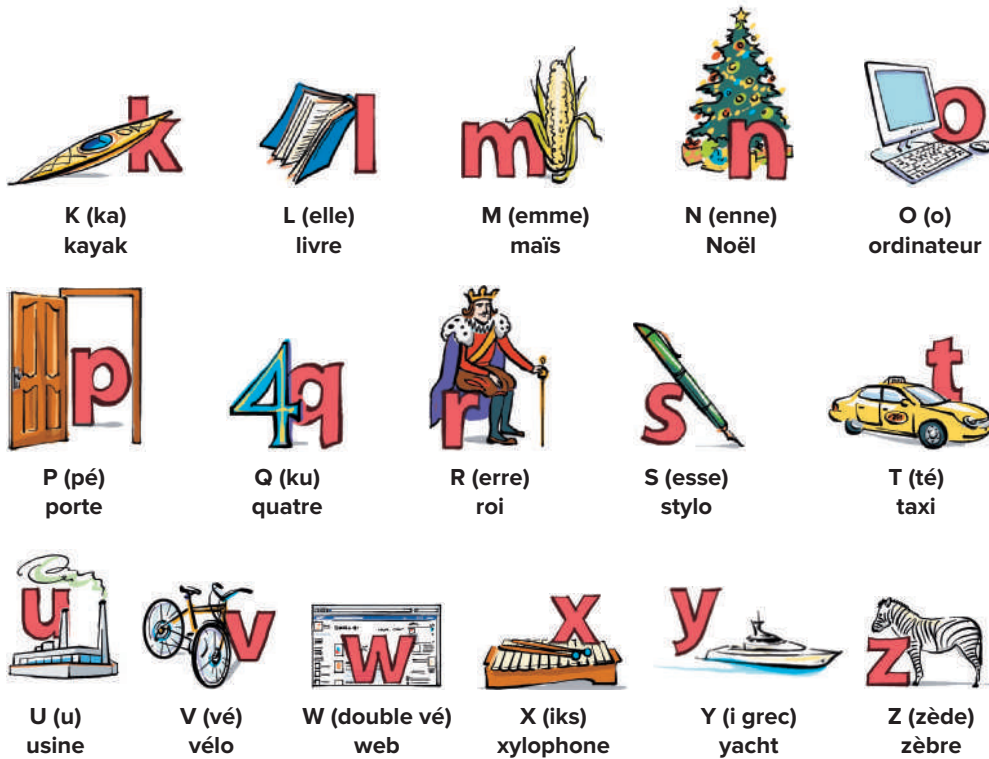
Vocabulaire interactif

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!





- 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 [š] (as in the English word *shirt*).
- 4 The letter **j**, as in **journal**, **jaune** (*yellow*), and **déjeuner** (*lunch*), is pronounced [ž] (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 (Paribas)
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



Sortez vot' portable!

 **L'alphabet.** With your cell phone, take photos of five of your favorite possessions, each beginning with a different letter of the alphabet. Look up the French word for each object in an online dictionary and listen to its pronunciation. In class, be prepared to say the letters of the alphabet represented by your photos and to identify the objects in French.
EXEMPLE: B—bureau