French in action: theory and practice

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Recommended Citation
FRENCH IN ACTION: THEORY AND PRACTICE

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B.A., University of Montana, 1983

Presented in partial fulfillment of the requirements
for the degree of
Master of Arts
UNIVERSITY OF MONTANA
1990

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August 3, 1990

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This study investigates the theoretical underpinnings of the French in Action beginning course in language and culture. This widely-used program differs considerably from traditional texts for beginning language courses. The two most telling differences are the use of video cassettes as the primary medium of instruction (rather than the textbook) and the concentration on a functional-notional syllabus (as opposed to the more traditional grammar-based syllabus). French in Action adheres to currently-accepted theories of language learning, following proficiency-oriented instruction guidelines.

Because French in Action has only recently been generally available, no in-depth studies of its practical application in the classroom have yet been done. To provide a basis for a determination of the effectiveness of the program materials, 179 universities and community colleges using French in Action were surveyed. Included in the survey were questions about the schools' satisfaction with the program, perceived strengths and weaknesses, and instructor and student response to the materials. Seventy schools responded to the survey, and the vast majority indicated a favorable response to the French in Action approach.

However, a majority also indicated that the program needs to be supplemented with written, and in particular grammatical, exercises. These concerns are justified by research indicating native French speakers' intolerance for grammatical errors (more than for phonetic or vocabulary errors) and the danger of fossilization for students whose early language instruction does not stress linguistic accuracy. This provides a rationale for a corpus of supplementary exercises that can be used in conjunction with the other French in Action materials. Therefore, a general outline and specific examples of exercises are proposed in the final chapters and an appendix. These exercises are designed to fill the perceived lacuna in French in Action and are based on current theories and studies of second language comprehension and acquisition.
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INTRODUCTION

The French in Action beginning course in language and culture appeared in 1987 and has since drawn considerable attention. Many universities, including the University of Montana, have begun using the French in Action program in their first- and second-year language courses. French in Action differs considerably from texts traditionally used in beginning language courses. The two most telling differences are the use of video cassettes as the primary medium of instruction (rather than the textbook) and the concentration on a functional-notional syllabus (as opposed to the more traditional grammar-based syllabus).

French in Action, developed by a team under the direction of Dr. Pierre J. Capretz of Yale University and Prof. Barry Lydgate of Wellesley College, is subtitled "The Capretz Method." Capretz himself says his program represents "une méthode 'référentielle'" (Capretz 1987, 16). The following chapters will define and investigate the French in Action "method" (if it can indeed be dubbed a new method), considering its relation to current methodological trends and concerns. Pedagogical thought in recent years has focussed on the goal of attainment of proficiency by students, and Alice Omaggio is one of the most widely respected authorities in this field. Her model for proficiency-oriented instruction will provide the framework for the discussion of the French in Action approach.
The success of **French in Action**, currently in use at more than 1000 colleges, universities and secondary schools across North America, indicates that a substantial number of French instructors consider it to be an effective means of teaching beginning French classes. Because of **French in Action**'s recent introduction to the general market, no in-depth studies of its effectiveness have yet been conducted. To provide a basis for a preliminary determination of how well the program works in practice, a sample of schools using **French in Action** was surveyed. In order to restrict sample size, survey mailings were limited to universities and community colleges, a choice justified by the fact that **French in Action** was originally designed for use at the post-secondary level. The surveyed schools were chosen from recent **French in Action** pamphlets listing a total of 252 schools, 179 of which were universities or community colleges. Included in the survey were questions about the schools' satisfaction with the program, perceived strengths and weaknesses, and instructor and student response to the materials.

The vast majority of survey respondents reacted favorably to **French in Action**. There was, however, a consensus that the program needed to be supplemented with additional exercises, in particular exercises concentrating on grammatical accuracy. There is evidence to suggest that this concern of the survey respondents is justified. Studies show that native French speakers show considerable intolerance for grammatical errors (more than for pronunciation and vocabulary errors), and also that early inattention to grammatical inaccuracy can lead to eventual fossilization of students' language abilities. Concern for
linguistic accuracy is also viewed by Omaggio as an essential component of proficiency-oriented instruction. Although French in Action does not neglect grammatical analysis or grammatical exercises, most grammatical practice is in the form of short self-correcting exercises found in the workbook. The research evidence underlining the importance of stressing grammatical accuracy early in language instruction, and the survey results provide a rationale for the development of supplementary exercises to be used in conjunction with the French in Action program.

A sample of supplementary exercise sets designed for use with various French in Action lessons can be found in appendix B. These exercises follow the goals of the French in Action approach and have been written with current pedagogical theories and studies of second-language (L2) comprehension and acquisition in mind. Separate chapters outline the overall goals of the supplementary exercises and specific examples from the exercises along with detailed explanations of the rationale behind them. These exercises fill what instructors and research evidence indicate to be the only major lacuna in the French in Action program. Their goal is to provide instructors with materials they can use as needed to make an excellent approach to teaching French even better.
NOTES

More than two hundred French and American consultants contributed to the development of the French in Action materials (Capretz 1987, 15). The program is a coproduction of Yale University and the WGBH Educational Foundation, in association with Wellesley College. Major funding for French in Action was provided by the Annenberg/CPB Project, and several other private and public organizations, both American and French. Yale University Press publishes the written and audio support materials for the program. The prototype text for French in Action was Méthode de français, by Capretz and Jean Boorsch.
CHAPTER I

THEORY AND METHODOLOGY

Any discussion of the theory and methodology of *French in Action* must begin by looking at the most salient feature of the approach: the use of videotape lessons as the primary medium of instruction. Although the use of a new technology is striking, it does not necessarily constitute a new method of teaching foreign languages. *French in Action* is essentially an adaptation of the direct method, which advocates, among other things, the use of the target language in the classroom and teaching grammar inductively (in contrast with the explicit teaching of grammatical rules). Because of this, *French in Action* is better referred to as an "approach" rather than a "method." Nonetheless, the videotape approach affords the opportunity to implement some hypotheses of recent pedagogical models and to introduce elements of language and culture into the curriculum that have heretofore proven difficult to teach. The television image is also basic to Capretz' own description of *French in Action*, which he says is based on a "referential" approach (1987, 15-16).

In an article devoted to the use of video technology in teaching foreign languages, Richardson and Scinicariello write:

The arguments for using television technology in the classroom are so convincing that perhaps those not using it should be asked why they have neglected this important aid to second language learning.
Students of today are truly a television generation, accustomed to gaining knowledge about the world from the TV screen instead of from newspapers and magazines. . . . Although the printed word cannot be neglected as a means of communication, it is useful to take advantage of the students' natural predilection for visual learning by using the video materials. (44)

Other scholars agree that video can be an effective tool for teaching foreign languages. After comparing the literature and research on the processes involved in second language learning and on the mental skills fostered by video or television, McCoy and Weible conclude that, "foreign language students evidently can improve their language skills as well as their cognitive abilities if their learning is enhanced by the visual mode as facilitated by video" (118). They go on to mention student motivation, authenticity, listening comprehension, communicative competency, and culture as areas in which the video medium serves to enhance foreign language teaching (121-26). Richardson and Scinicariello add video's ability to show visual and paralinguistic clues essential to communicating in a language, such as proxemics (distance), kinesics (body language) and vocalization and to have native speakers model correct pronunciation (44-45).

The authors of *French in Action* were aware of all these possibilities inherent in the use of video technology and took advantage of them in designing their video "text" (Capretz et al. 1-5; Capretz 1987, 15-16; Wylie vii-x; Russo et al. vii-xl). It is difficult to argue against the benefit that the unique perspective of the video medium brings to demonstrating these aspects of the French language and culture. Although there have been almost no studies of the effectiveness of video in teaching foreign languages in recent years, support for its use can
be found in research in related areas (Richardson and Scinicariello, 62). Some of this research has given rise to theories of language acquisition that French in Action follows in many respects.

Chapter One of the French in Action Instructor's Guide (Part One) says that the French in Action approach strives to allow students to "achieve communicative proficiency" (Russo et al. viii). This is in keeping with the growing acceptance among educators that proficiency should be the goal of foreign language classes.\(^1\) It is worthwhile then to consider how well French in Action fits in with a theory that uses proficiency guidelines as an organizing principle. Because of her prominence in this field,\(^2\) Omaggio's model of proficiency-oriented instruction will be used to frame our discussion (34-36).

Omaggio postulates five major hypotheses around which a course of language instruction can be based. Her first hypothesis states that:

Hypothesis 1. Opportunities must be provided for students to practice using language in a range of contexts likely to be encountered in the target culture.

In explaining this hypothesis, Omaggio writes that a proficiency-oriented methodology must provide students "from the beginning of instruction, ample opportunities to (1) learn language in context and (2) apply their knowledge to coping with real-life situations" (45).

The primacy of the video medium in the French in Action approach lends itself to fulfilling these goals. Building the video lessons around the story of Robert and Mireille provides an automatic context for the entire course of instruction. In addition, because the story involves believable characters making their way through day-to-day situations
(including, notably, Robert, an American newly arrived in Paris), students are given models of real-life situations and how to cope with them. This offers the instructor an ideal point of departure for encouraging students to apply what they learn to these and similar situations.

Omaggio's first hypothesis draws on Krashen's Monitor Model, specifically its input hypothesis. This hypothesis suggests that acquisition of language is directly related to the amount of "comprehensible input" to which students are exposed. Comprehensible input is defined as language that is at students' current level of competence (i) in addition to content and structures slightly beyond the current level of ability (i + 1). It is context, as well as extralinguistic cues such as pictures, objects and gestures that fit into students' existing knowledge of the world, that allows students to understand (i + 1) content. According to Krashen, the successful language acquirer will comprehend content, which in turn will lead to acquiring the structure of the language. Krashen asserts that the key to providing (i + 1) is ensuring that content is successfully communicated to students and providing sufficient input to language learners.

Through its program of "planned immersion," French in Action guarantees that there will be enough input to provide (i + 1). As the instructor's guide points out, "The amount of material contained in each lesson of French in Action is substantial. From the very beginning, students are exposed to a great deal of unfamiliar language—an inundation most students will probably find overwhelming at first"
(Russo et al. ix). The "mise en oeuvre" (what the authors call the "text work-up"—a series of questions about the video storyline) and the suggested exercises for reworking each lesson's storyline offer the opportunity for instructors to verify that the content of the lesson has been successfully communicated to students. The video medium also provides the contextualization and extralinguistic elements that Krashen says are essential in understanding \((i + 1)\).

Krashen's input hypothesis goes on to assert that early grammatical inaccuracies are unimportant in the language acquisition process. Since Krashen's view is that language competency is a naturally evolving process that cannot be taught, accuracy will improve as students are exposed to more comprehensible input. This part of the input hypothesis has been the focus of much opposition by researchers. Questions regarding this point will be addressed in the discussion of Omaggio's third hypothesis.

Omaggio's first hypothesis for proficiency-oriented instruction includes four corollaries. The first states that:

**Corollary 1.** Students should be encouraged to express their own meaning as early as possible after productive skills have been introduced in the course of instruction.

This corollary does not conform to Krashen's model, which advocates that students not be required to produce speech or writing in the foreign language until they feel ready to do so. It does, however, fit in with the approach of French in Action. Students are invited to put forth their own opinions of the video lessons and even to "reinvent" the storyline of the videos in guided exercises at the end of each lesson in the workbook. Also, the "mise en train" (suggested warm-up questions)
and many of the activities suggested in the instructor's guide promote expression of personal meaning.

There is an inherent danger of violating Omaggio's first corollary in French in Action, especially in classes where time to complete each lesson is limited. Too much reliance on the Robert and Mireille storyline to the exclusion of other activities can inhibit student opportunities to express their own meaning rather than simply parroting expected responses. It is important for the instructor to remember that maintaining a "critical distance" from French in Action materials and French culture itself is basic to the French in Action approach. As Capretz and Lydgate write, "The development of this kind of critical distance is a fundamental part of FiA . . . principles that are everywhere spelled out and enacted within it" (1).

Omaggio's next two corollaries refer primarily to classroom activities:

Corollary 2. A proficiency-oriented methodology promotes active communicative interaction among students.

Corollary 3. Creative language practice (as opposed to exclusively manipulative or convergent practice) must be encouraged in the proficiency-oriented classroom.

Although these corollaries are outside the scope of a discussion of the French in Action materials themselves, it is worth noting that the instructor's manual suggests numerous classroom activities to promote interaction among students, including role-playing scenarios. As for Corollary 3, the emphasis on convergent (discrete-point, or one-right-answer) practice in the workbook might lead one to believe that creative language practice is being ignored. However, the design of each lesson leads up to creative language practice. The instructor's
guide describes the culmination of the approach: "The final teaching section of the lesson, Libération de l'expression, encourages students to be creative, to revel in word play, to make original and imaginative use of what they have learned, and to personalize the story, adapting it to their own tastes and preferences" (Russo et al. xxv).

Omaggio's fourth corollary concerns a basic advantage that French in Action's video approach affords:

**Corollary 4.** A proficiency-oriented methodology emphasizes the use of authentic language in instructional materials wherever and whenever possible.

Because the French in Action videos use native speakers and because students are not initially expected to be able to use or even fully understand the language in the video lessons, authentic language can be a part of the program from the very beginning. As Capretz writes, "ce dialogue est, dès le tout début, du français authentique, entièrement naturel, non filtré, simplifié ou dénaturé en quelque manière que ce soit" (1987, 16). The emphasis French in Action places on passive recognition of relatively difficult authentic language is supported by Omaggio:

Another factor to consider is that students' proficiency levels in listening and reading may be well in advance of their proficiency level in speaking and writing. Students who could not handle certain materials well in the productive skills may be quite capable of comprehending them. (48)

Omaggio does, however, acknowledge the importance and difficulty of choosing authentic materials appropriate to the proficiency level of students:

Yet using only unedited, nonpedagogical materials in the classroom would seem to create more problems than it would solve, since such materials are often difficult to select, obtain, or sequence for learners at lower proficiency levels. Unmodified authentic
discourse is often random in respect to vocabulary, structure, functions, content, situation, and length, making much of it impractical for classroom teachers to integrate successfully into the curriculum on a frequent basis. (128)

One of the greatest benefits of French in Action is that it solves all these difficulties inherent in attempting to make use of authentic materials in the classroom. Many of the problems associated with authentic discourse in instructional materials correspond to the difficulty of the foreign language student in the "sink or swim" situation of total immersion in the culture and language of another country. Although total immersion is indeed a valuable means of improving one's language abilities, it can be confusing and discouraging, especially for the beginner. The developers of French in Action assert that their approach is a better means of learning French than total immersion:

On pourraient penser que la solution idéale serait d'envoyer les étudiants vivre pendant le temps nécessaire dans un pays francophone. Cependant cette solution, qui est pratiquement irréalisable, n'est pas, non plus, la plus efficace. Parce que leur expérience est laissée au hasard des rencontres de la vie quotidienne et n'est nullement structurée pour obtenir le meilleur rendement pédagogique possible. Aujourd'hui nous avons, grâce à la vidéo, les moyens techniques de résoudre le problème, puisque la vidéo permet de mettre les étudiants en présence de situations concrètes mais aussi d'organiser celles-ci selon une stratégie pédagogique efficace. (Capretz 1987, 15)

Omaggio's second hypothesis stresses the importance of preparing students to be able to perform a variety of specific tasks in the foreign language:

Hypothesis 2. Opportunities should be provided for students to practice carrying out a range of functions (task universals) likely to be necessary in dealing with others in the target culture.

This hypothesis is fully embraced by the French in Action approach. Each lesson in the instructor's guide begins with a list of the
functional-notional content of the lesson. In fact, situations and their functional-notional counterparts form the organizing principle of the French in Action approach, while emphasis on grammatical structures plays a role subordinate to these communicative objectives. This is in contrast to the vast majority of French textbooks available to instructors. As Walz writes,

"... virtually all college-level foreign language textbooks published in the United States are written along structural lines. ... While it seems logical that a notional/functional approach would be more appropriate for the development of proficiency, all the discussions of this approach during the last ten years have not led to more than token presentations in American textbooks. (1986, 13)"

Guntermann and Phillips define functions and notions in an article on adapting foreign language textbooks to functional-notional concepts:

Functions refer to the hundreds of purposes for which people communicate, either orally or in writing. They are subsumed under general categories such as "imparting and seeking factual information," expressing and finding out intellectual attitudes," expressing and finding out emotional attitudes," "expressing and finding out moral attitudes," "getting things done (suasion)," and "socializing."

Notions refer to the meanings expressed through linguistic forms, such as time and time relations, quantity, space and spatial relations, probability and possibility, intention and obligation. (5-7)

Guntermann and Phillips raise several unresolved questions about placing functional-notional concepts at the center of a language course, including problems of sequencing material and random introduction of grammatical structures. They assert that these problems render functional-notional-centered courses and materials unfeasible, and advocate maintaining the grammar-based syllabus while adding functional-notional elements. However, French in Action has solved some of the problems mentioned by Guntermann and Phillips by its use of a
coherent storyline that helps to determine the selection and sequencing of functional-notional concepts. The sequence and presentation of grammatical structures has also been carefully considered, even though grammar remains subordinated to communication in the approach. Grammatical presentation is decidedly not random, but rather highly structured, both in its sequencing and in its cyclical reintroduction throughout the course.

Guntermann and Phillips themselves point to these aspects of French in Action as ways to resolve the questions they have raised:

Two possible solutions to the problem of sequencing the materials are found in (a) the spiraling, or cyclical arrangement of material, whereby a function or linguistic feature is practiced in its simplest form early in the course and reintroduced in subsequent lessons in increasing depth and complexity, so that learners can carry out important purposes at the beginning and then expand their repertoires to include several alternatives from which to select more precise meanings; and (b) the receptive/productive dichotomy, which allows for the separation of essential material for speaking and writing purposes from the functions and forms that are needed primarily for comprehending what others say and write. (10)

French in Action has adopted both of these solutions in its approach. The cyclical arrangement of material is an important feature of French in Action, allowing for both repeated practice of various functions and grammatical structures, and stressing the communicative relevance of the material. The gradual progression from simpler constructions to more complex ones is present throughout the French in Action course, as well as within each lesson. The receptive/productive dichotomy proposed by Guntermann and Phillips is also followed by the French in Action methodology, as pointed out in the instructor's guide: "One of the salient features of French in Action is the distinction between recognition and production: students are asked to achieve gist
comprehension of a large amount of linguistic material but to assimilate and to use a much smaller amount of it" (Russo et al. xli).

Thus, through a variety of innovative techniques, French in Action has successfully managed to implement a functional-notional-centered course of instruction. As already mentioned, this does not mean that grammatical concerns are ignored. French in Action follows an inductive (or implicit) approach to teaching grammar. Although some studies indicate that deductive (or explicit) approaches, which overtly teach the rules and grammatical structures of the target language, can lead to better scores on achievement tests (e.g. Scott 1989), the question remains whether the rules and structures have been acquired by the students. A recent study by Shaffer indicates that the inductive approach may promote improved understanding. Shaffer's study also dispels the belief that the inductive approach is effective only with better students and for simple grammatical structures. Shaffer's results show that students who had received an inductive presentation on specific grammar points scored higher on cloze tests that evaluated knowledge of those grammatical rules, than did students who received a deductive presentation on the same material. In addition, "the inductive presentation fared best when one of the more difficult structures was being learned" and "the weak students benefited most from using an inductive presentation" (398-9). This study offers justification for French in Action's use of the inductive approach to teaching grammar.

Omaggio's third hypothesis stresses the importance of the accuracy of students' language output.
Hypothesis 3. In proficiency-oriented methods there is a concern for the development of linguistic accuracy from the beginning of instruction.

Omaggio bases this hypothesis on the results of substantial research in two areas. One area investigates the reaction of native speakers to language learners' attempts at communication, and the other tracks the ultimate proficiency levels attained by students whose errors were not consistently corrected while they were learning the language. Omaggio's review of numerous studies leads her to conclude that early attention to linguistic accuracy is an essential component of effective foreign language teaching: "The research evidence suggests that some type of error correction may be useful in helping learners both to avoid early fossilization and to develop higher levels of competence that will make their interlanguage more acceptable to native speakers" (291).

Ensz's study of native speakers' tolerance of errors by language learners reveals that grammatical errors are deemed less tolerable by native speakers of French than are errors in pronunciation or vocabulary. She concludes that "while an American accent and some anglicisms may be moderately tolerable, American speakers of French should be most concerned that they speak with the greatest possible grammatical accuracy" (137-38). She goes on to warn of the lessening of emphasis on error correction in approaches that stress communicative competency.

Ensz's warning must be considered in relation to French in Action, which does indeed stress communicative competency. This by no means precludes a concern for linguistic accuracy, but it may lead some instructors to stress error correction less and even to inadvertently
reward errors simply because students are attempting to communicate.

The *French in Action* instructor's guide states:

Instructors should . . . try to create an atmosphere in which students' natural fear of producing an ungrammatical answer is never allowed to become inhibiting. (Here especially, only the most egregious errors should cause the instructor to interrupt a student's performance.) (Russo et al. xxvi).

Although this does not rule out all error correction, it may discourage teachers from employing error-correction techniques that are needed to produce the grammatically-correct language acceptable to native speakers of French. It is important that teachers recognize this potential hazard and take care to guide students toward grammatically-correct responses. Grammar, after all, is not ignored in *French in Action*, even if it is not the primary focus. Ensz herself stresses that communication and linguistic accuracy can both be taught in the foreign language classroom:

> Emphasis on correct production of the foreign language, and especially grammatical correctness, is not incompatible with the encouragement of the spontaneous communication of ideas in the foreign language. While satisfying students' needs and interests in terms of course objectives and activities, the pedagogical approach can stress correct French grammar. (138)

Higgs and Clifford discuss the other area of research on which hypothesis 3 is based. They note evidence from government language schools that the proficiency of some language learners fossilizes at Level 2 or 2+ (advanced), and that of others at 1+ (intermediate). These "terminal 2" learners find it impossible to advance to Level 3 (superior) proficiency, regardless of motivational level of the student or teaching technique. Higgs and Clifford pinpoint a lack of grammatical accuracy as the common characteristic of both the terminal 2 and the terminal 1+ learners:
Both of the terminal profiles . . . share the common and distinctive feature of low grammatical accuracy and high vocabulary, that is, a level of grammatical control that lags well behind the levels achieved in the other language skills. Most crucially, both terminal profiles have proven to be "learning proof" whenever the grammatical weaknesses identified in the dipping performance profile consist of fossilized incorrect patterns and are not merely the result of having had no contact or acquaintance in those areas. (67-8)

It is clear that if students are ever to be capable of advancing to a superior proficiency level, grammatical accuracy must be emphasized from the beginning of language instruction. The hazard to avoid in teaching *French in Action* is stressing communication to the extent of overlooking errors. Reward for communication for its own sake despite errors can all too easily be interpreted by students as reward for inaccurate communication strategies. As Higgs and Clifford point out, "It is when students are regularly rewarded for linguistically inaccurate but otherwise successful communication of meaning or intent that the threat of proactive interference in the form of fossilization looms largest" (78). The sophisticated instructor using *French in Action* will realize that the approach does not advocate rewarding incorrect discourse, and will show a concern for linguistic accuracy.

The fourth hypothesis of Omaggio's model relates to the environment provided for the language learner:

**Hypothesis 4.** Proficiency-oriented methodologies respond to the affective needs of students as well as to their cognitive needs.

This hypothesis is in accordance with Krashen's affective filter hypothesis which holds that success in acquiring a foreign language depends on optimal affective conditions, i.e. (1) the acquirer is motivated, (2) he has self-confidence and a good self-image, and (3) his level of anxiety is low (Omaggio 30). These three variables form an
"affective filter." A negative attitude will act as a dense filter, blocking transfer of comprehensible input and therefore acquisition. The ideal classroom ambience to promote language acquisition should be a "low-anxiety atmosphere in which students are attentive and interested in what's taking place" (Bush and Crotty 85).

Although fulfilling the goal of this hypothesis is primarily the province of the language teacher, the developers of French in Action show their concern that the students' affective filter be low. In the introduction to the French in Action text under the heading "How to Learn French," students are advised to relax through the course of the program. Capretz and Lydgate clarify this advice, writing,

To understand FiA it is essential to understand that this injunction to 'relax' during the initial onlaught of foreign sounds is only a part of the heuristic focus of FiA, that it is used to empower students and facilitate their learning, as an antidote to panic, not as an intoxicant to promote uncritical absorption. (Capretz and Lydgate 1990, 8)

We note also that the video medium and the compelling storyline of French in Action promote student interest in learning French.

Omaggio's fifth and final hypothesis stresses the importance of teaching cultural information:

**Hypothesis 5.** Proficiency-oriented methodologies promote cultural understanding and prepare students to live more harmoniously in the target-language community.

French in Action's video approach make it vastly more suitable to teaching culture than approaches using other media of instruction. Capretz has dubbed French in Action an example of the "referential" approach: "L'approche référentielle, sur laquelle French in Action est fondé, a pour but d'associer les mots, dans l'esprit de l'étudiant, aux
concepts qu'ils représentent dans la culture française" (Capretz 1987, 16). Thus, culture is integral to the methodology of French in Action. This is a boon to foreign language teachers who have striven for years to find a way to integrate culture into the curriculum successfully. The television image provides a wealth of cultural information that is nearly impossible to teach effectively in other ways. As Bufe says, television is "un pont audio-visuel entre le pays cible et le pays de l'apprenant" (87).

This chapter has demonstrated that French in Action adheres quite well to Omaggio's model of proficiency-oriented instruction. In fact, it is only regarding Omaggio's third hypothesis dealing with linguistic accuracy that French in Action could be viewed as being in potential conflict with her model. Because of the research underscoring the importance of hypothesis 3 in ultimate proficiency level attained by students and in effective communication with native French speakers, instructors using French in Action must show a concern for linguistic (and in particular grammatical) accuracy from the beginning of language instruction. This, although not stressed by the French in Action approach, is not antithetical to it. This topic will be returned to in chapter 3 as a justification for the proposed supplementary exercises.
Walz points this out: "To say that the concept of proficiency has come to dominate the field of foreign language teaching in the United States is almost an understatement" (1986, 13). Most recent discussion of proficiency goals is based on the "ACTFL Proficiency Guidelines," which are given in Omaggio (433-43). Liskin-Gasparro defines language proficiency as "the ability to function effectively in the language in real-life contexts" (12).

Omaggio has written numerous articles on proficiency-oriented instruction, as well as a textbook, *Teaching Language in Context: Proficiency-Oriented Instruction*, that has become a staple in foreign language methodology courses. She is regularly cited in articles on proficiency and is frequently mentioned in workshops and seminars, such as the April 1990 Communicative Competency Workshop at the University of Montana.

Krashen's Monitor Model is perhaps the most important current theoretical model of language acquisition, at least in terms of the discussion it has provoked in the educational community (Omaggio 29). Krashen posits five hypotheses in his Monitor Model: the acquisition-learning, natural-order, monitor, input and affective filter hypotheses (Krashen 9-32).

Indeed, all of Krashen's Monitor Model has been disputed by some scholars. But his input hypothesis has been focussed on more than the others, based largely on several empirical studies that question the long-range effects of the lack of early emphasis on accuracy that Krashen supports. These studies will be described in more detail in the...
discussion of Omaggio's third hypothesis.

Techniques for error correction are given in Omaggio (291-304) and in Walz (1982).
CHAPTER II

SURVEY

Having determined the theoretical underpinnings of the French in Action approach, the next step is to ascertain the character of its practical application in the classroom. Because the French in Action materials have been available to most schools in North America only since 1987, no in-depth studies of its effectiveness have yet been conducted. Indeed, Richardson and Scinicariello say that "there is almost no research on the use of television in foreign language teaching at the present time" (62). McCoy and Weible noted in 1986 the scarcity of empirical research in this field.

Other than the few reports mentioned above, which generally cannot be considered as truly empirical studies, we have no evidence from studies in the United States as to the effectiveness of learning second languages via video. Bufe, in an overview of European television pedagogy and research, reports that such studies are practically non-existant in Europe as well. (127)

In the face of this dearth of research, a sample of universities and community colleges using French in Action was surveyed. These schools were chosen from recent French in Action pamphlets listing a total of 252 schools, 179 of which were universities and community colleges (the others were secondary schools). Included in the survey were questions about the schools' satisfaction with the program, perceived strengths and weaknesses, instructor and student response, and whether the schools have found a need for supplementary materials.
Of the 179 surveys mailed, 71 responses were received, representing 39.7 percent of the total. Five of the schools returning the survey indicated that they did not use French in Action, nine use French in Action only to supplement a curriculum already in place or as a telecourse. Because the survey was mailed to foreign language departments at schools listed in the pamphlet, it is probable that the responses indicating that French in Action is not used mean it is used elsewhere on campus, perhaps as a telecourse for continuing-education students.

Survey respondents changing to the program had used a variety of texts previously. The two most commonly-used texts prior to adoption of French in Action were Allons-y! and Contacts (see table 1). Both these texts are based on proficiency goals (Bragger and Rice xiii; Valette and Valette 6). Because French in Action shares a similar orientation, this indicates that the schools switching from these texts were committed to proficiency-oriented instruction. These two texts also share a strong emphasis on presentation of French culture with French in Action. Allons-y! includes a video component, although it is not the primary instructional medium. However, the Allons-y! video may have been the main reason many schools switched from it. As Ellen Denaro of Colgate University (which previously used Allons-y!) pointed out: "The previous text was somewhat boring for both instructor and students. . . . The video accompanying the text did not have a professional air to it; my colleague referred to it as 'home movies.'"

The major differences between these two texts and French in Action (aside from the primacy of the video presentation) lie in the emphasis
placed on grammar and in the use of English. The lessons in both *Allons-y!* and *Contacts* are structured around grammatical categories, as opposed to the functional-notional syllabus of *French in Action*. Both these texts also use English, especially in grammatical explanations.

Not surprisingly, the video program was the most commonly-cited reason for changing to *French in Action* (table 2). Other reasons for the switch are related to the video approach of *French in Action*: exposure to authentic language, cultural presentation, the context provided by the continuing storyline, the desire to improve students' interest and motivation and the quality of the materials. Most of the other reasons mentioned for adopting the program concern its conformity to current theories of teaching foreign languages. These include: the desire to improve students' audio-lingual skills, the communicative approach, and, here explicitly stated, the current methodology and use of technology in *French in Action*. A few of the respondents mentioned that they simply wanted to test a new approach or that they liked the integration of culture and language skills.

Judging by the responses to the question of whether respondents were satisfied with the change, *French in Action* lived up to most expectations (see fig. 1). The average satisfaction rating was 8.55 on a ten-point scale. Most respondents tended to agree with Antoinette Shewmake of the University of Wisconsin at Oshkosh, who wrote, "IT IS A BREAKTHROUGH." David J. Wells of Southern University at New Orleans wrote that he was initially worried that the fast pace of *French in Action* would go over the heads of his weaker students:

> I was apprehensive about the difficulty. SUNO is a public, all-black university—students are not always the best. However,
with use of the text (hardbound), they understand as well as with another text. The "mise en oeuvre" helps greatly for acquaintance with the text. The grammar corresponds, more or less, to other styles of texts (no less grammar presented). Réemploi is easier with scenes from the video as visual models.

Not all respondents agreed with Wells' conditional approval of French in Action's presentation of grammar. The few voices of discontent concentrated on the lack of grammatical emphasis. Johannes M. Spronk of Eastern Oregon State College wrote, "In the beginning I was very satisfied. However, the lack of grammatical explanation and practice had to be supplemented. Considerable effort went into applying the material to classroom situations." These concerns were echoed in the response of Cynthia Fox at the State University of New York, Albany: "We do not use the French in Action method, which is basically ALM revisited—the job of turning the program into a four-skills communicative approach has been arduous, to say the least."

Even for many of those who responded favorably to French in Action as a whole, the lack of emphasis on grammar was cited as a weakness of the approach (table 4). Nearly 40 percent of the respondents listed this as a weakness, and another 20 percent noted that there were not enough written exercises provided. Insufficient emphasis on reading exercises was also mentioned by five respondents. Some of those who felt that French in Action did not stress reading and writing skills pointed to difficulties that students who continue taking college-level French courses encounter. Wake Forest's Byron R. Wells, chairman of the Department of Romance Languages, wrote, "While students enrolled in sections using FIA demonstrated improved skills in oral and aural competence, they encountered unanticipated difficulties in the next
course, where they were required to deal with literary texts." Although several respondents reported this, it may be less a problem inherent in French in Action itself than in a need for schools to develop better articulation between their upper- and lower-division courses.

The overall concern by respondents about insufficient grammar, writing and reading emphasis in French in Action forms part of the rationale for the supplementary exercises proposed in appendix B. More about this will be mentioned below in the discussion of respondents' perceived need for supplementary materials.

Despite the general response focusing on insufficiency of grammatical exercises, several respondents ascribed this to an unwillingness to change from traditional methods. Gisele Kaprisunski, director of French studies at the Monterey Institute of International Studies, wrote, "I see no weaknesses. Only instructors used to traditional grammar-reading methods would be at a loss and might get poor results because they do not know how to use this method." Numerous survey respondents cited this resistance by traditional "grammarians" to French in Action. One even reported that an unsuccessful attempt to drum her out of the department was made because of her adamant support of the program. However, this does not appear to be a problem with French in Action, but rather a problem of instructor training and accepting the practical application of currently-accepted methodological models for teaching foreign languages. Walz writes:

Experienced teachers need not be convinced of the necessity of including communication activities in classroom teaching. Instead, more information is needed on why many teachers do not seem to use them. Perhaps more self-analysis would help. (1989, 164-65)
Respondents did find facets of French in Action other than grammar presentation that they regarded as weaknesses. These perceived weaknesses included the feeling that it took too long to complete the program, too much responsibility for learning was placed on the students, the sequencing of materials was poorly designed, the audio tapes were too fast, and that the cultural models were stereotyped.

This last reaction bears a closer examination in the wake of the recent Yale controversy charging that French in Action is sexist. Although the respondents who mentioned cultural stereotyping generally complained of the middle-class orientation and lack of minority viewpoints, others referred to the charges of sexism in the program. Margaret McMonigle-Caprara of St. Joseph's University wrote:

Most students like FIA. Some are quite offended, however, by the sexist slant. Some female students feel uncomfortable with scenes that they perceive as demeaning to women, or simply embarrassing in mixed company.

Although several survey respondents noted some student agreement with the sexism charge, few considered it this a major problem. In fact, Colbert Sprauve of the University of the Virgin Islands (who did complain of a lack of minority viewpoints) wrote that her students felt exactly the opposite:

My first-year students recently were asked to respond in French to the controversy reported in the New York Times over French in Action. They supported the French in Action approach almost 100 percent and felt that the students that were suing misunderstood French in Action and its objectives.

Michael B. Smith of Berry College in Rome, Georgia wrote that the controversy only serves to verify that French in Action is culturally sound:
The recent lawsuit brought by Yale grads against Capretz materials only confirms the authenticity of the presentation of French culture. There are "Hubert*'s who have those views. . . . It is not overall sexist. . . . After all, Mireille's karate is up to speed. It is France, not Capretz, that is "chauvin."

Perhaps the best defense of the sexism charge came from Colgate's Denaro. She viewed the issues raised by the charge of sexism as a point of departure for further investigating cultural differences between France and the United States:

The women students have decided that the presentation of Mireille is sexist. I do not view this as a problem because their views can very easily lead to a discussion of the differences in attitudes, between the French and the Americans, toward feminism, femininity, and sexuality. My better students were able at the end of the second semester to carry out this discussion in French.

It is interesting to note that Capretz and Lydgate, in their response to a Yale report on the controversy, suggest this response, in reaffirming French in Action's encouragement to express personal opinion (10-11).

Although instructors did find some deficiencies in French in Action, in general they indicated that the program's strengths outweighed the weaknesses. The most commonly listed strength of French in Action was again the video component. In fact, nearly all the advantages mentioned are made possible or facilitated by the video approach. Interestingly, the audio tapes were mentioned by five respondents as a strength, nearly equaling the number who cited them as a weakness (6). Worth noting is the "recycling" approach to grammar indicated as a strength of French in Action by five survey respondents. Reintroducing grammatical structures over several lessons is consistent with proficiency goals, according to Omaggio. She writes that in a proficiency-oriented approach "structures can be taught in a cyclical fashion in which they are constantly reentered in new contexts as instruction progresses over time" (69).
General instructor response to French in Action was very favorable. The average rating was 8.28 and the ratings are heavily skewed toward the positive end of the scale. Comments referred to the difficulty of some instructors (typically those preferring more traditional methods) in adapting to the new approach and the time commitment, energy and ability required to teach the program well. The respondent from West Georgia College wrote:

This method requires ample preparation and adjustment. New faculty unfamiliar with it tend to not do as well with it for the first two or three quarters. It requires dynamic, creative and fluent teachers!

Note that this response came from an instructor that rated French in Action very highly. This reflects the need for adequate preparation and instruction in the goals and orientation of the approach for those teaching with it for the first time. Adequate training should be provided for those with no teaching experience who are using French in Action, such as teaching assistants. This is of particular importance because so many beginning language students at colleges are taught by teaching assistants. Walz points this out:

The problem of untrained teachers on the college level is enormous. One large, midwestern university reports that forty-one percent of the students taking the first course in beginning French in the fall of 1987 had teachers with no pedagogical experience or training (other than an orientation program). In the author's department, the figure was sixty-one percent. (1989, 164)

Somewhat surprisingly, the general student response perceived by the respondents was slightly less favorable than that of the instructors. The mean rating of student response was 8.07. The reasons most often cited for student discontent with French in Action were that the program is too demanding of the students and the "Robert and Mireille"
storyline, which some students found to be hackneyed. One must remember that this response represents only the survey respondents' perception of student approval of the method, and may be influenced by the most opinionated students. However, these students lie on both ends of the approval scale and their opinions may tend to cancel each other out in the minds of instructors, as indicated by Jean-Louis Roederer of Houghton College: "About 70 percent of students enjoy the material and method. However, I've seen everything from crusaders for French in Action to a student dropping my class because of the method."

The survey asked for ratings of how well French in Action meets the needs of students in four categories: students who had studied French prior to entering the French in Action classroom, those with no French background, French majors, and non-majors (figs. 4-7). The highest ratings, an average of 8.82, were given for the faux débutants, while the lowest ratings, with an average of 8.30, were given for students with no prior French. Respondents noted that true beginners often struggle a lot with the method. Roseanna L. Dufault of Ohio Northern University wrote:

The course probably moves a bit too quickly for students who have no vocabulary and no prior notions of verb conjugations, etc. They tend to feel intimidated by the use of conversational-speed French in the videos and generally don't do as well in the course as students with previous experience.

The problem of teaching to a mixed class of faux and vrais débutants is pervasive in colleges. In fact, respondents indicated that more than half (55.4 percent) of students in their French in Action classes were faux débutants. The survey results indicate that the differences between these two groups of students remain something of a problem with
French in Action. However, no single approach can solve this dilemma. Several respondents wrote that French in Action comes as close to being adaptable to both groups as any approach they had seen. As Patricia Whitney of Portland Community College noted:

Students with more background/ability find lots of challenging material. True beginners or those with less ability can master essential material and succeed—though they do not learn every structure/expression.

Although the number of French majors in French in Action classes was estimated to be fewer than eight percent, meeting the needs of these students is a high priority in most foreign language departments. French in Action was rated as being a good means of teaching for both majors (average rating of 8.40) and non-majors (average rating of 8.51). However, several respondents voiced concern that French in Action did not adequately prepare students for upper-level French courses. As Jean-Pierre Berwald of the University of Massachusetts, Amherst wrote, "Background is not sufficient to pursue a rigorous course in advanced grammar. They aren't being prepared to read either authentic materials or literature." Again, this may represent an articulation problem, not necessarily a deficiency of French in Action.

Despite the overall positive rating of the French in Action program, 85 percent of those responding to the question asking if supplementary materials are needed answered yes (see table 5). However, the few respondents who declared no need for supplementary materials were often quite adament in their opinion. Thérèse Ballet Lynn, chair of the Foreign Languages Department of Chapman College wrote, "FIA is like good medicine. The patients often don't know what helps them most."
 Those who felt that *French in Action* needed to be supplemented most frequently mentioned the need for additional grammar, reading and writing exercises (table 6). The results from this question will be discussed in greater detail in the next chapter.

Results from the same survey distributed to members of the University of Montana French section faculty were similar to the general results (see appendix A). Responses were received from three of the six faculty members. University of Montana professors rated *French in Action* slightly higher than the respondents to the general survey in all categories but one. That category referred to the effectiveness of the approach in meeting the needs of French majors, and the University of Montana response was only slightly lower than the general response (8.4 percent, compared with 8.5 percent for the general survey). One respondent echoed a concern of several of the general respondents:

I have strong doubts that students finishing 203 will be adequately prepared for the 311-312-313 survey of literature—even if reading texts are used in 202, 203. I have not yet used FIA for the 201-203 courses but my general impression is that FIA is aimed more at tourist fluency than being literate.

In general, however, the University of Montana response to *French in Action* was very positive. One respondent called it "a solid, witty fast-paced program that keeps students interested, IF they really want to learn French." The same respondent added, "There is no perfect text, but this comes the closest that I have seen in over thirty years teaching."

In conclusion, it is clear that respondents felt that *French in Action* is an effective tool for teaching French. Although some weaknesses were
pointed out, the overall response to the program was overwhelmingly positive. The primary concern regarding the *French in Action* approach was the perception of an insufficient concentration on grammar. Studies cited in chapter 1 point out the danger of insufficient grammatical preparation in early language instruction, for both potential fossilization at Level 2 and for error tolerance by native French speakers. This indicates that *French in Action* would profit by a battery of supplementary exercises. The next chapter outlines an overall view of what those exercises should be and how they should be designed.
NOTES

1 Note, however, that French in Action was developed by Capretz over the course of 20 years, using his Méthode de Français as a prototype for the video course. French in Action was then used at several testing sites across the United States prior to its general release.

2 All tables and figures cited in this chapter can be found in appendix A.

3 All quotes in this section not specifically noted otherwise are from responses to the survey.

4 It is important to note here, as with all the survey responses, that those with negative opinions may have been less likely to answer the survey.
We have seen how research evidence has indicated the importance of early attention to grammatical accuracy in the ultimate attainment of a superior level of proficiency and in speaking within tolerance levels of native French speakers. We have also seen that a substantial majority of survey respondents feel that French in Action needs to be supplemented by additional exercises. These findings are in line with current philosophy regarding foreign language teaching. As Walz notes: "Recent literature on language teaching has contained much information on and support for language 'practice,' especially in exercises that have been contextualized" (1989, 160).

This provides a rationale for the development of supplementary exercises to use in conjunction with French in Action. In the course of developing these exercises, two primary concerns had to be considered. The first involved ensuring that the exercises fit into the overall scheme and goals of the French in Action program, as well as that of its motivating proficiency-oriented instruction model. The second was that the exercises respond to the needs perceived by teachers using French in Action.

On the most simplistic level, the first concern was easily met. It meant merely that the exercises follow the pattern and pace of the
French in Action course, i.e. that the functions and content, including grammatical structures and vocabulary items, for exercises for a given lesson were appropriate for the level expected by French in Action.

However, given the proficiency-oriented approach of the program and the current pedagogical concerns expressed by Walz above, it also meant designing exercises with communicative coherence. Exercises found in traditional grammar-based texts usually consist of several discrete-point items unrelated in any logical sequence or relationship to each other (Omaggio 92; Walz 1989). These kinds of language-practice activities have long been questioned. As early as 1904, Jesperson pointed out, in his text How to Teach a Foreign Language, the importance of "sensible communications" in teaching foreign languages (11). But we need not rely on an 85-year-old text to support the importance of contextualized exercises. Schema Theory, with its emphasis on background knowledge, points to contextualization as an essential element in comprehending language discourse. Omaggio describes numerous studies that support Schema Theory and the importance of contextualization in language comprehension, especially for beginning language students (102-117).

Rivers makes a distinction between "skill-getting" and "skill-using." Skill-getting is a step language students must pass through before they acquire the ability to use the language in a more creative manner to express their own meaning. Skill-getting generally involves learning about the forms that make up the various parts of the language, as well as using this knowledge as a support skill in performing given exercises in the language. The problem, of course, lies in bridging the gap.
between skill-getting and skill-using (Rivers 1983, 55-65). Walz suggests a way this can be accomplished: "One answer to the question of "skill-getting" currently recommended is to contextualize textbook exercises" (1989, 160). Exercises that are not contextualized cause what Heike calls "semantic disorientation" (210), making meaning more difficult to grasp. Contextualized exercises, on the other hand, facilitate meaning while also "linking form with meanings that language learners might genuinely want to convey in natural communicative situations" (Omaggio 95). This enables students to associate communicative value with grammatical structures.

The proposed supplementary exercises are therefore almost exclusively set in meaningful contexts. In keeping with the goals of French in Action, this promotes development of communicative competency, as well as mastery of grammatical forms.

The second major concern in preparing supplementary exercises, that of responding to teachers' perceived needs, was slightly more difficult to pin down. The survey response from Bakersfield College in California indicates one reason for this. The respondent wrote, "I feel some such vague need, but I haven't determined what it might be."

The survey responses, however, point to several trends. Of those who indicated a need for supplementary exercises, most mentioned grammar as an area they thought their students needed more opportunity for practice. French in Action puts considerable responsibility for learning grammar on the students themselves. Although a few grammatical points are explained in the pedagogical part of the video lessons, the majority of grammatical instruction is left for the workbook and the
accompanying audio tapes. The instructor's manual for *French in Action* downplays the teacher's role in presenting grammar (vii, xxiv-v).

Several survey respondents noted a frustration that students were not learning the grammar they needed in order to communicate effectively.

An increased emphasis on grammatical exercises may initially seem at odds with the *French in Action* approach. However, learning grammar is an essential part of learning to communicate in a language. This is of course recognized by the *French in Action* authors, who have included grammatical explanations in the workbook and grammatical drill on the audio tapes. While this frees class time for communicative activities, many instructors feel it does not give students sufficient effective practice on specific grammatical structures. Dr. David J. Wells of Southern University at New Orleans, who generally liked *French in Action*, cited an "appalling lack of grammatical exercises—supplementary handouts are necessary. Explanations in French are nearly useless in workbook. Audio tapes are too difficult— I've had to make my own."

There is a danger in foreign language students not learning grammar sufficiently well, particularly in French. Already mentioned is Ensz' 1982 study showing that native French speakers are less tolerable of grammatical errors than of errors in vocabulary and pronunciation. Ensz concludes that: "Since the French people in my sample, irrespective of sex, age, occupation, or home region in France, expressed a significant intolerance for grammatical errors, any course should highly prioritize the development of grammatically correct French in students' speaking habits" (138).
Chapter 1 also notes evidence that foreign language students who have not had an early emphasis on grammatical accuracy can fossilize at Level 2 or 2+. Higgs and Clifford discuss students who fit the "terminal 2" profile:

It is important to note that the grammar weaknesses that are typically found in this profile are not missing grammatical patterns, which the student could learn or acquire later on, but are fossilized incorrect patterns. Experience has shown again and again that such fossilized patterns are not remediable, even in intensive language training programs or additional in-country living experience. (67)

The stakes in allowing early grammatical inaccuracy are high, determining the ultimate proficiency levels students will be capable of attaining. Students must not be allowed to learn grammatical structures inaccurately lest those grammatical errors become fossilized. This is surely not approved by the developers of French in Action. However, as pointed out in chapter 1, the approach is susceptible to a misinterpretation, especially by unexperienced instructors, that allows grammatical errors to pass uncorrected. The solution seems to be to provide enough practice exercises that can be verified by the instructor to ensure accurate acquisition of grammatical forms. Even Terrell, an anti-error-correction "extremist," allows for error correction in written work in his Natural Approach (Krashen and Terrell 177-78). With this in mind, many of the exercises presented in appendix B are written exercises designed to promote learning and acquisition of specific grammatical structures.

As mentioned in chapter 1, this is not in conflict with the goals of proficiency-oriented instruction. The proposed exercises are largely contextualized and situation-based, which maintains the French in Action
emphasis on communicative language. These exercises are intended to
give students additional practice with grammatical structures and allow
the teacher to pinpoint specific accuracy problems that need to be
addressed. The contextualized homework exercises also ensure that the
entire class has done enough work with a specific grammatical structure
in order to be able to use it effectively in communicative conversations
in class.

When feasible, the grammatical exercises have been designed to
gradually increase in difficulty. For example, the first exercise will
require only recognition of a grammatical structure, the second will
require producing the structure in a cloze passage, while the final
exercise (which can often be a composition topic) will require producing
the structure in a creative or open-ended manner. This allows students
to gradually become more comfortable with a particular grammatical
structure before they are required to use it themselves in an inventive
way. Note that many of the exercises can be used as a point of
departure for further creative activities. Gradually increasing the
difficulty level of the exercises is in keeping with the French in
Action presentation of grammar; many structures will often not culminate
in a single lesson but will be reintroduced throughout several lessons.

Following grammatical exercises on the list of survey respondents'
need for supplementary materials were reading and writing exercises.
The majority of grammatical exercises presented in appendix B include
both these types of exercises, as well as suggestions about how to
extend these to speaking exercises in the classroom. The reading
exercises, which for the most part require scanning the text for a
specific grammatical form or structure, are designed (in addition to their grammatical emphasis) to promote effective reading strategies. As a prereading activity, the teacher should briefly discuss, in French, the topic of each reading exercise and entertain questions before students do the exercise. Since the students' responsibility is simply to scan for specific information, they are less likely to fall victim to the traditional faux pas of the beginning foreign language reader—looking up every word they don't understand completely. A class discussion of the text after the students have completed the grammatical exercise at home will encourage skimming techniques, i.e. reading for the gist, in subsequent reading in the foreign language.

Another salient point for several of the reading exercises is their subject matter—adaptations from French literature or biographies of well-known French writers, for example. These represent formal (or "big-C") culture, something several survey respondents mentioned as a need for supplementation in French in Action materials. French in Action, with its video approach, does a far superior job of presenting cultural information than almost any other approach to language teaching. The vast majority of the culture presented by French in Action is the hearthstone (or "little-c") culture of day-to-day life in France. In an effort to expose students to more formal culture and to prepare students who will continue in French literature courses, reading exercises have been developed to offer an introduction to more French literature.

Despite the emphasis French in Action places on listening comprehension through its video program, a problem many instructors find
is getting students to actively and consistently watch the video. This is a particular problem when classroom viewing of the video is limited, whether by time or by equipment limitations. There is a danger that students who view the video on their own will watch the lessons as they watch their favorite television programs—passively. Richardson and Scinicariello make note of this: "Do the visual cues provided by TV have the negative effect on students' listening skill that von Faber postulates? Are students watching, listening, and learning—or simply watching?" (63) Several survey respondents also commented on their fear that students react passively to the video lessons.

The way to stimulating active student participation in viewing the video lies in the exercises that accompany the video lesson, according to Richardson and Scinicariello: "The activities used in connection with video must be designed to overcome the passive viewing habits students have acquired watching TV at home" (51). Because the video is the primary teaching tool in French in Action, it is essential that students watch each video lesson several times and be actively involved when they view the lesson.

Omaggio notes that students are often frustrated in trying to understand authentic discourse because they have not developed effective listening strategies. She writes:

Learners typically try to focus their attention equally on every part of the discourse. Because they cannot possibly attend successfully to everything heard with equal intensity, students often give up, even when it would have been possible for them to get the gist or understand a few of the important details. Teachers can help students overcome these problems by using controlled and guided activities for listening. (129)
In order to provide these "controlled and guided activities for listening," as well as to encourage repeated and active viewing of the video, a set of "Questions sur la bande vidéo" is included in appendix B. These are essentially listening comprehension exercises designed to promote listening for specific semantic and cultural details important for each lesson. Each lesson's video question set includes some details that are difficult to catch in one viewing of the video, which means most students must view each lesson at least twice in order to complete the question set.

It is essential, however, that students be required to watch the video at least once before being given the video questions. The primary focus of each video episode is that students listen for the gist ("skim", to borrow from reading terminology). It is only after they have understood the lesson globally that students should begin the "scanning" phase of the "Questions sur la bande vidéo."

The proposed supplementary exercises have been designed both to conform to the goals of the French in Action approach and of proficiency-oriented instruction and to fill a gap perceived by teachers using this approach. These exercises are not meant to override the communicative focus of French in Action. The program has done an admirable job of putting communication at the center of the course. The supplementary exercises are designed to be just that—supplementary. Each instructor can pick and choose from the supplementary exercises to fill the needs of his/her individual classroom situation. The intent behind them is not to take up more class time with grammar drill, but rather less, leaving most practice of grammatical structures for
homework. This will allow instructors to use their limited class time with students to its best effect—developing students' communicative competency.
NOTES

1 See table 6 for complete survey results on this question.

2 The developers of French in Action make note of this tendency of beginning language learners in the instructor's manual, at least in listening:

But they also have a natural inclination to try to understand everything they encounter in a lesson. As a result, they may feel overwhelmed by the sheer amount of French they hear—especially at first. They should be reassured that this feeling of helplessness will disappear in a few weeks, after they have had a chance to get the feel of the course, sharpen their skills of observation and induction, and develop a critical mass of French that they can use. (Russo et al. x)

The proposed supplementary exercises have as their goal improving students' skills of observation and induction, and working toward the development of a critical mass of French.

3 This is in part because the video approach allows French in Action to show authentic cultural information. Joiner et al. point to Gilman and Moody's article on the practical application of listening research, and assert:

... that authentic texts, by their very nature, are more culturally rich and interesting and that they are also more redundant than most texts prepared for language learners. The richness of these texts makes them more appealing to students; their redundancy gives the students more clues to comprehension. In the best of cases, students who listen to authentic materials can be highly motivated by the fact that they are able to deal with genuine oral language, the kind of language that they will encounter in real world situations such as travelling abroad and watching foreign films. (429)

4 One must remember, however, that what is presented in French in Action is only a slice of one socio-economic level of French hearthstone culture, as pointed out by Dr. Colbert Sprauve of the University of the
Virgin Islands in response to the survey: "Not enough exposure of working people or minority real-life situations."
We begin our look at specific examples of the proposed supplementary exercises with the "Questions sur la bande vidéo." These questions for the most part concentrate on sharpening students' listening skills. However, because the questions are in French (in keeping with French in Action) and some written responses are required, the students reading and writing skills also come into play. These are primarily support skills (skill-getting, in Rivers' terminology) for the "questions sur la bande vidéo." But their context, rooted in the video lesson, makes them "pseudo-communicative," paving the way for more creative use, or skill-using (Rivers 4-5).

Questions from the "bande vidéo" set for lesson 23 will illustrate the general ideas guiding the video question sets. The questions on the first part serve as a comprehension check for specific detail that helps in understanding the gist of the storyline. Comprehension checks are listed by Omaggio as a useful listening technique at every level of proficiency, as is selective listening. In an article devoted to the use of "Champs-Elysées," a taped listening series that comprises short commentaries on topics of current interest interspersed with popular French music, to improve French listening skills, Joiner et al. indicate some forms that effective listening exercises can take:

48
In our experience, the key to successful listening is a written listening guide composed of activities such as multiple-choice questions, check lists, and simple fill-ins. The skimming and scanning exercises that constitute the listening guides place few productive demands on the students and thus permit them to devote their attention to processing the oral text. (431)

The "Questions sur la bande vidéo" follow this general model, including all of the above activities as well as others, such as sequencing activities and questions about what the students see on the video. They are designed to encourage processing the video "text," and also to promote general listening strategies that are useful to improve general listening competence.

**Question 1.** Concepcion est la _____ des Courtois. Elle vient ___ ___.

This question asks students to fill in the blanks (a novice and intermediate level listening technique), to describe Concepcion, something which is important in understanding the action of the scene. Students are also asked to listen for Concepcion's country of origin and must supply the correct preposition (du Portugal). This reinforces material learned in earlier chapters, which is in keeping with *French in Action*'s emphasis on a cyclical presentation of vocabulary and grammatical structures. Many of the questions on the video are used to recycle grammatical structures and vocabulary of earlier lessons, as well as to accentuate and reinforce grammar that is presented in the pedagogical section or the workbook for the given lesson.

**Question 2.** D'après Mireille, la spécialité de Concepcion est _____.

This is a simple spot dictation of a point that will be returned to in the lesson when Robert goes to dinner at the Courtois—Concepcion's cooking.
**Question 3.** Robert a du mal à comprendre Mme Courtois parce qu':

A. elle a l'accent portugais  C. elle ne peut pas placer un mot
B. elle parle vite  D. elle a le coeur sur la main

The correct answer here (B) is discussed by Robert and Mireille in the video. The other responses are chosen from expressions presented in this chapter, a feature common to many of the video questions. Students must determine here, for example, that it is not Mme Courtois who has the Portuguese accent (that is Concepcion), and that it is not because Mme Courtois "a le coeur sur la main" (though she does) that Robert has difficulty understanding her. Responses B and C are related, and students must distinguish that it is Robert who "ne peut pas placer un mot" because Mme Courtois speaks too fast.

**Question 4.** Le 31 juillet, c'est la fête de:

A. Ste Jeanne d'Arc  C. St Alphonse-Marie de Liguori
B. St Ignace de Loyola  D. St Michel

— Le 1er août, c'est la fête de:

A. Ste Jeanne d'Arc  C. St Alphonse-Marie de Liguori
B. St Ignace de Loyola  D. St Michel

These two questions refer to a glance at a calendar in the video. Besides providing a check that the students have watched the video, the questions point out the cultural detail of saints being associated with days of the year in France. This can lead to class discussion of this detail, noting for example that the French typically celebrate their "fête" on the day of the saint that bears their name. Many of the video questions serve to point out these kinds of cultural details that students may miss in their undirected viewing of the video lesson.
Question 5. Au Forum des Halles, Robert voit:

A. une montagne russe  C. une grande roue
B. un carrousel      D. un ballon à air chaud

This question provides some whimsical vocabulary to students (carnival rides, hot air balloon), and can spark an discussion of some of these words (e.g. une montagne russe for roller coaster).

Question 6. Robert prend le métro pour aller chez les Courtois. Son voyage commence à la station de métro:

A. Saint Michel      C. Châtelet-Les Halles
B. Denfert-Rochereau D. Sèvres-Babylone

In this and following lessons in French in Action, the function of giving and taking directions will be stressed. This question, as well as questions 7 and 9, are designed to get students to begin recognizing what is important for giving and receiving directions. Here, Robert's metro ride provides the basis for relatively simple metro directions. These questions also prepare students for the classroom exercise on the metro (lesson 23, exercise 1). The choices help to familiarize students with some major metro stations, as well as places they will encounter in later lessons (Denfert-Rochereau).

Question 7. Robert change de train pendant son voyage en métro. La correspondance (changement de ligne de métro) qu'il fait est à la station:

A. Saint Michel C. Châtelet-Les Halles
B. Denfert-Rochereau D. Sèvres-Babylone

This question adds the idea of "correspondance," essential to getting around on the Paris metro, to the students repetoire of knowledge. It opens up the possibility of doing exercise 1, lesson 23.

Question 8. Pendant toute la bande vidéo, Robert se demande ___ Mireille ____ chez les Courtois.
This is a spot dictation to ensure that students do not miss the future tense of être in the video. The future tense is one of the grammar topics of lesson 23. The video questions often exploit the use of spot dictations to underscore a grammatical point being stressed in the video.

**Question 9.** Quand Robert prend le métro, il se perd. Après, il traverse tout Paris à pied. Donnez l'ordre des endroits célèbres par lesquels il passe:

___ la place de la Concorde  
___ la place Vendôme  
12 la tour Totem  
___ le Moulin rouge  
___ le Sacré coeur  
___ la tour Eiffel

___ la place Vendôme  
___ la place de la Concorde  
___ la tour Totem  
___ le Moulin rouge  
___ le Sacré coeur  
___ la tour Eiffel

___ le quai de Grenelle  
___ la statue de la liberté  
___ la rue Royale  
___ la Madelaine  
___ l'Opéra

This exercise serves as a step in the development of students' abilities to take directions. This is an important functional skill, and the many sequencing video questions in this and other lessons help to develop it (see, for example, lesson 30, question 7). These questions also help students to associate the spoken word with the written word, forcing them to listen carefully to hear when the expression takes place in the sequence. This is an important comprehension skill that is readily transferable to real-world settings. This kind of exercise also encourages listening comprehension skills beyond the sentence level, preparing students for higher-level discourse.

**Question 10.** A la tour Totem, Robert prend l'ascenseur. Il monte jusqu'au _____ étage.

Here, students must listen for a specific number and make sure it is in cardinal form. Many of the video questions ask the student to recognize numbers in one form or another: prices, times, train numbers,
etc. This is an important novice and intermediate level skill with countless practical applications.

The video questions on the second part of the video lesson (the pedagogical section) continue to demand similar tasks of the students. These, however, tend to be more focused on the specific grammatical, lexical or phonetic points being stressed by Capretz. Students are often asked to provide synonyms for certain expressions (lesson 23, part 2, questions 5 and 6) or to practice certain items (see, for example, question 14 on the lesson 26 video questions regarding distinguishing between *porter*, *apporter* and *emporter*).

Question 7 provides an example of a question form used frequently in the video question sets, that of determining which of a list of possibilities does not belong with the others.

**Question 7.** Laquelle des possibilités suivantes ne va pas avec les autres?

- A. ça ne fera pas un pli
- B. tout ira bien
- C. tout ça finira mal
- D. tout s'arrangera

All of the possible responses given for this question refer to the "optimiste/pessimiste" distinction introduced during this lesson. They are also all in the future tense, an example of how *French in Action* neatly blends functional and grammatical concerns. Students must understand at least how each of the possibilities fit into the general "optimiste/pessimiste" distinction in order to respond correctly, encouraging them to attentively view Capretz' elaboration of the expressions in the pedagogical section.

A couple of selections from other video question sets serves to illustrate other techniques used in preparing the questions. The
following two questions are chosen from lesson 25. The first is from the first part, the second from the questions on the pedagogical section.

**Question 7.** Mettez la lettre de la liste à droite devant le nom approprié de la liste à gauche.

-Tante Georgette n'aime pas: — parce que:

- le verre  
- la fourchette  
- l'assiette  
- la serviette  
- G le lapin à la moutarde.  
- la côtelette  
- le couteau  
- les petits pois  
- le brie  
- le camembert  
- le pain  

A. elle est déchirée.  
B. ils ne sont pas frais.  
C. il est plein de rouge à levres.  
D. il est dur.  
E. elle est sale.  
F. il est trop fait.  
G. la moutarde lui monte au nez.  
H. elle est trop crue, et puis elle est carbonisée.  
I. il est trop frais.  
J. elle est pleine de jaune d'oeuf.  
K. il ne coupe pas.

These matching exercises require students to listen attentively for meaning transmitted in the video. With practice at this sort of exercise, students become adept at using all the cues available to them (e.g. gender agreement) to correctly match all the responses. This improves their repertoire of effective listening strategies for extracting meaning from discourse.

**Question 4.** Mettez un "F" devant les fruits et un "L" devant les légumes de la liste suivante.

- un raisin  
- un haricot blanc  
- une pomme  
- un haricot vert  

- un champignon  
- une cerise  
- la salade  
- une fraise  

- une framboise  
- une tomate  
- une pomme de terre  
- une banane

This type of exercise fosters understanding of lexical items by requiring students to determine what category they fit into (here, fruit or vegetable). At times, this skill is accentuated as a part of a more complex task, such as in lesson 30 (part 2, question 12), where students...
are asked to identify place names as boulevards, avenues or places as a step toward learning how to give and take directions.

As is the case in these exercises, most of the video questions force students to make a choice between two or more possible responses, ensuring that they must attach appropriate meaning to the words and expressions in order to respond correctly. Walz emphasizes this type of exercise: "Unless the context forces students to choose among alternative responses, it does not increase the meaning of the items... The 'forced choice' is essential to requiring comprehension" (1989, 165)

These examples outline some of the techniques used in developing the video questions. Many of these techniques were also used in the grammatical exercises. Lesson 25's exercise set shows how these exercises step students through increasingly difficult manipulations of the same grammatical structure, improving their understanding of cohesive features of discourse (in this case object pronouns). The gradual progression in difficulty of the tasks the students are expected to perform is in keeping with French in Action's cyclical approach to grammar presentation. Exercises 1 and 2 are different versions of the same task, involving recognition of object pronouns and their antecedents. These reading comprehension exercises do not encourage word-by-word reading, since the task does not specifically concentrate on comprehending all the details of the passage (which is addressed in classroom discussion). This is intended to provide a step
in developing successful reading strategies that do not involve reaching for the French-English dictionary as a first resort.

Exercise 1 is a relatively easy and straightforward example of the exercise, leading up to the more difficult and linguistically sophisticated exercise 2. This is a passage from the medieval farce of Maitre Pathelin, adapted to the level of French in Action students. It is essential to provide a prereading discussion of the text before the students are expected to perform the desired task. This farce was selected because the confusion between the stolen cloth and the stolen sheep makes object pronouns an essential part of understanding the text. The passage also gives students a relatively non-threatening introduction to a French literary text and to an important part of French history and culture. The passage can provide a beginning point for a discussion of several elements of French culture (history, the legal system, cultural stereotypes, etc.). Not to be neglected is the original source of the French expression "revenons à nos moutons."

Exercise 3 steps up incrementally the difficulty of the students' task involving manipulation of object pronouns. While the last exercise required only recognition of the pronoun and its antecedent, this one asks students to fill in the blanks with the correct pronoun. Exercise 4 offers another increase in the difficulty of the students' task, requiring rewriting of sentences and replacing underlined words with the correct pronoun, meaning students must also know correct placement of the pronouns.

Another example of how the proposed exercises gradually increase the difficulty of the task to be performed can be found in the imparfait and
passé composé exercises in appendix B (lesson 20, exercise 2 and lesson 22). Note that French in Action presents these past tenses in a cyclical fashion, offering increasingly complex analysis of the tenses over the course of more than ten lessons.

The next step for successfully language learning is creative use of the grammatical form, something the exercises are intended to facilitate by offering sufficient structured practice and a context that can be exploited in a communicative fashion. Without a sufficient amount of structured practice, students may be led to attempt to create with the language far beyond their linguistic capabilities, which can promote the use of inappropriate communication strategies that may fossilize (Omaggio 277-82). One example of structured practice that encourages skills needed for successful creative language use is slash sentences, in which students create sentences from given elements. Exercise 1 of lesson 10 uses slash sentences for practice with the grammatical structures needed to make comparisons.² An example of an exercise that requires students to give divergent production (open-ended responses) is lesson 21's exercise 3. Here students are asked to create their own sentences from a list of possible subjects and another list of possible verbs (chosen from those being stressed in the lesson's grammatical presentation). In general, specific exercises requiring creative use of language are less common in the supplementary exercise set because French in Action already offers numerous examples of these.

Some creative activities are proposed, however, and these give students the opportunity for contextualized practice outside the confines of the Robert-Mireille storyline. An example is lesson 26's
exercise 6. As homework, students create a menu for a restaurant they will open (following the lesson's theme of food). The classroom exercise promotes interaction among students as they try to find a partner with a similar menu to be a partner in their restaurant venture.

Lesson 24's exercise 5 requires students to use their creative abilities while correctly manipulating a grammatical structure. The grammatical structure in question here is relative pronouns and exercise 4 builds toward exercise 5 with more structured practice with this form. Exercise 4 asks students to rewrite sentences of a given conversation in which the use of relative pronouns is avoided thereby producing discourse which is obviously stilted. The task shows students how to create more elegant sentences from simple, related sentences by using relative pronouns. Exercise 5 goes on to have students supply the relative clause of sentences in which the principal clause and the relative pronoun have been given. This kind of exercise, asking students to complete partial sentences, is yet another step toward completely creative discourse.

A word here about the contexts offered in the exercises is in order. Many of the exercises require pre- and post-exercise class discussion to make them truly meaningful. Walz notes that many contextualized exercises are not truly meaningful:

According to the classification system developed by Paulston, a drill is only meaningful if one has to understand it to accomplish the task. Hosenfeld demonstrates that students will do the absolute minimum to get the right answer including not even reading the entire sentence (much less the directions). Cohen discovers that, at any given point in class, half the students are not even paying attention (he uses the more diplomatic "attending to content"). To counteract these problems, a context must do more than embellish.
Creating an expectation among students that they will be asked about the gist meaning of the homework exercises will encourage them to try to extrapolate some meaning from the context of the exercise even when that is not the assigned task. Whenever possible, understanding meaning has been made an integral part of writing the exercise, as in lesson 20's exercise 2. Here students are asked not only to conjugate verbs for different subjects in a series of related sentences, but first to choose the correct verb from two possibilities. To successfully complete the exercise, students must be able to distinguish between the appropriate use of the possible responses. Other exercises (for example, lesson 26, exercises 4 and 5) go a step further by asking students to fill in the blanks with the correct form of verbs chosen from a list of (usually 10) possibilities. This requires understanding of the meanings of the words as well as the ability to conjugate verbs.

This chapter has provided an outline of the ideas guiding the design of a sample of supplementary exercises. The same governing principles were behind the development of others. It is important to again mention that these exercises are intended simply as a supplement to the French in Action approach. They are not meant to comprise a list of additional tasks that must be "covered" during the course. They can, however, be a useful asset to the instructor who feels his/her students need more practice in language and grammatical manipulation in contextualized exercises. Instructors can choose among the exercises to fill gaps they perceive or to enhance the already effective French in Action materials. Use of many of these exercises in French in Action classes at the
University of Montana has demonstrated that they can be valuable enhancement tools in the French classroom.
NOTES

1 Omaggio's guidelines for planning listening instruction (129-32) were adapted from a generic syllabus developed in 1984 at the Defense Language Institute. They include listings, at each proficiency level, of goals for the functional trisection headings of content, accuracy and functions. They also include a listing of goals for listening techniques. Because the French in Action program determines the content and to some degree the functions of the student activity, the focus of the discussion in this chapter will be on the techniques goals. Accuracy levels should be considered when correcting the exercises.

2 This exercise also invites cross-cultural comparisons, asking students to compare qualities of French and American political and film personalities. It can be used as a point of departure for more general classroom discussion comparing other figures in French and American society, as well as general cultural differences and similarities.

3 Note that this task also promotes the development of intersentential discourse skills by pointing out the logical connections that allow sentences to be combined.
CONCLUSION

French in Action represents the cutting edge in materials available to the foreign language instructor. Not only does it make use of television technology in an innovative manner (replacing the text with videotaped lessons as the primary medium of instruction), it also follows the hypotheses of the most recent philosophy in foreign language pedagogy. It largely adheres to a proficiency-oriented approach to teaching French, centered on preparing students to attain proficiency goals in context, function and accuracy.

Instructors using French in Action tend to be very satisfied with the approach and high-quality materials. Their general response and that of their students is overwhelmingly positive. They feel it effectively meets the needs of students of varying backgrounds, although there is some concern that students with no prior French background are intimidated by the planned immersion approach and that students in French in Action classes may not be adequately prepared for subsequent French courses. This last concern, however, may be more a problem of course articulation than anything inherent in the French in Action approach.

The addition of the proposed supplementary exercises enhances an already superior approach to teaching French. These supplementary exercises help to ensure that students will effectively use the present French in Action materials and that they will be afforded adequate
written practice to promote acquisition of grammatical structures. This in turn will lead to more effective communication, the goal of the French in Action classroom, because the grammatical practice students have had will free class time for practicing communicative skills instead of concentrating on grammar. Because the exercises are contextualized and communicative in nature, they provide a good transition from the focus on grammatical structures to the creative use of language, which is emphasized in the French in Action approach. They also promote an early awareness of grammatical accuracy, something research has shown is important in ultimately attaining a high proficiency level in French and in being capable of speaking within tolerance levels of native speakers of French.

These proposed exercises are not a panacea, however. The effective teacher must still be aware of fostering a classroom atmosphere that encourages communication within the guidelines of the French in Action approach. The exercises can be a useful tool to supplement an instructional approach that is arguably the best available today.
APPENDIX A

Survey Results

Sample survey form

Name:

Title:

Department:

Institution:

Course title and number:

Average enrollment per semester (quarter):

Number of semesters/quarters (circle one) to complete French in Action:

Number of class meetings per week:

Text previously used:

Why did you change to French in Action?

On a scale of 1 to 10 (10 = very satisfied), rate your satisfaction with the change. ___ Comments:

What do you see as the strengths of FIA?

Weaknesses?

On a scale of 1 to 10 (10 = very positive), rate general instructor (professor/TA) response to FIA. ___ Comments:

On a scale of 1 to 10 (10 = very positive), rate general student response to FIA. ___ Comments:

Estimate the percentage of students at your school who have studied French before taking your FIA courses: ___
On a scale of 1 to 10 (10 = very well), rate how well FIA meets the needs of these students. ___ Comments:

On a scale of 1 to 10 (10 = very well), rate how well FIA meets the needs of students with no French background. ___ Comments:

Estimate the percentage of French majors in your FIA classes: ___

On a scale of 1 to 10 (10 = very well), rate how well FIA meets the needs of these students. ___ Comments:

On a scale of 1 to 10 (10 = very well), rate how well FIA meets the needs of non-majors. ___ Comments:

Have you found a need for supplementary materials? What kind? Examples?
Survey results

Number of surveys sent: 179

Number of responses: 71 (39.7%)

Average number of semesters to complete French in Action: 3.83

Average number of quarters to complete French in Action: 4.5

Number of respondents who do not use French in Action: 5, 3 of which dropped (2 because of lack of grammar emphasis, 1 for cost)

Number of respondents who use French in Action as a supplementary text or as telecourse: 9

Average estimated percentage of students in French in Action courses who have studied French before: 55.4 percent, stan. dev. = 27.85

Average estimated percentage of French majors in French in Action classes: 7.91 percent, stan. dev. = 9.35

TABLE 1.—Texts used by schools before changing to French in Action (only those texts previously used by two or more schools are listed)

<table>
<thead>
<tr>
<th>Text</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allons-y</td>
<td>18</td>
</tr>
<tr>
<td>Contacts</td>
<td>8</td>
</tr>
<tr>
<td>Collage</td>
<td>3</td>
</tr>
<tr>
<td>Découverte et Création</td>
<td>3</td>
</tr>
<tr>
<td>Rendez-vous</td>
<td>3</td>
</tr>
<tr>
<td>Langue et Langage</td>
<td>3</td>
</tr>
<tr>
<td>Bonjour! Ça va?</td>
<td>2</td>
</tr>
<tr>
<td>Thème et Variations</td>
<td>2</td>
</tr>
<tr>
<td>Méthode de français</td>
<td>2</td>
</tr>
<tr>
<td>Chère Françoise</td>
<td>2</td>
</tr>
<tr>
<td>Le Français: départ-arrivée</td>
<td>2</td>
</tr>
<tr>
<td>Basic Conversational French</td>
<td>2</td>
</tr>
</tbody>
</table>
TABLE 2.—Reasons for changing to French in Action (only those reasons given by four or more respondents listed)

<table>
<thead>
<tr>
<th>Reason</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>16</td>
</tr>
<tr>
<td>Audio-lingual skills emphasis</td>
<td>8</td>
</tr>
<tr>
<td>Authentic language</td>
<td>7</td>
</tr>
<tr>
<td>Cultural presentation</td>
<td>7</td>
</tr>
<tr>
<td>Communicative approach</td>
<td>7</td>
</tr>
<tr>
<td>Current methodology/technology</td>
<td>7</td>
</tr>
<tr>
<td>Context, continuing storyline</td>
<td>7</td>
</tr>
<tr>
<td>Dissatisfaction with previous text</td>
<td>6</td>
</tr>
<tr>
<td>Recommendation of others</td>
<td>5</td>
</tr>
<tr>
<td>Improve student motivation</td>
<td>4</td>
</tr>
<tr>
<td>Quality of materials</td>
<td>4</td>
</tr>
</tbody>
</table>

Fig. 1. Distribution of "satisfaction with French in Action" ratings. 10 = very satisfied with change. Mean = 8.55, stan. dev. = 2.01.
### TABLE 3.—Strengths of *French in Action* perceived by respondents (only those given by five or more respondents are listed)

<table>
<thead>
<tr>
<th>Strength</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>28</td>
</tr>
<tr>
<td>Teaching listening skills</td>
<td>18</td>
</tr>
<tr>
<td>Authentic language</td>
<td>15</td>
</tr>
<tr>
<td>Interesting to students</td>
<td>14</td>
</tr>
<tr>
<td>Teaching culture</td>
<td>13</td>
</tr>
<tr>
<td>Teaching speaking skills</td>
<td>12</td>
</tr>
<tr>
<td>Context, storyline</td>
<td>9</td>
</tr>
<tr>
<td>Humor</td>
<td>7</td>
</tr>
<tr>
<td>Vocabulary, idioms</td>
<td>7</td>
</tr>
<tr>
<td>Communicative emphasis</td>
<td>6</td>
</tr>
<tr>
<td>Cyclical grammar</td>
<td>5</td>
</tr>
<tr>
<td>Audio tapes</td>
<td>5</td>
</tr>
</tbody>
</table>

### TABLE 4.—Weaknesses of *French in Action* perceived by respondents (only those given by three or more respondents are listed)

<table>
<thead>
<tr>
<th>Weakness</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>28</td>
</tr>
<tr>
<td>Writing exercises</td>
<td>14</td>
</tr>
<tr>
<td>Time to complete</td>
<td>7</td>
</tr>
<tr>
<td>Audio (too fast)</td>
<td>6</td>
</tr>
<tr>
<td>Teaching reading</td>
<td>5</td>
</tr>
<tr>
<td>Too much student responsibility</td>
<td>5</td>
</tr>
<tr>
<td>Poor sequencing of material</td>
<td>5</td>
</tr>
<tr>
<td>Cultural stereotypes</td>
<td>4</td>
</tr>
<tr>
<td>Storyline becomes boring</td>
<td>3</td>
</tr>
<tr>
<td>Lessons too long</td>
<td>3</td>
</tr>
<tr>
<td>Ancillary materials</td>
<td>3</td>
</tr>
</tbody>
</table>
Fig. 2. Distribution of "general instructor response to French in Action" ratings. 10 = very positive. Mean = 8.23, stan. dev. = 1.79.

Fig. 3. Distribution of "general student response to French in Action" ratings. 10 = very positive. Mean = 3.01, stan. dev. = 1.50.

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Fig. 4. Distribution of "how well French in Action meets needs of students with French background" ratings. 10 = very well. Mean = 3.32, stan. dev. = 2.16.

Fig. 5. Distribution of "how well French in Action meets needs of students with no French background" ratings. 10 = very well. Mean = 3.30, stan. dev. = 2.00.
Fig. 6. Distribution of "how well French in Action meets needs of French majors" ratings. 10 = very well. Mean = 3.40, stan. dev. = 2.50.

Fig. 7. Distribution of "how well French in Action meets needs of non-majors" ratings. 10 = very well. Mean = 3.51, stan. dev. = 1.85.
TABLE 5.—Does *French in Action* need supplementary materials?

<table>
<thead>
<tr>
<th>Yes</th>
<th>45</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
</tr>
</tbody>
</table>

TABLE 6.—Kinds of supplementary materials needed

<table>
<thead>
<tr>
<th>Kind</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>24</td>
</tr>
<tr>
<td>Reading</td>
<td>17</td>
</tr>
<tr>
<td>Writing</td>
<td>16</td>
</tr>
<tr>
<td>Culture</td>
<td>8</td>
</tr>
<tr>
<td>Oral</td>
<td>7</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>5</td>
</tr>
<tr>
<td>Tests</td>
<td>1</td>
</tr>
</tbody>
</table>
TABLE 7.—University of Montana Faculty Survey Responses

<table>
<thead>
<tr>
<th>Question</th>
<th>Average</th>
<th>Stan. Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfaction with French in Action</td>
<td>9.33</td>
<td>0.94</td>
</tr>
<tr>
<td>General student response to French in Action</td>
<td>8.67</td>
<td>0.47</td>
</tr>
<tr>
<td>Estimated percentage of students in French in Action courses who have studied French before</td>
<td>53.33</td>
<td>4.71</td>
</tr>
<tr>
<td>How well French in Action meets needs of students with French background</td>
<td>9.67</td>
<td>0.47</td>
</tr>
<tr>
<td>How well French in Action meets needs of students with no French background</td>
<td>9.33</td>
<td>0.47</td>
</tr>
<tr>
<td>Estimated percentage of French majors in French in Action classes</td>
<td>4.67</td>
<td>4.11</td>
</tr>
<tr>
<td>How well French in Action meets needs of French majors</td>
<td>8.50</td>
<td>1.50</td>
</tr>
<tr>
<td>How well French in Action meets needs of non-majors</td>
<td>9.33</td>
<td>0.47</td>
</tr>
</tbody>
</table>
APPENDIX B

Sample Exercise Sets

Lesson 1

Classroom activity: Students are given copies of the following passages from A Clockwork Orange by Anthony Burgess. This text was chosen because Burgess creates a new dialect spoken by the characters in his novel of a terrifying future. The students are to try to guess the meanings of the invented words. Discussion of the kinds of strategies for understanding the words (e.g. guessing from context, prereading activities, general to detail, syntax cues, etc.) will focus on those successful strategies that can also be used for comprehending French text and speech.

1. ... It was really a very nice appetizing bit of pischa they'd laid out on the tray—two or three lomticks of like hot roast beef with mashed kartoffel and vedge, then there was also ice-cream and a nice hot chasha of chai. And there was eve a cancer to smoke and a matchbox with one match in it.

2. I kupetted a gazetta, my idea being to get ready for plunging back into normal jeezny again by viddying what was ittying on in the world.

3. So I went to the tenth floor, and there I saw 10-8 as it had been before, and my rooker trembled and shook as I took out of my carman the little klootch I had for opening up. But I very firmly fitted the klootch in the lock and turned, then opened up then went in, and there I met three pairs of surprised and almost frightened glazzies looking at me, and it was pee and em having their breakfast, but it was also another veck that I had never viddied in my jeezny before, a bolshy thick veck in his shirt and braces, quite at home, brothers, slurping away at the milky chai and munchmunching at his eggiweg and toast.

4. The gloopy malchicks scatted razdrazily to the mesto.

Lesson 10

Questions sur la bande vidéo

1. Cécile et Marie-Laure sont les _______{__} de Mireille.  
   — Georges est son _______{__}.  
   — Yvonne est sa _______{__}.  

2. Mireille n'aime pas le temps qu'il fait en Bretagne.  
   Elle dit que ça fait _____ _____ qu'il pleut.  
   Mais à Paris, il fait _____.  

3. Associez le portrait de la liste à droite avec la personne appropriée de la liste à gauche.  
   
   ___ Tante Amélie  
   ___ Monsieur Delapierre  
   ___ Madame Belleau  
   ___ Oncle Henri  
   ___ Oncle Victor  

   A. L'air distingué, les mains fines, les yeux bleus, les cheveux blonds  
   B. Son oeil droit regarde du côté de Brest, son oeil gauche regarde vers Bordeaux  
   C. Le nez droit; toujours rasé de près, même la tête rasée  
   D. Un peu de moustache, une grande bouche, mais pas de menton  
   E. Les oreilles décollées, de grosses lunettes, une barbe énorme, des moustaches tombantes, un nez immense  

4. Monsieur Delapierre est un prof:  
   A. d'histoire d'art  
   B. de mathématiques  
   C. de philosophie  
   D. de français  

5. Mireille ne veut plus jouer aux portraits. Elle dit que ça fait _____ _____ qu'on joue aux portraits.  


7. Jean-Denis entre et il dit qu'il fait beau.  
   Il dit que ça fait _____ _____ qu'il ne pleut plus.  

8. Jean-Denis et Cécile vont faire ___ ____ ____.  

9. Quand Cécile sort avec Jean-Denis, Mireille lui donne:  
   A. un parapluie  
   B. des lunettes  
   C. un cire  
   D. un journal  

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Deuxième partie

1. Pour passer le temps on peut: ______, _________ ou _________.
2. Quand on s'ennuie, le temps passe _______.
   — Quand on s'amuse, le temps passe _______.
3. Le prof dit qu'il y a deux sortes de temps, le temps qui _____, et le temps qu'____ ______. 
4. Donnez l'ordre correct:
   ___ Ça se lève.
   ___ Il fait mauvais.
   ___ Il fait beau.
5. "Qui est-ce?" demande l'identité (d'une chose, d'une personne).
6. Quelle possibilité suivante ne va pas avec les autres?
   A. vers Brest C. dans la direction de Brest
   B. du côté de Brest D. à côté de Brest
7. Marie-Laure _____ des chocolats et un serpent de Mireille.
8. Astérix a:
   A. beaucoup de moustache C. pas de moustache
   B. un peu de moustache D. des moustaches tombantes
9. Mireille dit à Marie-Laure que ce n'est pas ____ _____ de chercher son Astérix, parce que leur mère le lit.
10. Le prof de maths de Georges est bête comme ses _____.
    Il est _____ aussi.
11. Mireille ______ beaucoup de monde, mais elle ne ______ pas le prof de maths de Georges.
12. Mireille dit que ____ _____ deux heures ____ on joue aux portraits.
    Elle dit aussi que ____ _____ trois jours ____ il pleut.
13. Le Vénus de Milo n'a pas de _____.
15. C'est à Georges = C'est à _____. 
    C'est à Georges et Mireille = C'est à _____.
    C'est à Cécile = C'est à ______.
    C'est à Cécile et Mireille = C'est à ______.
"Questions sur la bande vidéo" responses—Lesson 10


Deuxième partie

1. lire, regarder la télévision; jouer aux cartes; 2. lentement, vite; 3. passe, il fait; 4. 2, 1, 3; 5. d'une personne; 6. D; 7. cache; 8. D; 9. la peine; 10. pieds, vache; 11. connaît, connaît; 12. ça fait, qu', ça fait, qu'; 13. bras; 14. ce, cette, ces, ces, ces; 15. lui, eux, elle, elles

Exercise 1—Lesson 10

Faites des comparaisons entre les choses suivantes. Utilisez "moins . . que", "aussi . . . que" et "plus . . . que" avec des adjectifs entre parenthèses. Attention au genre des adjectifs!

1. La tour Eiffel / la Sorbonne (grand)
2. Donald Trump / Malcolm Forbes (riche)
3. Une Deux Chevaux / une Ferrari (rapide)
4. François Mitterrand / Georges Bush (âgé)
5. Gérard Depardieu / Sylvester Stallone (beau)
6. Cathérine Deneuve / Meryl Streep (beau)
7. La planète Mars / la planète Jupiter (grand)
8. La classe de français / la classe de mathématiques (ennuyeux)
9. Steffi Graf / Barbara Bush (sportif)
10. La tour Eiffel / le Louvre (vieux)

Exercise 2—Lesson 10

Complétez avec la forme correcte de savoir ou connaître.


Robert _______ que le Pays Basque se trouve dans le Sud-Ouest de la France, mais il ne l'a pas visité. Mireille et Marie-Laure _______ le Pays Basque parce qu'elles y sont allées l'été dernier, mais elles ne _______ pas parler basque.

Mireille pense que Robert ne _______ personne à Paris, parce que c'est la première fois qu'il a visité la ville. Mais elle a tort. Mme Courtois est une amie d'enfance de la mère de Robert. Robert va aller voir Mme Courtois. Heureusement qu'il _______ où elle habite. Mais Mme Courtois est aussi la marraine de Mireille. Robert est surpris d'apprendre ça. Il demande à Mireille: "Vous la _______ aussi?"
Lesson 20

Questions sur la bande vidéo

1. Ecrivez trois choses que vous voyez au jardin du Luxembourg (au début de la vidéo): __________ __________ __________

2. Robert renverse _________ sur la jupe de Mireille.

3. Est-ce que le garçon a connu Hemingway? Oui  Non

4. Est-ce que le garçon a lu des livres d’Hemingway? Oui  Non

5. Le garçon a travaillé _______ _______ à la Closerie des Lilas.

6. Robert prend un congé d’_______ _______.

7. Mireille dit qu’elle ne se moque _______ de _________.

8. Robert dit qu’il a appris à lire presque _______ _______.

9. Le T-shirt de Robert dit _____________.

Deuxième partie

1. Quand on est au tribunal, il faut _____ la vérité, ______ la vérité, ______ _____ la vérité.

2. ________ a sculpté le Moïse.

3. Mireille met ___ _____ _____ presque tous les jours.


5. Le prof parle des verbes "attendre" et "entendre." Il dit:
   - Ces gens ________.
   - Robert ________.
   - Ici, Mireille ________.
   - Et là, elle _______ quelque chose.
   - Marie-Laure _________ sa mère.
   - Et ici, le prof ________.
7. Robert n'est plus à l'université parce qu'il ___ ______ l'université.
8. On peut quitter: __________, __________.
9. M. Belleau n'est pas malade, Hubert! Il a simplement pris un jour de ____.
   - Mireille est en ___ de maladie.
10. Robert monte dans une voiture. Il se met ________.
11. Marie-Laure ___ ________ Tonton Guillaume, qui saute à la corde.
12. Le Penseur de Rodin ________.
13. Le conducteur de train (regardez le dessin d'Albert Dubout) ________ pour savoir où il en est.
14. Marie-Laure embête Mireille (elle lui faire des chatouilles avec une plume).
   Mireille dit: "________!
15. Cathérine ________ son examen d'italien.
   - Mireille l'________.
16. Deux femmes parle d'un homme. La vieille femme dit:
   "C'est un artiste! Il ________ guitare. Il est très ________, très apprécié."
17. Robert n'a raté ________.
   - Le garçon n'a lu ________ d'Hemingway.
   - Mme Belleau n'a ________ où est l'Astérix de Marie-Laure.

"Questions sur la bande vidéo" responses—Lesson 20

Deuxième partie
1. dire, toute, rien que; 2. Michel-Ange; 3. sa robe rouge; 4. entendu, psychanalyste; 5. attendent, attend, attend, entend, entend, entend, attend; 6. boit; 7. a quitté; 8. l'université, ses amis; 9. congé,
congé; 10. derrière; 11. se moque de; 12. réfléchit; 13. fait le point; 14. J'en ai assez!; 15. a réussi à, a raté; 16. joue de la, doué; 17. aucun examen, aucun livre, aucune idée

Exercise 1—Lesson 20

Choisissez le verbe approprié et mettez la forme correcte (au présent).

1. Tante Georgette et Mireille ________ (amener, se promener) Fido au jardin du Luxembourg.
2. Fido leur ________ (aimer, plaire).
3. Elles ________ (dire, parler) qu'il va faire beau demain.
4. Elles ________ (mettre, se mettre) à table.
5. Mireille ________ (choisir, réfléchir) de la crème renversée comme dessert.
6. Nous ________ (boire, suivre) une limonade.
7. Vous ________ (connaître, savoir) la soeur de Mireille?
8. Elles ________ (aller, sortir) du restaurant.
9. Nous ne ________ (pouvoir, vouloir) pas trouver Fido!
10. Nous ________ (finir, réfléchir) cet exercice.

Exercise 2—Lesson 20

Comblez les vides avec le passé composé (p.c.) ou l'imparfait des verbes entre parenthèses.

Un jour, il ________ (faire) beau et Beaver Cleaver (imp).
_______ (decider) d'aller voir son ami Whitey. Beaver (p.c.)
_______ (mettre) sa casquette rouge et il ________ (partir). (p.c.)
Quand Beaver ________ (arriver) chez Whitey, Whitey lui (p.c.)
(dire) qu'il (vouloir) aller voir la maison (p.c.) (imp.) hantée à côté du parc. La maison (être) vide depuis (imp.) longtemps, et tous les garçons de la ville en (avoir) peur. (imp.)

Naturellement, Beaver (accepter) la proposition de Whitey. (p.c.)

Quand ils (arriver) à la maison, Beaver et Whitey (se regarder) nerveusement. Ils (aller) (imp.) lentement à la porte quand tout à coup, ils (entendre) (p.c.) un cri bizarre qui (sortir) de la maison. La maison (imp.) (vivre)!

Beaver et Whitey (crier) en horreur et ils (s'en aller) très vite. Ils (ne pas voir) Eddie (p.c.) (p.c.) Haskell qui (rire) derrière la porte de la maison.
Lesson 21

Questions sur la bande vidéo

1. Quelle heure est-il à l'horloge de l'Oberservatoire? _________

2. De quelle couleur est la veste de Robert? Elle est ____.


4. Maintenant, on a des ordinateurs et des calculatrices. D'après Robert:
   A. Il faut encore apprendre à compter.
   B. Il ne faut plus apprendre à compter.

5. Mireille a horreur de _________.

6. Robert parle de quelle loi de physique?
   A. la loi d'inertie       C. la loi de la chute des corps
   B. la loi de la pesanteur D. la loi de l'équilibre

7. D'après Robert, qu'est-ce qu'il faut faire comme exercice mental?
   A. apprendre le latin     C. fabriquer des explosifs
   B. faire des mots croisés D. faire des maths

8. Robert dit que la littérature, c'est:
   A. la vérité           B. un mensonge       C. la poésie       D. la vie

9. Est-ce que Robert croit que l'histoire est la vérité? Oui  Non

10. Robert invite Mireille à déjeuner. Il en donne toutes les raisons suivantes sauf une. Laquelle?
    A. Il a faim              C. Il veut continuer la conversation
    B. Il va être midi       D. Il veut déjeuner à la maison

11. Pourquoi est-ce que Mireille ne peut pas accepter l'invitation de Robert?
    A. Elle déjeune avec sa famille
    B. Elle le deteste
    C. Elle n'a pas faim
    D. La conversation ne l'intéresse pas

12. Quelle heure est-il à la fin de la bande vidéo? _________.

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Deuxième partie

1. A quoi sert un tire-bouchon?
   A. à fabriquer des voitures  C. à faire rire des gens
   B. à faire des additions  D. à ouvrir des bouteilles de vin

2. Deux des quatre noms suivants servent à indiquer l'heure. Lesquels?
   A. une montre  B. un roman  C. un événement  D. une horloge

3. Le prof lit quel journal français?
   A. Libération  B. Le Canard enchaîné  C. Le Monde  D. France-soir

4. Un ordinateur est (plus, moins) grand qu'une calculatrice.

5. Il n'est pas nécessaire = Ce n'est pas __________.

6. Donnez deux exemples des chutes d'eau célèbres: __________ __________

7. Marie-Laure regarde Tonton Guillaume qui saute à la corde.
   Ça lui __________ __________.

8. Qu'est-ce que Mireille dit quand Marie-Laure dit qu'elle devrait épouser Robert?
   A. C'est ridicule! C'est de la fiction!
   B. Ça ne sert à rien!
   C. Ne te déranges pas! Je vais être en retard!
   D. Je ne demande pas ton avis. Occupe-toi de tes affaires!

9. Quelle expression suivante signifie presque la même chose que "d'après Robert"?
   A. derrière Robert  C. à son avis
   B. devant Robert  D. il s'y met

10. Pantagruel est un personnage de fiction dans un roman de François Rabelais (écrivain français, 1494-1553). Le prof parle de trois personnages qui ont vraiment vécu. Lequel ne mentionne-t-il pas?
    A. Jeanne d'Arc  C. Louis XIV
    B. Charles de Gaulle  D. Napoléon

11. Les Français représentent la vérité comme:
    A. une vieille dame chinoise qui fait une promenade à cheval
    B. un politicien français qui parle de l'affaire Greenpeace
    C. une jeune femme aveugle qui porte une Bible
    D. une femme nue qui sort d'un puits et qui tient un miroir
12. Où se trouve ce représentant français de la vérité?

A. au jardin du Luxembourg  C. au Louvre
B. au palais de justice  D. à la Sorbonne

"Questions sur la bande vidéo" responses—Lesson 21


Deuxième partie

Exercise 1—Lesson 21

Comblez les vides avec la forme convenable de l'article défini (le, la, les) ou indéfini (un, une, des).

1. Mireille suit ___ cours d'art moderne. Elle n'étudie pas ___ philosophie.

2. Robert aime ___ géométrie parce que c'est ___ très bon exercice mental.


Exercise 2—Lesson 21

Completez les expressions suivantes avec une expression avec avoir.

1. Il est midi et Robert et Mireille cherchent un café. Ils . . .

2. Si nous disons que 12 fois 12 font 143, nous . . .

3. Tante Georgette prend de l'aspirine quand elle . . .


Exercise 3—Lesson 21

Voilà une liste de verbes et une liste de sujets. Inventez cinq phrases en choisissant un sujet et un verbe pour chaque sujet. N'utilisez pas un sujet ou un verbe plus qu'une fois!

sujets: je ça mes amis et moi mes amis vous mon ami(e) __
verbes: servir recevoir devoir sortir sentir s'y mettre

Exercise 4—Lesson 21

Faites l'accord du participe passé quand il est nécessaire:

1. J'ai pris__ ma veste et je l'ai mis__ avant de sortir.
4. J'ai repondu__ aux lettres. Y avez-vous repondu__?
5. Je leur ai demandé__ de m'envoyer de l'argent.
6. Quand Bill et Barbara nous ont vu__, ils nous ont dit__ bonjour et ils nous ont demandé__ des nouvelles de Steve.
7. As-tu fait__ les réservations à l'hôtel? Oui, je les ai fait__.
8. Je n'ai pas lu__ tout le journal. Je n'en ai lu__ qu'une partie.
9. J'ai entendu__ cette conférence, mais je ne l'ai pas compris__.
10. Ou sont mes clés? Je les ai pris__, mais je ne sais pas où je les ai mis__. Les avez-vous vu__? Est-ce que je les ai laissé__ chez vous?
11. Marie est resté__ chez elle, et ses amis sont venu__ la voir.
12. Elles m'ont posé__ une question et je leur ai donné__ une bonne réponse.
13. Ils ont quitté__ l'université et ils sont rentré__ chez eux.
14. Nous lui avons prêté__ nos notes de classe. Il les a emporté__ chez lui et il les a perdu__.
15. J'ai acheté__ quatre livres la semaine dernière et j'en ai lu__ deux.

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Lesson 22

Questions sur la bande vidéo

1. Robert achète un jeton de téléphone à la caisse de la Closerie des Lilas. Le jeton coûte ________.

2. Robert parle à la bonne des Courtois au téléphone. À la fin de la conversation, la bonne raccroche le récepteur du téléphone. Qu'est-ce qu'elle fait après?
   A. Elle parle à Madame Courtois
   B. Elle ouvre le déjeuner de Minouche
   C. Elle met la chatte en dehors
   D. Elle fait la vaisselle

3. L'addition de Robert et Mireille à la Closerie des Lilas, ça coûte ________.

4. Combien de francs est-ce que Robert laisse comme pourboire pour le garçon à la Closerie des Lilas? ________

5. Robert paie le garçon, et puis le garçon:
   A. descend au sous-sol.
   B. parle à la caissière.
   C. va aux toilettes.
   D. déchire le papier sur lequel il a écrit l'addition.


7. Minouche est ____________ des Courtois.

8. Mme Courtois invite Robert à dîner:
   A. jeudi à 8 heures       C. demain à 7 heures
   B. dimanche à 7 heures    D. après-demain à 7 heures 30

9. Au café, Robert commande un verre de beaujolais et:
   A. du jambon de pays       C. du saucisson
   B. des rillettes           D. du crottin de chavignoc

10. Marie-Laure boit:
    A. un kir    B. de l'Orangina  C. du Pernod    D. de la limonade
Deuxième partie

1. Midi, c'est l'heure de _________.

2. Quand on est en retard, il faut _____________.

3. Dans les cafés français, on trouve les téléphones . . .

4. Robert achète un croque-monsieur (et il n'a pas de monnaie). Ça coute _________.

5. Généralement, quand on reçoit l'addition dans un restaurant ou dans un café français, le service est compris. Le service est de ___ %.

6. Qu'est-ce que vous dites quand quelqu'un vous téléphone et demande une autre personne à la maison?
   A. Je vous quitte    C. Ne faites que passer
   B. Ne quittez pas    D. Je passe l'aspirateur

7. La mère de Robert vit ___________.

8. Le cadeau de Tonton Guillaume (le bateau) ______ plaisir à Marie-Laure.
   — Les chocolats lui ______ plaisir aussi.

9. Les Courtois habitent . . .

10. Le beaujolais est un _________.

"Questions sur la bande vidéo" responses—Lesson 22

1. 2 francs; 2. B; 3. 75 francs; 4. 0 francs (le service est compris); 5. D; 6. lunettes; 7. la chatte; 8. D; 9. A; 10. B

Deuxième partie

1. déjeuner; 2. se dépêcher; 3. au sous-sol, à côté des toilettes; 4. 9 francs; 5. 15; 6. B; 7. en Argentine; 8. fait, font; 9. 59, quai de Grenelle (tour Totem); 10. vin rouge

Exercise 1—Lesson 22

Mettez les verbes entre parenthèses au passé composé.

1. Robert et Mireille ________ (se rencontrer) à la cour de la Sorbonne.

2. Elle ________ (s'assembler) à la terrasse de la Closerie des Lilas.

3. Nous ________ (se parler) au téléphone hier.
4. Vous _______ (s'ennuyer) dans la classe de français?

5. Elles _______ (s'arrêter) devant le tableau de Picasso.

Exercise 2—Lesson 22

Mettez le texte suivant au passé. Les verbes vouloir, pouvoir, avoir et être sont à l'imparfait. Tous les autres verbes sont au passé composé.

Bob et Laura _______ (voyager) en France. Ils _______ (vouloir) visiter Chartres, alors ils _______ (faire) quelques préparatifs et ils _______ (prendre) deux billets pour Chartres. Puis ils _______ (monter) dans le train.

Quelques minutes plus tard, une vieille femme _______ (entrer) dans leur compartiment. Quand Bob _______ (la voir) avec ses grandes valises, il _______ (les mettre) dans le filet. La vieille dame _______ (remercier) Bob, et elle _______ (commencer) à discuter avec les jeunes gens. En fait, pendant tout le voyage, ils _______ (ne pas pouvoir) regarder le paysage parce que la dame _______ (ne pas arrêter) de leur parler.

Enfin, ils _______ (arriver) à Chartres. Ils _______ (dire) "au revoir" à leur nouvelle amie, puis, comme ils _______ (avoir) très faim, ils _______ (acheter) des spécialités locales. Elles _______ (être) délicieuses, et ils _______ (les manger) avec beaucoup de plaisir.

Finalement, ils _______ (visiter) la superbe cathédrale de Chartres. Quelle merveilleuse excursion!

Exercise 3—Leçon 22

Note: For the following two exercises, it is important to discuss each passage in class before the students do the exercise. The discussion will prepare the students for reading the passage by providing a script activator to facilitate comprehension. During this prereading activity, the instructor should also point out explicitly which verbs are in the imparfait form and which are in the passé composé form. Pertinent points might be noted (e.g., imparfaits are concentrated in the beginning of the passages, as the scene is being set, certain verbs are more commonly found in the imparfait).

Mettez le texte suivant au passé.

Cendrillon

Il _______ (être) une fois une jeune fille qui _______ (s'appeler) Cendrillon. Elle _______ (avoir) deux demi-soeurs qui _______
(ne pas être) gentilles avec elle. C'_________ (être) Cendrillon qui _________ (faire) tout le travail à la maison.

Un jour, le prince _________ (décider) de donner un grand bal. Mais Cendrillon _________ (ne pas pouvoir) assister au bal parce qu'elle _________ (ne pas avoir) de jolis vêtements. Elle _________ (pleurer) quand soudainement sa marraine _________ (arriver). Elle _________ (avoir) une baguette magique. La marraine _________ (toucher) les vêtements de Cendrillon et ils _________ (devenir) très beaux. Cendrillon _________ (promettre) à sa marraine de rentrer avant minuit et puis elle _________ (partir) au bal.

Quand le prince _________ (voir) la jeune fille mystérieuse, il _________ (l'inviter) à danser et ils _________ (danser) pendant tout le bal. Cendrillon _________ (être) si heureuse qu'elle _________ (oublier) l'heure. Quand elle _________ (entendre) minuit sonner, elle _________ (partir) si vite qu'elle _________ (pouvoir) de ses chaussures.

Le prince _________ (vouloir) revoir Cendrillon, et alors il _________ (visiter) toutes les maisons de son pays. Finalement, il _________ (venir) à la maison ou Cendrillon et ses soeurs _________ (habiter). Les deux soeurs _________ (essayer) la chaussure mais elle _________ (être) beaucoup trop petite pour elles. Timidement, Cendrillon _________ (demander) si elle _________ (pouvoir) l'essayer. Et voilà, la chaussure lui _________ (aller) parfaitement. Il _________ (être) évident que la belle jeune fille du bal et Cendrillon _________ (être) la même personne.

Exercise 4—Lesson 22

Mettez le texte suivant au passé.

Orphée et Eurydice

Orphée _________ (vivre) en Grèce. Il _________ (jouer) de la lyre et il _________ (chanter) si merveilleusement que personne ne _________ (pouvoir) résister à sa musique. Les oiseaux _________ (l'écouter) en silence. Les animaux _________ (quitter) la forêt pour suivre cet homme fabuleux. Ses chansons _________ (arrêter) les rivières et les poissons _________ (quitter) l'eau pour l'écouter. Quand ils _________ (entendre) Orphée, les hommes _________ (oublier) leurs problèmes.

Un jour, Orphée _________ (rencontrer) la belle Eurydice et au moment ou il _________ (voir) cette femme, il _________ (tomber) amoureux d'elle.

Mais un jour, pendant qu'elle _________ (marcher) dans le jardin, un serpent _________ (l'attaquer) et Eurydice _________ (mourir). Elle _________ (descendre) en enfer et Orphée _________ (devenir) triste.
Il _______ (ne pas pouvoir) vivre sans elle, alors, il _______ (décider) de descendre en enfer pour la chercher.

Quand il _______ (entrer) en enfer, il _______ (jouer) de la lyre et il _______ (enchanter) tous les démons. Il _______ (trouver) Eurydice, mais le dieu de l'enfer _______ (vouloir) la garder.

Finalement, le dieu de l'enfer _______ (dire) à Orphée qu'il _______ (pouvoir) partir avec sa femme, mais il _______ (lui dire) aussi de ne pas regarder derrière lui. Orphée _______ (être) d'accord et il _______ (partir) avec Eurydice. Elle _______ (être) derrière Orphée mais il _______ (ne pas être) sûr qu'elle _______ (être) là. La tentation _______ (être) terrible, et soudain, juste avant de sortir de l'enfer, Orphée _______ (ne pas pouvoir) resister et il (regarder) derrière lui pour la voir. Quand il _______ (faire) ce mouvement, Eurydice _______ (retomber) en enfer et il _______ (la perdre) pour toujours.
Questions sur la bande vidéo

1. Concepcion est la _____ des Courtois. Elle vient __________.

2. D'après Mireille, la spécialité de Concepcion est ________.

3. Robert a du mal à comprendre Mme Courtois parce qu':
   A. elle a l'accent portugais  
   B. elle parle vite     
   C. elle ne peut pas placer un mot
   D. elle a le coeur sur la main

4. Le 31 juillet, c'est la fête de:
   A. Ste Jeanne d'Arc  
   B. St Ignace de Loyola  
   C. St Alphonse-Marie de Liguori
   D. St Michel

   — Le 1er août, c'est la fête de:
   A. Ste Jeanne d'Arc  
   B. St Ignace de Loyola  
   C. St Alphonse-Marie de Liguori
   D. St Michel

5. Au Forum des Halles, Robert voit:
   A. une montagne russe  
   B. un carrousel             
   C. une grande roue
   D. un ballon à air chaud

6. Robert prend le métro pour aller chez les Courtois. Son voyage commence à la station de métro:
   A. Saint Michel  
   B. Denfert-Rochereau  
   C. Châtelet-Les Halles
   D. Sèvres-Babylone

7. Robert change de train pendant son voyage en métro.
   La correspondance (changement de ligne de métro) qu'il fait est à la station:
   A. Saint Michel  
   B. Denfert-Rochereau  
   C. Châtelet-Les Halles
   D. Sèvres-Babylone

8. Pendant toute la bande vidéo, Robert se demande ___ Mireille _____ chez les Courtois.
9. Quand Robert prend le métro, il se perd. Après, il traverse tout Paris à pied. Donnez l'ordre des endroits célèbres par lesquels il passe :

   ___ la place de la Concorde
   ___ la place Vendôme
   ___ la tour Totem
   ___ le Moulin rouge
   ___ le Sacré coeur
   ___ la tour Eiffel
   ___ la Madelaine
   ___ le quai de Grenelle
   ___ la statue de la liberté
   ___ la rue Royale
   ___ la Madeleine
   ___ l'Opéra

10. A la tour Totem, Robert prend l'ascenseur. Il monte jusqu'au _____ étage.

Deuxième partie

1. D'après le prof, quand on a du mal à dormir, on peut :

   A. boire du lait chaud
   B. regarder la télévision
   C. prendre des cachets
   D. démarrer une tronçonneuse

2. Robert demande à Marie-Laure si Mireille est mariée.
   Marie-Laure lui répond : ___ ___ ___ ____.  

3. Mme Courtois dit à Robert qu'elle doit amener Minouche chez le vétérinaire, parce que Minouche ___ ___ _____.

4. Mme Courtois a une passion ___ ___ _____.  
   -- Marie-Laure a une passion ___ ___ _____.

5. Elle a le coeur sur la main = elle est . . .

6. Il ne s'en fait pas = il est . . .
   Il s'en fait = il est . . .

7. Laquelle des possibilités suivantes ne va pas avec les autres ?

   A. ça ne fera pas un pli
   B. tout ira bien
   C. tout ça finira mal
   D. tout s'arrangera

8. Au jardin du Luxembourg, Marie-Laure a un problème que Robert arrange. Quel est son problème ?

   A. Elle n'aime pas le jardin du Luxembourg .
   B. Elle n'ose pas parler à la caissière .
   C. Son bateau est tombé dans le bassin .
   D. Sa balle est tombée dans le sac d'une dame.
9. Robert demande à Marie-Laure si elle va tous les jours jouer au jardin du Luxembourg. Elle répond que ça dépend de toutes les possibilités suivantes sauf une. Laquelle?

A. de l'heure B. du devoir C. du temps D. de sa mère

10. La Vénus de Milo, il lui manque ________.
— Et la Victoire de Samothrace, il lui manque ________.

"Questions sur la bande vidéo" responses—Lesson 23

1. bonne, du Portugal; 2. la cuisine; 3. B; 4. B, C; 5. B; 6. A; 7. C; 8. si, sera; 9. 8, 5, 12, 3, 2, 9, 1, 11, 10, 7, 6, 4; 10. 22ème

Deuxième partie
1. C; 2. pas que je sache; 3. a la migraine; 4. pour les chats, pour les chocolats; 5. généreuse; 6. relaxe, détendu, tranquille; inquiet, tendu; 7. C; 8. D; 9. A; 10. les bras, la tête

Exercise 1—Lesson 23

Classroom exercise:

Because nearly all students travelling to France will encounter the Paris metro, and because this lesson stresses metro directions, it is useful to use copies of metro maps given to students for a classroom exercise.

Student task: Students will work in pairs to find the best metro route, including correspondances, from a given site to another. The instructor should prepare several points of origin and destinations before class. These can be chosen from the list of sites Robert passes in his trip to the Courtois. The resulting routes should be fairly simple, increasing in difficulty from routes with no correspondances to routes with two.

Pre-exercise activity: Discuss several ways of asking metro directions with the entire class (e.g., Quelle direction faut-il prendre? Où fait-on la correspondance?). Write these on the board as they are suggested (ideally, by students).

Verification check: Each group should be given a form to fill out asking for directions and correspondances, for example:

1. Vous prenez le métro de la station Place d'Italie au marché aux puces (Porte de Clignancourt).
   — Vous prenez la direction:
   — Vous faites la correspondance à:
2. Vous prenez le métro de la station Louvre à la station Bir-Hakeim (près de la tour Eiffel).
   — Vous prenez la direction:
   — Vous faites la correspondance à:
   — Puis, vous prenez la direction:

Exercise 2—Lesson 23

Comblez les vides avec la forme correcte au futur des verbes appropriés choisis de la liste suivante:

<table>
<thead>
<tr>
<th>arriver</th>
<th>rester</th>
<th>partir</th>
<th>être</th>
<th>aller</th>
</tr>
</thead>
<tbody>
<tr>
<td>finir</td>
<td>voir</td>
<td>passer</td>
<td>prendre</td>
<td>visiter</td>
</tr>
</tbody>
</table>


Bob et Laura étudient l'histoire de l'art à l'université, alors ils _______ le Louvre, bien sûr. Laura adore Léonard de Vinci. Quand elle _______ la Joconde, elle _______ enchantée.

Bob et Laura _______ une semaine à Paris. Mais moi, j'y _______ deux semaines. Mes vacances _______ à la fin de juillet.
Lesson 24

Questions sur la bande vidéo


2. Quand est-ce que Mireille a téléphoné à Mme Courtois? ______

3. Qu'est-ce que Robert prend comme apéritif?
   — Mireille?
   — Mme Courtois?
   — M. Courtois?

4. Robert meurt de faim parce que . . .

5. L'ordre du repas "simple" chez les Courtois est assez typique pour un dîner français. Donnez l'ordre:

   __ salade  __ poisson  __ viande  __ café et digestif
   __ dessert  __ apéritif  __ potage  __ fromage

6. Robert prend son gigot:
   A. bleu     B. saignant    C. à point    D. bien cuit

7. D'après Mme Courtois, le dessert préféré de Mireille est:
   A. la glace          C. le gâteau à la crème
   B. la crème renversée D. le millefeuille

8. Qui boit plus de vin? Mireille ou Robert?

9. L'armagnac que M. Courtois sert à Robert, quel âge a-t-il? ______

10. Quand Mireille regarde la montre de M. Courtois, quelle heure est-il?

11. Mireille dit à Robert de lui donner un coup de fil:
   — Le numéro de téléphone de Mireille est:

Deuxième partie

1. Colette téléphone à Mireille mais elle tombe mal. Pourquoi?
   A. Colette n'est pas bien équilibrée.
   B. Colette téléphone au bon moment.
   C. Mireille a le temps de parler au téléphone.
   D. Mireille est en retard pour son cours.
2. Marie-Laure va aller jouer au jardin du Luxembourg, mais elle promet à sa mère de revenir ____ ____ ___.

3. Le secret de Robert et Mireille est qu'ils:

4. M. Courtois ira aux États-Unis en septembre et il veut que Robert lui donne des tuyaux. Il parle de quelle sorte de "tuyaux"?
   
   A. des renseignements confidentiels  
   B. des canalisations de pétrol  
   C. des tuyaux de pipe  
   D. des tuyaux d'arrosage

5. Le prof dit que la circulation est très difficile à Paris parce qu'il y a _____ ____ _____.

6. Le prof parle de l'attitude des Français envers le vin. Il dit:
   
   Avant de boire le vin, il faut ___ goûter. D'abord, il faut le ______. Puis, il faut le ______ ____ dans le verre. Puis il faut le ______. Puis il faut le faire tourner ____ bouche.
   
   Goûter un vin, c'est _____. Ça demande ____ concentration et ____ silence.

7. Quand on sert des plats variés, il faut décider entre un vin rouge et un vin blanc. Avec le poisson, on sert:
   
   — Avec la viande, on sert:
   — Avec le fromage, on sert:

8. La gastronomie est très important à la vallée de la Dordogne et au Périgord. Mais la région a aussi:

   A. Des grottes avec des dessins préhistoriques
   B. Des hommes Cro-Magnon qui chassent dans la forêt
   C. Des peintures des foies gras du Périgord
   D. Des musées d'art moderne célèbres

9. Robert oublie toute de suite le numéro de téléphone de Mireille, mais il peut le trouver dans ________.

"Questions sur la bande vidéo" responses—Lesson 24

1. est arrivé, vient de; 2. jeudi matin; 3. porto, pastis, xérès, scotch; 4. il est 20h30; 5. 5, 3, 4, 8; 7, 1, 2, 6; 6. D; 7. B; 8. Mireille; 9. 50 ans; 10. minuit et demie; 11. lundi matin vers 9 heures, 43-26-88-10

Deuxième partie

1. D; 2. a 7 heures; 3. se sont déjà rencontrés; 4. A; 5. beaucoup de voitures; 6. le, regarder, faire tourner, sentir, dans la, sérieux, de la, du; 7. du vin blanc, du vin rouge, du vin rouge; 8. A; 9. l'annuaire
Exercise 1—Lesson 24
Mettez le texte suivant au futur.

Demain, nous _________ (appeler) à Jean-Paule au téléphone pour lui demander de jouer aux boules avec nous. Nous _________ (jouer) au jardin du Luxembourg. Mais avant d'y aller, nous _________ (aller) au magasin de sports ou nous _________ (acheter) un nouveau cochonnet. Je sais que Jean-Paul _________ (dire) qu'il _________ (préférer) jouer au football, mais il ne _________ (s'ennuyer) pas en jouant aux boules. Jean-Paul est très fort, alors probablement, il _________ (jeter) le cochonnet mieux que nous autres.

Nous _________ (finir) de jouer avant six heures, parce que nous _________ (avoir) un rendez-vous avec d'autres amis à la Closerie des Lilas. Les autres _________ (prendre) un kir ou un vin rouge, mais je _________ (boire) un citron pressé, parce que je sais que j'_______ (avoir) soif après avoir joué aux boules.

Après la Closerie des Lilas, nous _________ (sortir) ensemble. Nous _________ (dîner) au restaurant. Malheureusement, pour Jean-Paul, il ne _________ (être) pas possible de sortir avec nous. C'est un étudiant très sérieux, et il _________ (faire) ses devoirs le soir. Un jour, Jean-Paul _________ (être) médecin (s'il ne _________ (devenir) pas joueur de boules professionnel!).

J'espère bien que nous _________ (s'amuser). On _________ (voir)!

Exercise 2—Lesson 24
Comblez les vides avec le futur des verbes de la liste suivante. Utilisez chaque verbe de la liste.
boire parler vouloir être aller
revenir avoir voir faire visiter

Nous _________ à Tahiti (en Polynésie française) cet été. Nous y _________ français, bien sûr, parce que Tahiti est une région francophone. Il y _________ beaucoup de choses à faire à Tahiti et à Papeete, sa capitale. Par exemple, nous _________ du surf à la plage.

Moi, j'aime bien la peinture de Paul Gauguin, alors je _________ le musée Gauguin, ou je _________ beaucoup de ses beaux tableaux.

Les autres _________ fréquenter des bars, ou ils _________ des boissons exotiques.

Quand nous _________ aux Etats-Unis, nous _________ très contents.
Exercise 3—Lesson 24

Classroom exercise

To promote creative use of the future tense, have the class plan a class vacation for next summer. Money is no object, and the class can go anywhere in the francophone world. Choose students at random to contribute sentences (in the future tense) to what the class will do on the vacation. Each student must repeat the sentence of the previous student and add a new one to the vacation plan. Choosing students at random will keep them on their toes, listening carefully to each sentence in case they must repeat it. This exercise also builds intersentential discourse skills since all sentences must fit into the scheme of the story that develops. Any sentence that does not follow the context of the vacation plan will be noticed by alert students. Reasons why the sentence is jarring should be pointed out by the instructor and discussed.

Exercise 4—Lesson 24

Pronoms relatifs

Rédigez les phrases simples des conversations suivantes pour les rendre plus intéressantes. Utilisez des pronoms relatifs (qui, que, qu').

Robert a perdu son portefeuille! Il revient à la Closerie des Lilas pour le chercher. Il parle à la caissière, mais ce n'est pas la même caissière qu'hier.

ROBERT— Bonjour, Madame. Où est l'autre caissière. J'ai vu la caissière hier.


ROBERT— Et le garçon? Il était à la terrasse hier.

CAISSIERE— Vous parlez de ce garçon? Il est là-bas.

ROBERT— Ah, oui. C'est le garçon. Il m'a servi hier.

Robert va parler au garçon.


GARCON— Oui, Monsieur. Vous êtes le jeune homme. Vous étiez assis à la terrasse avec une jolie jeune femme.

ROBERT— Vous n'avez pas trouvé le portefeuille? Je l'ai perdu hier.
GARCON— J'ai trouvé un portefeuille. Je l'ai donné à la caissière.

ROBERT— A la caissière?

GARCON— Oui, Monsieur. C'est la caissière. Elle s'occupe des objets trouvés.

ROBERT— Merci, monsieur.

Robert revient voir la caissière.

ROBERT— Pardon, Madame. Le garçon m'a dit. Il a donné mon portefeuille à la caissière.

CAISSIERE— C'est un portefeuille? Vous le cherchez?

ROBERT— Oui. Avez-vous le portefeuille? Le garçon l'a trouvé.


Exercise 5—Leçon 24

Complétez les phrases suivantes.

1. Il y a un film au Crystal que . . .

2. Je connais un étudiant à l'Université du Montana qui . . .

3. Nancy Reagan a une robe qu' . . .

4. En France, il y a des monuments qui . . .

5. Madame Bovary, c'est un roman que . . .
Lesson 25

Questions sur la bande vidéo

1. Le 2 juin, c'est la fête de:

A. Saint John Perse  C. Saint François d'Assise
B. St. Julien Eymard  D. Saint Jean de Capistran

2. Robert commande son petit déjeuner au téléphone. La réception lui donne le choix entre ____________, ____________ ou ____________.

3. Robert prend un café au lait complet, c'est à dire, avec ____________ et ____________ avec ____________ et ____________.

4. Après son petit déjeuner, Robert va au marché à la rue ____________.

5. Donnez l'ordre des endroits de Paris par lesquels Robert passe.

   ___ L'Ile Saint-Louis  ___ La mosquée  ___ Les arènes de Lutèce
   ___ La synagogue  ___ Le Marais  ___ Le petit restaurant
   ___ La Place des Vosges

6. Quand Robert achète un croque-monsieur, il n'a pas de monnaie. Il a seulement un billet de ____________.

7. Mettez la lettre de la liste à droite devant le nom approprié de la liste à gauche.

   — Tante Georgette n'aime pas: — parce que:

   ___ le verre  A. elle est dechirée.
   ___ la fourchette  B. ils ne sont pas frais.
   ___ l'assiette  C. il est plein de rouge à levres.
   ___ la serviette  D. il est dur.
   ___ le lapin à la moutarde  E. elle est sale.
   ___ la côtelette  F. il est trop fait.
   ___ le couteau  G. la moutarde lui monte au nez.
   ___ les petits pois  H. elle est crue, et puis elle est carbonisée.
   ___ le brie  I. il est trop frais.
   ___ le camembert  J. elle est pleine de jaune d'oeuf.
   ___ le pain  K. il ne coupe pas.

8. Tante Georgette prend ____________ avec sa côtelette.
Deuxième partie

1. Le prof demande à quelques Français ce qu'ils prennent comme petit déjeuner.

   — Le premier prend _________ et _________.
   — Le deuxième prend _________.
   — La troisième prend un yoghurt, _________ et un morceau _______.

2. D'après le prof, le luxe, c'est le petit déjeuner _______.

3. Regardez bien la plaque de nom de la rue Mouffetard. La rue Mouffetard est au ______ arrondissement à Paris.

4. Mettez un "F" devant les fruits et un "L" devant les légumes de la liste suivante.

   ___ un raisin L un champignon ___ une framboise
   ___ un haricot blanc F une cerise ___ une tomate
   ___ une pomme ___ la salade ___ une pomme de terre
   ___ un haricot vert ___ une fraise ___ une banane

5. Mettez un "F" devant les fromages et un "V" devant les viandes de la liste suivante.

   ___ le chèvre V le boeuf F le brie
   ___ le camembert ___ le lapin ___ le veau
   ___ le mouton ___ le roquefort ___ un pied de porc
   ___ l'agneau ___ le poulet ___ le cantal


7. "D'ancy" est la marque de la boîte de _______ de petits pois.

8. Il y a une publicité pour le fromage:

   A. Roquefort   B. Cantal   C. Boursin   D. Port Salut

9. Cette publicité dit qu'un bon fromage doit être _____________.

10. Ecoutez bien la scène où Marie-Laure fait ses devoirs dans sa chambre. L'une des possibilités suivantes ne va pas avec les autres. Laquelle?

    A. J'en ai marre!       D. La moutarde me monte au nez!
    B. J'en ai ras le bol!   E. Il y a des limites!
    C. J'ai un faible pour le chablis!
"Questions sur la bande vidéo" responses—Lesson 25


Deuxième partie


Exercise 1—Lesson 25

Mettez un cercle autour des pronoms objets directs et indirects, en et y (il y a 5).

Et puis, soulignez l'antécédent de chaque pronom et tracez une ligne entre le pronom et son antécédent.

Robert a faim, alors il achète un guide des restaurants. Il en choisit un — un restau typiquement français. Robert y entre et le garçon lui donne un menu. Robert le consulte et il choisit le plat du jour. Le garçon l'apporte à Robert — C'est une omelette aux fines herbes. Heureusement que ce n'était pas une tête de veau!

Exercise 2—Lesson 25

Vocabulaire:

le drap — le tissu, l'étoffe qu'on utilise pour fabriquer les vêtements
un drapier — un marchand de drap, une personne qui vend le drap
un berger — une personne qui garde les moutons
voler — prendre quelque chose qui appartient à une autre personne
ex.: Le pickpocket a volé un portefeuille à un passant.
    (Le pickpocket est un voleur. Il a commis un vol.)
"bée!" — le son que font les moutons
les champs — la terre cultivée, à la campagne

Mettez un cercle autour des pronoms objets directs et indirects, en et y (il y a 20).

Et puis, soulignez l'antécédent de chaque pronom et tracez une ligne entre le pronom et son antécédent.
La Farce de Maître Pathelin

Maître Pathelin est avocat sans clients. Sa femme veut de nouveaux vêtements (et Maître Pathelin en veut aussi). Alors, il va chez le drapier. Pathelin y trouve du très beau drap. Généralement, le drapier trompe ses clients sur le prix de sa marchandise, alors le drap coûte cher et Pathelin n'a pas d'argent. Mais il sait bien parler et finalement le drapier lui donne six mètres de drap à crédit. Mais Pathelin ne paie jamais! Le trompeur (le drapier) est trompé!

Plus tard, le berger du drapier a tué 30 moutons pour les manger. Le drapier l'accuse du vol de ses moutons et il le cite en justice.

Mais qui est l'avocat du berger? Maître Pathelin! Quelle coïncidence! Alors au tribunal, il y a deux voleurs (Pathelin et le berger) et deux vols (du drap et des moutons). Devant le juge, le drapier va les confondre.

Pour rendre la situation encore plus compliquée, Maître Pathelin a donné un conseil bizarre au berger. Il lui a dit de répondre à toutes les questions par "Bée! Bée!"

Au tribunal:

LE JUGE— Je suis très pressé aujourd'hui. Où est votre avocat, Monsieur?

LE DRAPIER— Mon avocat va arriver. Est-ce que nous pouvons l'attendre?

LE JUGE— J'ai une autre affaire à juger. Vous êtes demandeur, n'est-ce pas Monsieur le drapier? Et le berger là-bas, il est défendeur? Alors, les deux parties sont présents, finissons cette affaire.

LE DRAPIER— Voici ce que je demande, Monseigneur le juge. Ce berger travaille pour moi depuis sa jeunesse. Il va aux champs et il s'y occupe de mes brebis et de mes moutons. Mais la semaine dernière, il en a fait un massacre!

LE JUGE— Mais, écoutez ...

LE DRAPIER— (qui à ce moment reconnaît Pathelin, qui se cache le visage de la main) C'est vous!

LE JUGE— Pourquoi tenez-vous la main en l'air, Maître Pathelin? Avez-vous mal aux dents?

PATHELIN— Oui, elles me font mal. Mais Monsieur le drapier plaidait. Faites-le exposer son affaire.

LE JUGE— (au drapier) Finissez de plaider. Et concluez clairement.
LE DRAPIER— C'est cet homme! Je lui ai vendu six mètres de drap!
LE JUGE— Que parle-t-il de drap?
LE DRAPIER— (au Pathelin) C'est vous qui m'en a volé six mètres!
PATHELIN— (sa main toujours devant le visage) J'ai mal et je veux finir.
LE JUGE— Alors, revenons à nos moutons. Qu'est-ce que le berger dit?
LE BERGER— Bée.
LE JUGE— Est-ce que je suis mouton? Nous voulons ton témoignage sur cette affaire de moutons. Parle-m'en!
LE BERGER— Bée.
LE JUGE— Te moques-tu de moi?
PATHELIN— Je crois que ce berger est fou ou qu'il s'imagine parmi ses moutons. Vous ne pouvez pas l'acquitter, Monseigneur?
Le drapier proteste et revient encore sur l'histoire de drap. Le berger continue à dire "Bée." Pathelin continue à inciter la confusion. Le juge ne comprend rien de toute cette affaire (de drap? de moutons?). Il en a marre et il acquitte le berger. Pathelin gagne!
Mais quand Pathelin et son client sortent du tribunal, Pathelin lui demande de le payer. Le berger dit simplement "Bée." Le trompeur (Pathelin) est trompé!

Exercise 3—Lesson 25

Comblez les vides avec y, en ou le pronom objet direct ou indirect approprié.

Madame Belleau va à la boucherie. Elle _____ parle au boucher, qui connaît Madame Courtois.

MME BELLEAU: "Bonjour, Monsieur. Avez-vous du mouton?"

LE BOUCHER: "Mais bien sûr, Madame. Vous _____ voudriez combien?"

MME BELLEAU: "Donnez-_______ ______ un kilo, s'il vous plaît. Et un poulet aussi, s'il vous plaît."

LE BOUCHER: "Je regrette, Madame, il n'y _____ a plus. Mais nous avons du lapin."

MME BELLEAU: "Non, non. Le mouton suffira."
LE BOUCHER: "Madame Courtois, comment va-t-elle?"

MME BELLEAU: "Je _____ ai vue hier. Elle va très bien."

LE BOUCHER: "Si vous _____ parlez, est-ce que vous lui ferez mes compliments?"

MME BELLEAU: "Bien sûr, Monsieur. Au revoir!"

Exercise 4—Lesson 25

Remplacez les mots soulignés par en, y ou le pronom approprié.

Le 30 mai, Robert a écrit une carte postale à une amie aux Etats-Unis.
- Il a apporté la carte postale au bureau de tabac.
- Robert a demandé un timbre au bureau de tabac.
- Le buraliste a donné un timbre à Robert.

Robert a demandé ou il pouvait trouver une boîte aux lettres.
- Le buraliste a dit à Robert qu'il y avait une boîte aux lettres à gauche en sortant.

Robert a remercié le buraliste et il a pris son timbre.
- Il a mis son timbre sur la carte et il a mis la carte dans la boîte aux lettres.

Après, Robert est allé à une pâtisserie.
- Il a vu beaucoup de bons gâteaux et de bonnes tartes à la pâtisserie.

Il y avait du monde à la pâtisserie et Robert a fait la queue. En attendant, il a regardé la patronne qui ne travaillait pas, mais qui n'a pas arrêté de parler à la vendeuse: "Ce baba au rhum n'a pas de cerise.
- Apportez un autre baba au rhum à la jeune fille.

Ces millefeuilles sont trop petits.
- Apportez d'autres millefeuilles à ces dames."

Une petite fille de 5 ans est arrivée à la caisse. Elle a regardé la vitrine où il y avait beaucoup de bons gâteaux. La patronne a parlé à la petite fille:
"Veux-tu regarder les gâteaux à la vitrine?
- Va à la vitrine!

Voyons, ... le baba au rhum a de l'alcool dedans.
- Ne prends pas de baba au rhum.

Mais le chou à la crème est très bon! La crème est excellente!
- Tiens! Mange de la crème!

- Tu aimes le chou à la crème? Prends des choux à la crème. C'est mon cadeau."

La patronne a donné quelques choux à la crème à la petite fille et elle est sortie de la pâtisserie. À ce moment la vendeuse était en train de donner une religieuse à Robert, mais la patronne a crié:
- "Apportez une autre religieuse au jeune homme. Cette religieuse-ci ne me plaît pas!"

En sortant de la pâtisserie, Robert pensait à cette femme particulière: "Heureusement qu'elle n'a pas eu d'infarctus!"
Lesson 26

Questions sur la bande vidéo

1. Quand Robert se promène, il passe devant ______________ catholique, ______________ protestant et ______________ des Carmes.

2. Qu'est-ce que Robert achète à la pâtisserie?
   - A. un chou à la crème
   - B. un éclair au café
   - C. une tarte au citron
   - D. une religieuse

3. La pâtisserie que Robert achète coûte ________.

4. Après la pâtisserie, Robert va à un kiosque où il achète ________.

5. Robert va à un petit restau. Le garçon lui donne un menu et Robert dit "Merci." Le garçon répond:
   - A. Il n'y a pas de quoi.
   - B. De rien.
   - C. Je vous en prie.
   - D. Vous en avez pris, Monsieur.
   - E. S'il vous plaît, Monsieur.

6. Quel est le plat du jour?
   - A. Le cassoulet toulousain.
   - B. La choucroute garnie.
   - C. Le canard à l'orange.
   - D. La petite omelette aux fines herbes.

7. Comme cuisson, Cécile veut sa grillade ____________.

8. Jean-Denis la veut ____________.

Deuxième partie

1. Ecrivez le nom de trois gâteaux. _______ _______ _______

2. Ecrivez le nom de deux variétés de tartes. ____________

3. Le prof dit que Robert achète une religieuse parce que _______ ________.

4. La famille dans la voiture décide d'acheter du goûter parce que le petit garçon a faim. Quelle heure est-il? ____________

5. Ecrivez le nom de trois hors-d'oeuvres. _______ _______ _______

6. Le prof parle d'un oeuf et des oeufs. On prononce le "f" final d'un de ces deux mots. Lequel? ________
7. Comment prépare-t-on des oeufs à la Mireille? Donnez l'ordre correct:

___ Vous mettez un filet d'anchois sur la farce.
___ Vous mélangez du thon avec de la purée de tomates.
___ Vous prenez des oeufs durs.
___ Vous mettez une olive noire sur la farce.
___ Vous farcissez les blancs d'oeuf avec la purée de thon.

8. Comment prépare-t-on du poulet sauté Mireille? Donnez l'ordre correct:

___ Vous faites sauter les tomates dans l'huile très chaude.
___ Vous faites sauter le poulet dans l'huile très chaude.
___ Vous coupez des aubergines en tranches.
___ Vous coupez du poulet en morceaux.
___ Vous faites frire l'aubergine dans l'huile très chaude.

9. Cecile ne veut pas de choucroute et pas de cassoulet. Pourquoi pas?

10. Mireille aide Marie-Laure avec ses devoirs de maths. Marie-Laure dit que 8 fois 8 font _____. Mireille dit qu'ils font _____. Qui a raison? _______

11. Mettez un "V" devant les fromages de vache, un "C" devant les fromages de chèvre et un "B" devant les fromages de brebis.

___ le valençay ___ le st.-andre ___ le cantal
___ le roquefort ___ le brie ___ le camembert
___ les crottins de Chavignol

12. Ecrivez le nom de trois desserts. _________ _________ _________

13. Comment prépare-t-on une coupe Privas? Donnez l'ordre correct:

___ Vous mettez de la glace à la vanille sur les marrons.
___ Vous mettez des marrons glacés dans une coupe.
___ Vous versez de la crème fraîche par-dessus.
___ Vous versez du cognac sur les marrons.


— Marie-Laure _______ quelque chose.
— Le garçon _______ une fourchette à Tante Georgette.
— Le garçon _______ le verre (de Tante Georgette).
— La vendeuse à la pâtisserie demande à Robert si sa religieuse est pour _______.
— Le garçon _______ le vin à Cécile et Jean-Denis.
— Le garçon _______ le plateau de fromage à Cécile et Jean-Denis.
"Questions sur la bande vidéo" responses—Lesson 26

1. une église, un temple, la pâtisserie; 2. D; 3. 10 francs; 4. un guide des restaurants; 5. C; 6. A; 7. à point; 8. bleu

Deuxième partie

1. eg. — des choux à la crème, des éclairs, des religieuses, des millefeuilles, des babas au rhum; 2. eg. — des tartes: aux abricots, aux pommes, au citron, aux fraises, aux framboises, etc.; 3. c'est dimanche (sans doute); 4. il est 4 heures et demie; 5. eg. — de la charcuterie, des crevettes grises ou roses, du foie gras, des oeufs Mireille, des escargots, des huîtres, du saumon cru; 6. un œuf; 7. 4, 2, 1, 5, 3; 8. 5, 2, 3, 1, 4; 9. c'est trop lourd (il sont trop lourds); 10. 64, 72, Marie-Laure; 11. C V V, B V V, C; 12. eg. — un bavarois, une tarte aux framboises, une charlotte (aux poires), de la mousse au chocolat, des sorbets (aux framboises, à la poire, au fruit de la passion); 13. 3, 1, 4, 2; 14. porte, apporte, emporte, emporter, apporte, apporte

Exercise 1—Lesson 26

Complétez les réponses aux questions suivantes en utilisant "ne . . . que" pour indiquer une restriction. Attention au temps!

1. — Vous avez beaucoup bu?
   — Non, nous ____________ trois citrons pressés.

2. — Tu veux une religieuse et un chou à la crème?
   — Non, je ____________ une religieuse.

3. — Qu'est-ce que tu as pris avec le steak au poivre?
   — Je ____________ le steak au poivre.

Exercise 2—Lesson 26

Complétez.

Robert va à un restaurant. Il a déjà commandé un canard ______ olives.

ROBERT— Vous avez ______ huîtres?

LE GARCON— Non, je regrette, nous n'avons pas ______ huîtres.

ROBERT— Alors, apportez-moi une assiette ______ saumon cru.

LE GARCON— Vous voulez ______ haricots avec votre canard, Monsieur?
ROBERT— Oui, beaucoup _____ haricots, s'il vous plaît. J'adore _____ haricots.

LE GARÇON— Et voudriez-vous _____ vin, Monsieur?

ROBERT— Oui, une demi-bouteille _____ rouge. Et _____ eau aussi, s'il vous plaît.

Exercise 3—Lesson 26

Complétez.
Possibilités: le, l', la, les, du, de l', de la, des, de, d'

Bob, un Américain, va voir son amie Nadine à Paris. Ils sortent à un restaurant pour dîner. Ils boivent _____ apéritifs.

NADINE— Alors, qu'est-ce qui te tente?

BOB— Je ne sais pas. _____ plat du jour, c'est _____ choucroute garnie. Qu'est-ce que c'est?

NADINE— _____ choucroute garnie a _____ choucroute, bien sûr, avec _____ graisse d'oie, _____ lard fumé, _____ saucisses et _____ jambon. Elle est très bonne.

BOB— J'aime bien _____ saucisses et _____ jambon, mais je déteste _____ choucroute.

NADINE— Moi, je prendrai une côtelette _____ agneau.

BOB— Je n'aime pas _____ agneau. Je voudrais _____ canard à l'orange.

NADINE— Ils n'ont pas _____ canard! Regarde le menu!

BOB— Ah, tu as raison! Alors, je prendrai une tranche _____ gigot.

NADINE— Très bien! Et pour commencer?

BOB— J'aime bien _____ huîtres. Et toi?

NADINE— Malheureusement, _____ fruits de mer me rendent malade. Voudrais-tu partager une demi-douzaine _____ escargots?

BOB— Mais j'adore _____ escargots! Peut-être nous devrions en commander une douzaine.

NADINE— Tu as faim alors! Veux-tu _____ vin aussi?

BOB— A vrai dire, je ne bois pas _____ alcool.
NADINE— Mais tu viens de boire deux pastis bien tassés!


Exercise 4—Lesson 26

Comblez les vides avec la forme correcte du verbe approprié. Utilisez chaque verbe de la liste suivante.

suitre   prendre    devoir      vouloir      choisir

Mireille rencontre Ousmane et Catherine à la fac. Ils ______ leurs cours pour l'année prochaine ils ______ avoir les mêmes cours.

MIREILLE— _______-vous le cours d'art moderne?

OUSMANE— Mais, oui. C'est un cours obligatoire, n'est-ce pas Catherine?

CATHERINE— Non, il n'est pas obligatoire, mais il ______ être intéressant.

OUSMANE— Tiens, Mireille! Nous _______ un café au bistro. As-tu envie de nous joindre?

Exercise 5—Lesson 26

Comblez les vides avec la forme correcte du verbe approprié. Utilisez chaque verbe des listes suivantes.

I. croire    voir    prévenir    se souvenir    devoir
choisir    oublier    vouloir    pouvoir


CECILE— Est-ce que tu _______ des chaussures qui te tente Marie-Laure?

MARIE-LAURE— Je ne sais pas. Elles sont toutes très jolies. Vous ne _______ pas m'aider, Cécile et Mireille? _______—en une paire pour moi.

Cécile et Mireille se regardent.
CECILE— Mireille et moi, nous aimons bien ces chaussures-ci. Mais nous te _________: C'est toi qui vas porter les chaussures. Tu _________ prendre la décision.


MIREILLE— Quelle est ta pointure, Marie-Laure?

MARIE-LAURE— Euh ... je ne _________ pas.

MIREILLE— Mais tu _________ tout! Heureusement que ta tête est attachée!

CECILE— Je ne vous _________ pas! Vous vous disputez toujours!

II. dépenser prendre faire venir finir
restes pouvoir choisir boire

II.

CECILE— Ce n'est pas grave. La vendeuse _________ prendre les mesures. C'est son travail, mesurer les pieds des clients.

La vendeuse arrive et elle mesure le pied de Marie-Laure.

LA VENDEUSE— Tu aimes ces chaussures? Je _________ d'en vendre une paire à la fille d'un sénateur.

MARIE-LAURE— Oui ... Mais combien valent-elle?

LA VENDEUSE— 250 francs.

MARIE-LAURE— Oh, la la, c'est cher!

MIREILLE— Mais tu as beaucoup d'argent!

CECILE— Elle a raison, Marie-Laure. Maman t'a donné de l'argent pour acheter de nouvelles chaussures.

MARIE-LAURE— J'ai de l'argent parce que je _________ des économies. Si j'étais comme vous, qui _________ tout votre argent, je n'aurais rien!

MIREILLE— J'en ai marre! Est-ce que nous _________ ici toute la journée?

CECILE— Mireille et moi allons à la terrasse maintenant, Marie-Laure. As-tu envie de nous accompagner?

MARIE-LAURE— Vous _________ du café? Mais je _________ mes nouvelles chaussures!
MIREILLE— Alors, __________ une décision! Nous __________ notre visite à la Samaritaine maintenant!

Exercise 6—Lesson 26

Classroom exercise

Homework: Have students write a menu for a French restaurant they will open. The menu must include three items for each category: aperitif, hors d'oeuvre, plat principal, dessert, boisson.

Classroom activity: Trouble! There is no way the students will be able to open a restaurant with only three choices per course. They must find a partner. They will choose their partner based on a similar taste in food. To do this, they have 5 minutes to conduct a survey among the other students in the class. If another student has a common item on the menu, the surveyer will put the other student's initials next to that item. Students must conduct their surveys in French. As a preliminary activity, have students brainstorm what kinds of questions they will ask, eg. "Avez-vous . . . sur votre carte?", "Est-ce que vous allez servir . . . dans votre restaurant?", etc.

Goal: By making up menus as a homework exercise, students will familiarize themselves with various French foods. The classroom activity will broaden the students' knowledge of foods. It also requires students to communicate the names of these foods in a meaningful way to other students. Students get practice in understanding and recognizing food names when spoken by another student. Finally, the activity requires students to communicate and understand specific semantic items using spoken French.
Lesson 27

Questions sur la bande vidéo

1. La personne qui téléphone chez les Courtois s'est trompée de numéro. Elle voulait téléphoner à l'Armée du Salut. Mireille cherche le numéro dans _______.
   - Le numéro correct c'est le _________.

2. Deux minutes plus tard, le téléphone sonne encore. Mireille décroche et dit que c'est _______.

3. Mireille est à la maison quand Robert lui téléphone. Robert téléphone de _______.

4. Quand est-ce que Mireille a dit à Robert de lui téléphoner lundi matin? _______.

5. Mireille doit aller à Chartres. Robert croyait qu'elle y était déjà allée _______.

6. Mireille va à Chartres pour aller _______.

7. Associer les lettres de la deuxième colonne avec le nom approprié de la première colonne:

   Mireille ne veut pas aller à Chartres: parce que:
   ___ en auto A. elle n'a pas le temps.
   ___ avec une auto de location B. c'est trop loin.
   ___ en autocar C. celles de la gendarmerie ne prennent pas de passagers.
   ___ en avion D. elle n'a pas de voiture.
   ___ à pied E. ça ne va pas très vite.
   ___ à cheval F. il n'y en a pas de service entre Paris et Chartres.
   ___ à motocyclette G. elle aurait trop peur de tomber en panne.
   ___ en aéroglisseur H. elle n'a pas de casque.
   ___ en hélicoptère I. Chartres est trop près de Paris.

8. Mireille explique à Robert ce qu'il faut faire pour aller à la gare Montparnasse. Donnez l'ordre correct:

   ___ Prendre la ligne Porte de Clignancourt-Porte d'Orléans
   ___ Descendre à Montparnasse-Bienvenue
   ___ Prendre le métro à la station Odéon ou Saint-Michel
   ___ Prendre la direction Porte d'Orléans

9. Robert arrive à la gare Montparnasse à quelle heure? _______
10. Robert va acheter son billet. L'homme en noir regarde Mireille. Quelle revue française fait-il semblant de lire?
   A. L'Express   B. Paris-Match   C. Le Nouvel Observateur   D. Elle

11. Le train de Mireille et Robert part de la voie ___.

12. Le train de Mireille et Robert part:
   (en avance, exactement à l'heure, en retard).

13. Mireille invite Robert à dîner chez elle et à aller au cinéma après. Est-ce qu'elle lui dit "tu" ou "vous"? ___

Deuxième partie

1. Le téléphone sonne chez les Courtois. Mireille n'attendait pas de coup de téléphone, mais elle est là ___ ______. C'est une coïncidence, un ______.
   — La femme à l'appareil voulait l'Armée du Salut.
   Elle ___ ______ numéro.


3. On peut aller de Paris à Chartres: _______ _______ _______.
   — On ne peut pas aller de Paris à Chartres: _______ _______ _______.

4. Quand on va à moto, le port du _____ est obligatoire.

5. Le prof dit que le petit avion peut prendre ___ ou ___ passagers plus le pilote.
   — Le grand avion Air France peut prendre ___ ou ___ passagers.

6. On peut aller de Boulogne (en France) à Douvres (en Angleterre) en aéroglisseur. Le voyage dure ________.

7. Pour aller de Paris à Chartres, le train est ce qu'il y a de mieux, parce que: _______ _______ _______

8. Le _____, c'est le train le plus rapide du monde.

9. À la gare Montparnasse à Paris, il y a deux côtés. Un côté pour les trains de banlieue et un côté pour les trains de grandes lignes.
   — La banlieue de Paris est ________ Paris.
   — Les trains de grandes lignes vont ______.
10. Marie-Laure a des problèmes, mais Mireille a des solutions faciles.

Quand Marie-Laure dit: Mireille dit:

— Je m'ennuie. — Tu _______ lire.
— J'ai mangé trop de bonbons. — Tu _______ t'arrêter.
— Je vais être malade. — Tu _______ te coucher.
— J'ai sommeil.

11. Si on prend le métro de Strasbourg-Saint Denis à Louis Blanc, il y a une correspondance (un changement de train) a :

A. Gare du Nord C. Gare Montparnasse
B. Gare Saint-Lazare D. Gare de l'Est

12. Le prof parle des billets de _____ et des tickets de _____.

13. La femme avec le chapeau noir achète un (aller simple, aller-retour) au guichet.

"Questions sur la bande vidéo" responses—Lesson 27


Deuxième partie

1. par hasard, hasard, s'est trompée; 2. tient à; 3. en train, en auto (en voiture), à motocyclette, etc.; 4. en avion, à pied, en bateau, en hélicoptère, en aéroglisseur, avec le TGV, etc.; 5. 2, 3; 200, 300 ;6. 35 minutes; 7. C'est rapide, c'est commode, c'est confortable, c'est toujours à l'heure, on rencontre des gens dans le train (on fait de connaissances); 8. TGV; 9. autour de (près de), loin; 10. n'a qu'à, n'a qu'à, n'a qu'à, n'a qu'à; 11. D; 12. train (banque, avion), métro; 13. aller simple

Exercise 1—Lesson 27

Mettez un cercle autour des verbes au plus-que-parfait (il y en a 20).

Un Génie précoce: Arthur Rimbaud

Rimbaud est né en 1854. Un élève brillant, il a commencé à écrire à l'âge de 15 ans. Il avait déjà lu Victor Hugo et François Rabelais, qui lui avaient donné l'inspiration pour ses poèmes. Rimbaud a continué à écrire des poèmes et aussi à mener une vie de révolte contre tout: la bourgeoisie, la société générale, et même contre sa mère.


A l'âge de 26 ans, Rimbaud est allé en Abyssinie (maintenant l'Ethiopie). Il avait déjà voyagé beaucoup en Europe et au Moyen-Orient. Il était allé à Java aussi, comme volontaire dans l'armée néerlandaise (il a déserté trois semaines après).

Rimbaud n'est revenu en France que 10 ans après, quand il est tombé malade. Il y avait mené une vie d'action et d'aventure. Il avait été homme d'affaires pour une compagnie de café, mais il avait trafiqué des armes et même des esclaves aussi.

Rimbaud est mort à l'âge de 37 ans. Sa soeur a dit que cet "enfant terrible" avait converti au catholicisme avant sa mort.

Quelques années avant sa mort, un livre de ses poèmes en prose, "Illuminations," avait été publié. Rimbaud l'avait écrit plusieurs années avant cette parution. Ce livre a rendu Rimbaud assez célèbre en France—on a finalement reconnu le talent de ce poète qui avait quitté la poésie pour une vie d'aventure.

Exercise 2—Lesson 27

Comblez les vides avec le plus-que-parfait des verbes entre parenthèses.

Blaise Pascal (1623-1662)

Blaise Pascal est né en 1623 à Clermont-Ferrand, une ville française au centre de France. Son père s'est chargé de son éducation parce qu'il ____________ (remarquer) les talents exceptionnels de son fils. Pascal
(montrer) un génie surtout pour les mathématiques et les sciences—il (comprendre) les propositions d'Euclide avant l'âge de douze ans.

A l'âge de seize ans Pascal et son père vivaient à Paris (ils y (aller) en 1631). Pascal a étonné le grand mathématicien René Descartes avec un article mathématique qu'il (écrire), "Essai sur les coniques." Avant l'âge de vingt ans, Pascal (inventer) la première machine à calculer.

C'était en 1654 qu'une expérience religieuse a changé la vie de Pascal. Il (être toujours) très religieux, mais il (continuer) à vivre dans la société et à faire ses recherches scientifiques. Il (faire) des recherches importantes sur la vide, et il (fonder), avec Fermat et de Huygens, le calcul des probabilités (il (écrire) son "Traité du triangle arithmétique" en 1654).

Mais la nuit du 23 novembre 1654, après une nuit d'extase mystique et de prière, Pascal "s'est converti." Après cette nuit, Pascal s'est retiré du monde et il a consacré sa vie au "jansenisme," un mouvement de reforme sévère dans l'église catholique contre les jesuites. Il a commencé à écrire des essais religieux et philosophes, par exemple "Les Provinciales."

En 1659, Pascal est tombé malade (il (avoir) des problèmes de santé depuis son adolescence). Pascal (commencer) son grand projet d'une "Apologie de la religion chrétienne), mais sa maladie l'a obligé à se reposer pendant un an.

Pascal est mort en 1662. Avant sa mort, il (établir) un service de carrosses (comme des taxis d'aujourd'hui) pour le transport en commun des pauvres à Paris. Mais il (ne pas finir) son "Apologie." On a publié des fragments de cette œuvre en 1670 sous le titre des "Pensées."
Lesson 30

Questions sur la bande vidéo

1. Robert n'est pas _____ parce qu'il a mal dormi.

2. A la réception, vous voyez un petit panneau qui indique que l'hôtel est _______.


4. Une Peugeot _____, c'est ce que le garagiste Shell a de moins cher. — Elle coûte _____ francs pour la journée.

5. La place Denfert-Rochereau est une place avec une statue d'un ____.

6. A quelle heure est-ce que Mireille téléphone à Tonton Guillaume?

7. Donnez l'ordre correct pour aller du garage Shell à Fontainebleau:

   ___ obliquer à droite
   ___ prendre le périphérique sur la gauche
   ___ arriver à la Porte d'Orléans
   ___ arriver à la place Denfert-Rochereau
   ___ remonter le boulevard Raspail
   ___ suivre l'avenue du General Leclerc
   ___ suivre les indications pour l'autoroute A6, direction Lyon

8. La Bourgogne est à peu près _____ kilomètres de Paris.

9. La ville bourguignonne Chambolle-Musigny est jumelée (sister city) avec:
   A. Sonoma   B. Sousse   C. Sofia   D. Sorel

10. La limite de vitesse à Fixin est _____ kilomètres à l'heure.

Deuxième partie

1. Vous voyez des interviews avec deux Français au sujet de la ville de Provins.

   - Le premier dit que Provins est (à peu près) _____ kilomètres à _______ de Paris.
Le deuxième dit que Provins est ______ kilomètres de Paris vers ________.
Est-ce que Provins est du côté de Chartres? Oui Non

2. "Tout ___ _____ de la chaîne des Pyrénées, au pied du massif de Vignemala, se trouve le lac de Gaube."

3. Mireille parle au téléphone avec quelqu'un qui veut parler à M. Belleau. Mireille dit à son père que le coup de téléphone est ___ ___ __________ M. Charpentier.

4. On peut être propriétaire (patron) d' ________ ou d' ________.

5. La CX, c'est une voiture:
   A. Peugeot  B. Renault  C. Citroën  D. BMW

6. Quand Robert loue une voiture, le confort ne lui est pas important. — Ça ______ ______ égal.

7. Mireille veut acheter le dernier chocolat de Marie-Laure, mais Marie-Laure lui dit qu'il n'est pas ___ vendre.

8. Associez les lettres de la deuxième colonne avec les voitures de la première colonne.
   ___ la 205, la R5
   ___ la Citroën
   ___ l'Alpine Renault
   A. C'est ce qu'il y a de plus confortable.
   B. C'est ce qu'il y a de plus rapide.
   C. C'est ce qu'il y a de moins cher.

9. Il faut un ______ de conduire pour conduire légalement.

10. Les deux Français disent qu'ils ont de ______ voitures.
   - Le premier a une Peugeot 304, qui a un changement de vitesses (automatique, manuel).

11. Le ______ est nécessaire pour conduire (pour diriger) une voiture.

12. Mettez un "B" devant les noms de boulevards, un "A" devant les noms d'avenues et un "P" devant les noms de places.
   ___ General Leclerc
   ___ la Concorde
   ___ la Bastille
   ___ les Champs-Elysées
   ___ Saint-Michel
   ___ Raspail
   ___ Saint-Germain
   ___ le périphérique
   ___ la Sorbonne
   ___ Vendôme
   ___ l'Etoile
   ___ Saint-Sulpice

13. Tourner un peu à droite = __________________ à droite.

14. Mireille essaie d'ouvrir une boîte de confiture. Ça lui est impossible. Elle dit à Marie-Laure: "________________ d'ouvrir cette boîte de confiture!"
15. Faire _________ = tourner 180 degrés.

16. "Quand nous ne roulons pas vite, tout le monde nous _________."

17. La femme dans l'Alpine s'arrête à une station de service pour prendre de l'essence. Elle dit qu'elle veut ___ ________ de Super.

18. Marie-Laure _________ 50 francs à Mireille.
    Mireille _________ 50 francs à Marie-Laure.
    Le jour après, Mireille _________ 50 francs à Marie-Laure.

19. Vous voyez un extrait d'un film français. Un homme met sa veste avant de sortir.
    Il dit: "Si ______ une demi-heure vous n'avez pas de nouvelles de moi, vous _________ la police."

"Questions sur la bande vidéo" responses—Leçon 30

1. en forme; 2. complet; 3. sud-est, au-dessus; 4. 205, 450; 5. lion; 6. 10h15; 7. 3, 6, 5, 2, 1, 4, 7; 8. 300; 9. A; 10. 40

Deuxième partie

Exercise 1—Lesson 30

Completez en utilisant de ou a selon le cas.

1. Vous n'avez pas quelque chose ___ moins cher?
2. Vous ne trouverez rien ___ plus rapide.
4. Mireille a emprunté une voiture ___ son oncle.

Exercise 2—Lesson 30

Comblez les vides avec le passé composé des verbes appropriés. Utilisez chaque verbe de la liste suivante.

arriver    voir    se perdre     vouloir     plaire

1. Robert _________ louer une voiture.
2. Il _________ au garage Shell.
3-4. Il ______ une voiture qui lui ______.
5. Il ______ en Bourgogne.

Exercise 3—Lesson 30

Oral exercise: Students are given the following form:

Vous êtes perdu à Paris et vous cherchez la Sorbonne. Vous demandez à un Parisien. Donnez l'ordre correct.

____ les Arènes de Lutèce
____ la place Monge
____ la place du Panthéon
____ rue Clovis
____ rue Monge

The instructor then reads the following text:

Pour aller à la Sorbonne? Voyons, nous sommes à la place Monge, alors il faut remonter la rue Monge. Vous la suivez jusqu'aux Arènes de Lutèce, un édifice de l'époque romaine. Là, vous tournez à gauche pour prendre la rue Clovis. Vous passez la place du Panthéon et voilà! Vous vous trouvez à la Sorbonne.

This exercise can be adapted to other parts of Paris or other cities very easily with the aid of a map.
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