

Français inclusif: An Interactive Textbook  
for French 202



# Français inclusif: An Interactive Textbook for French 202

*DR. MARIAH DEVEREUX HERBECK;  
AMBER HOYE; BRITTNEY GEHRIG;  
MADELYNN RUHTER; AND SHARON  
WESTBROOK*

BOISE STATE UNIVERSITY  
BOISE, IDAHO



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# Contents

Introduction	1
French at Boise State	5
L'alphabet phonétique	vii
Useful Expressions	viii
How to Type French Accents on Your Computer	xxi
Acknowledgements and Attribution	xxvii
Français inclusif Curricular Table of Contents	xxxi

## Module 13- L'amour et l'argent

Première Partie: L'argent, le vocabulaire	49
Première Partie: L'argent, la grammaire	56
Première Partie: L'argent, les exercices	66
Deuxième Partie: Le nid, le vocabulaire	71
Deuxième Partie: Le nid, la grammaire	76
Deuxième Partie: Le nid, les exercices	82
Troisième Partie: L'amour et l'amitié, le vocabulaire	86
Troisième Partie: L'amour et l'amitié, la grammaire	93
Troisième Partie: L'amour et l'amitié, les exercices	102
Module 13: Cultural Reflection	109
Module 13: L'évaluation de la production écrite et orale	110
Module 13: Allez plus loin	116

## Module 14- Les voyages et les transports

Première partie: Les transports, le vocabulaire	123
Première partie: Les transports, la grammaire	132
Première partie: Les transports, les exercices	140
Deuxième partie: Se déplacer en ville, le vocabulaire	143
Deuxième partie: Se déplacer en ville, la grammaire	151
Deuxième partie: Se déplacer en ville, les exercices	157
Troisième partie: Découvrir le monde, le vocabulaire	161
Troisième partie: Découvrir le monde, la grammaire	170
Troisième partie: Découvrir le monde, les exercices	179
Module 14: Cultural reflection	185
Module 14: L'évaluation de production écrite et orale	186
Module 14: Allez plus loin	193

## Module 15- La planète

Première partie: La planète qui change, le vocabulaire	215
Première partie: La planète qui change, la grammaire	222
Première partie: La planète qui change, les exercices	231
Deuxième partie: Notre empreinte, le vocabulaire	234
Deuxième partie: Notre empreinte, la grammaire	241
Deuxième partie: Notre empreinte, les exercices	251
Troisième partie : Espoir pour l'avenir, le vocabulaire	258
Troisième partie : Espoir pour l'avenir, la grammaire	265
Troisième partie : Espoir pour l'avenir, les exercices	279
Module 15: Cultural Reflection	282
Module 15: L'évaluation de la production écrite et orale	283

Module 15: Allez plus loin 288

## Module 16- L'art et l'expression

Première, Partie: Les arts numériques, le vocabulaire	293
Première Partie : Les arts numériques, la grammaire	299
Première partie : Les arts numériques, les exercices	310
Deuxième Partie: arts visuels, le vocabulaire	316
Deuxième partie : arts visuels, la grammaire	324
Deuxième partie : arts visuels, les exercices	328
Troisième Partie: le spectacle, le vocabulaire	334
Troisième partie : le spectacle, la grammaire	341
Troisième partie : le spectacle, les exercices	348
Module 16: Cultural Reflection	355
Module 16 : L'évaluation de la production écrite et orale	356
Module 16 : Allez plus loin	363



# Bienvenue



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## [Audio recording from Forvo.com](#)

**Bienvenue !** Welcome to your textbook for French 202. This book provides an easy way for you to study the vocabulary and grammar for each module, while providing interactive exercises to practice and apply what you've learned.

Each **Module** is comprised of **3 parts** and most parts contain the following:

- **Le vocabulaire** (Vocabulary)
- **Explication de grammaire** (Grammar explanation)
- **Les exercices** (You will complete these for practice as part of your weekly homework assignments)

**Modules** also contain an **introduction page** with learning objectives, a **cultural reflection assignment**, a **presentational speaking and/or writing assessment**, and **Allez plus Loin** (Go further) page which contains additional content.

View the title and learning outcomes for each module below:



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## Acknowledgments

We would like to extend a sincere thank you to the financial support we've received from campus partners including [Boise State Concurrent Enrollment](#), [the Center for Teaching and Learning](#), [the College of Arts and Sciences](#), the College of Arts and Sciences Innovation Team, and [the Department of World Languages](#). This work would not be possible without you!

## Note for Instructors Outside of Boise State

This textbook is collection of original and remixed material, including content from [Français interactif](#) (FI) created by the [Center for Open Educational Resource for Language Learning \(COERLL\)](#).

Our work builds on the great foundation provided by FI and adds the following:

- Interactive exercises including many self-graded activities
- Additional exercises and localized examples
- New visuals including photos, illustrations, infographics, and videos
- Expanded representation of the French-speaking world
- IPA-style assessments for the three modes: Interpretive, Interpersonal and Presentational
- Homework checklists and in-class slide decks
- Interactive cultural reflection assignments at the end of each module

If you are an instructor outside of Boise State University and interested in using our materials in your course, kindly complete the form below. We would be glad to share our **implementation guide, sample syllabus, cultural reflections, homework checklists, slide decks, and module assessments** with you. If you would like to make a copy of *Français inclusif* that you can customize for your classroom, please review these [“Clone a Book”](#) instructions from Pressbooks.

Materials will be shared with instructors during the normal academic year, late August to the beginning of May. Requests outside this time frame may be delayed.



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[https://boisestate.pressbooks.pub/  
french202/?p=27#h5p-119](https://boisestate.pressbooks.pub/french202/?p=27#h5p-119)

# French at Boise State



Anabella Antonucci – Boise State University

## Why Study French?



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- “The skills I picked up [studying French] were not only relevant to the business world; they’ve been absolutely critical in building my career.”

- [“My BA in French Made Me the Tech CEO I am Today”](#)
- “Data suggests that [the] French language just might be the language of the future.”
  - [“Want to Know the Language of the Future? The Data Suggests it Could be French”](#)
- “Much of sub-Saharan Africa is French speaking, making international opportunities for French speakers even more numerous.”
  - [“These 5 Languages Will Help You to Stand Out the Most”](#)
- “[French] can enhance your enjoyment of art, history, literature and food, while giving you an important tool in business.”
  - [“Which is the Best Language to Learn”](#)
- “It is a language of international diplomacy, a global business language, and a top language of the internet.”
  - [“Why French?”](#)

# L'alphabet phonétique



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[https://boisestate.pressbooks.pub/  
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# Useful Expressions

Français

Anglais

L'registrement

**J'ai une question.**

I have a question.



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**Je ne comprends pas.**

I don't understand.



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**Français**

**Anglais**

**L'registrement**

**Je ne sais pas.**

I don't know.



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**J'oublie.**

I forget.



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Français

Anglais

L'registrement

**Répétez, s'il vous plaît.**

Repeat, please (formal).



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**Répète, s'il te plaît.**

Repeat, please (informal).



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**Parlez plus lentement.**

Speak more slowly (formal).

**Français**

**Anglais**

**L'registrement**

**Parle plus lentement.**

Speak more slowly (informal).



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**Parlez plus fort.**

Speak more loudly (formal).



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**Parle plus fort.**

Speak more loudly (informal).

**Je n'ai pas entendu.**

I didn't hear.

**Français**

**Anglais**

**L'registrement**

**Comment dit-on " " en français?**

How do you say " " in French?



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**Qu'est-ce que " " veut dire?**

What does " " mean?

**Écrivez, s'il vous plaît.**

Write (it), please.

Français

Anglais

L'registrement

À vos  
souhais /  
À tes  
souhais.

[after  
someone  
sneezes]



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J'ai fait une  
erreur.

I made a  
mistake.

Français

Anglais

L'registrement

Je  
plaisante!

I'm kidding!



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J'aime le  
français!

I love  
French!

Français

Anglais

L'registrement



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**Écoutez /  
Écoutons.**

Listen /  
Let's listen.



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Français

Anglais

L'registrement



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**Lisez /  
Lisons.**

Read / Let's  
read.



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Français

Anglais

L'registrement



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**Regardez /** Watch /  
**Regardons.** Let's watch.



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**Français**

**Anglais**

**L'registrement**

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**Faites / Faisons.**

Do / Let's do .

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**Vous avez des questions?**

Do you have any questions?

**C'est à gauche / à droite.**

It's on the left / on the right.

**C'est en haut (en bas, au milieu).**

It's at the top (bottom, middle).

Phrases derived from [Salt Lake Community College](#) French 1010 Materials.

Recordings from [Forvo.com](https://www.forvo.com).

# How to Type French Accents on Your Computer



*Photo via Pexels*

## PC users:

### How to Type French Accents on a PC

Modified from <https://www.fluentu.com/blog/french/type-french-accents/>

#### Part 1

- *Hold the control [ctrl] key down while you make the first stroke. Nothing will appear on your document.*

- Now release *ctrl* and hit the letter that needs the accent.  
Voilà!

<b>Accent</b>	<b>Keyboard Strokes</b>	<b>Note</b>
l'accent aiguë		É
Use the apostrophe key.	é = ' then e	Use the shift key when you hit the <b>e</b> to get a capital letter.
l'accent grave		À
Use the ` key near the top, at the far left.	à = ` then a	Again, use the shift key when you hit the <b>a</b> for a capital letter.
è = ` then e	Same	
ù = ` then u	Same	
la cédille		
Use the comma key.	ç = , then c	Same

## Part 2

- For these accents, hold the control [ctrl] key and the shift key down while you make the first stroke. Nothing will appear on your document.
- Now release them and hit the letter that needs the accent. Voilà!

Accent	Keyboard Strokes	Note
l'accent circonflexe		Â
Use the 6 key. You see ^ above the 6; that's why you hold both ctrl + shift to get this accent.	â = ^ then a	You can easily make capitals for these letters/accents as well. Just hold the shift key when you type the letter you want.
ê = ^ then e		
î = ^ then i		
ô = ^ then o		
û = ^ then u		
le tréma		
Use the colon key.	ë = : then e	Same
ï = : then i		
ü = : then u		
"l'e dans l'o"		
Use the 7 key. You see & above the 7; hold both ctrl + shift to get this exotic letter (which doesn't show up that often, fyi).	œ = & then o	Same

## How to Type French Accents on a Mac

- Hold the alt key down while you make the first stroke. Nothing will appear on your document.
- Now release ctrl and hit the letter that needs the accent. Voilà!

<b>Accent</b>	<b>Keyboard Strokes</b>	<b>Note</b>
<i>l'accent aigu</i>	é = e then e	É Use the shift key when you hit the e to get a capital letter.
<i>l'accent grave</i>	à = ` then a	À Again, use the shift key when you hit the a for a capital letter.
è = ` then e	Same	
ù = ` then u	Same	
<i>la cédille</i>	ç = c then c	Same
<i>l'accent circonflexe</i>	â = i then a	Â You can easily make capitals for these letters/accents as well. Just hold the shift key when you type the letter you want.
ê = i then e		
î = i then i		
ô = i then o		
û = i then u		
<i>le tréma</i>	ë = u then e	Same
<i>Use the u key</i>		
ï = u then i		
ü = u then u		
<i>"l'e dans l'o"</i>	œ = q then o	Same
<i>Use the q key.</i>		

## Mac users:

- [Additional Method: Press and hold to add an accent mark](#)

### When all else fails, in Word, PowerPoint, and Google Docs:

Go to the “insert” tab and choose “symbol.” The letter/accents you want will be there!

### Typing French Accents on Your Keyboard- PC / Mac



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## How to Type French Accents on a Phone:

Touch the letter key and keep your finger there lightly. You'll get choices for the letter, each with different accents. Move your finger to the one you want and release.



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Tutorial based on document and videos shared via [Salt Lake Community College](#) Canvas Course.

# Acknowledgements and Attribution



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## Thank you to the following OER Creators!

This book would not be possible without the incredible work of [COERLL](#) and their OER text, [Français interactif](#). We are very grateful to have this foundational curriculum to build upon and remix.

We also wish to express our gratitude to [Salt Lake Community College](#) for providing their French 101 curriculum to remix and Gretchen Angelo, author of [Liberté](#).

## Vocabulary Lists

Vocabulary lists provided by [Francais interactif](#), created by the Center for Open Educational Resources and Language Learning, under a [Creative Commons 4.0 license](#). Some vocabulary lists have been modified to provide additional useful terms.

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Audio recordings for the grammar section come from [Français interactif](#) or are original recordings from our team that have been localized for Idaho student.

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# Français inclusif Curricular Table of Contents

[View the Table of Contents in a New Window](#)

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 01: Bonjour!</b>	<i>How can I interact with others from francophone cultures?</i>	<ul style="list-style-type: none"> <li>- greet someone and ask how they are</li> <li>- introduce myself (or someone else)</li> <li>- tell someone what I study (or what someone else studies)</li> <li>- describe a classroom</li> <li>- tell someone where I am from (or where someone else is from)</li> <li>- spell my name</li> <li>- readily recognize and use the numbers from 1 to 69</li> <li>- tell someone the date of my birthday</li> <li>- say good-bye to someone</li> </ul>	<ul style="list-style-type: none"> <li>les salutations, les números, la salle de classe</li> </ul>	<ul style="list-style-type: none"> <li>Pronoms personnels</li> <li>sujets / Subjects</li> <li>Pronouns, Le verbe “être” / The Verb “to be”</li> <li>Gender / genre masculin, féminin,</li> <li>L’alphabet et la phonétique, números, Introduction aux noms / Introduction aux articles définis / Determiners / Definite Articles</li> <li>Les articles indéfinis / Indefinite Articles, “Voilà” vs “il y a” / “There is” and “There are”</li> </ul>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 02: Me voici!</b>	<i>How does my university experience compare and contrast to students from francophone cultures?</i>	<ul style="list-style-type: none"> <li>- ask questions to gather information about someone else</li> <li>- describe my family</li> <li>- name the days of the week</li> <li>- name the months of the year</li> <li>- tell someone about my nationality, and the nationalities of others</li> <li>- talk about my pastime(s)</li> <li>- talk about my family members' pastime(s)</li> <li>- tell what my family members do (professions, studies, etc.)</li> <li>- talk about pastimes that I do not like</li> <li>- tell time (in official and non-official time)</li> </ul>	l'identité / les questions personnelles, la famille et les amis, les passe-temps, l'heure	le verbe avoir, forming questions, ba negation, la nationalité, possessive determiners, introduction adjectives, placement o adjectives, introduction adverbes, expressions avec avoir, verbes (ER), l'heure

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 03: Les vacances</b>	<i>How do people from Francophone cultures take time away from their busy lives to relax and explore the world?</i>	<ul style="list-style-type: none"> <li>- talk about the weather</li> <li>- discuss which season I prefer and why</li> <li>- discuss a French-speaking destination I would like to visit and why</li> <li>- talk about where I like to go and what I like to do on vacation</li> <li>- tell someone about my favorite pastimes and activities</li> <li>- tell someone what types of activities one can enjoy in different types of weather, and in various places</li> <li>- tell someone what I generally do on the weekends</li> <li>- tell someone what I am going to do next weekend</li> </ul>	<p>le temps / les saisons / les chiffres 70 à 100, la géographie / les points cardinaux, les activités, L'Hexagone et les destinations francophones</p>	<p>le verbe faire météo, prépositions géographiques les points cardinaux, au dans, carte v plan, le verbe aller, le futur proche, les verbes, verbes -ER stem changing</p>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 04: L'identité</b>	<i>How do we describe people and daily routines?</i>	<ul style="list-style-type: none"> <li>- give a physical description of myself and others</li> <li>- describe my personality and the personality of others</li> <li>- describe my daily routine, or typical day</li> <li>- compare and contrast someone's daily activities with my own</li> <li>- list ideal traits for roles like a roommate, travel partner, study buddy, running partner, etc.</li> </ul>	le portrait physique, les personnalités, la routine quotidienne	<ul style="list-style-type: none"> <li>les couleurs</li> <li>les adjectifs,</li> <li>articles définis</li> <li>le portrait physique – at</li> <li>les pronoms non-binaires</li> <li>adjectives to describe personality,</li> <li>irregular adjective patterns,</li> <li>BANGS – adjective placement, c</li> <li>vs. il/elle/iel e</li> <li>la comparais</li> <li>des verbes pronominaux</li> </ul>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 05: Bon appétit!</b>	<i>Where do Francophones buy their food and how do they like it prepared?</i>	<ul style="list-style-type: none"> <li>- say what I (or someone else) have for each meal of the day</li> <li>- say which food or drinks I (or someone else) like and/or don't like</li> <li>- say which food or drinks I (or someone else) eat and/or drink often</li> <li>- say which food or drinks I (or someone else) don't or never eat and/or drink</li> <li>- identify popular foods eaten by Francophones</li> <li>- express quantities</li> <li>- ask questions on a variety of topics</li> </ul>	<p>achetons de la nourriture!, au café/ au restaurant, l'art de la table</p>	<p>partitive articles, expressions of quantity, questions with subject/verb inversion, le verbe prendre to take (irregular verb), -ir verb (regular) present tense boire, croire, voir, interrogative words: où, quand, comment...,</p>
<b>Module 06: La ville</b>	<i>What is life like in three Francophone cities?</i>	<ul style="list-style-type: none"> <li>- find my way in a city</li> <li>- describe the location of various places in a city</li> <li>- describe places in 3 Francophone cities (Montréal, Dakar and Pau)</li> <li>- say what I (or someone else) did on a past day/past weekend</li> <li>- say what I (or someone else) did during a trip</li> <li>- ask for and give directions in a new city</li> </ul>	<p>Montréal, Dakar, se déplacer à Pau</p>	<p>Regular -re verbs, contractions à and de with definite articles, demonstrative determiners, uses of the passé composé formation of passé composé, negation of the passé composé with être, irregular past participles, review of -ER and -RE verb conjugations, nombres ordinaux,</p>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 07: Les fêtes</b>	<i>What are some French and Francophone holidays and traditions?</i>	<ul style="list-style-type: none"> <li>- talk about my favorite holiday(s)</li> <li>- talk about French and Francophone holidays and traditions</li> <li>- answer questions using object pronouns</li> <li>- say what I (or someone) used to do at a certain period of life</li> <li>- talk about childhood memories</li> </ul>	le printemps et l'été, l'automne, l'hiver	<ul style="list-style-type: none"> <li>imparfait – formation,</li> <li>imparfait – idiomatic use</li> <li>direct object pronouns – forms and use</li> <li>direct object pronouns, placement,</li> <li>direct object pronouns – agreement v</li> <li>the past participle,</li> <li>indirect object pronouns</li> </ul>
<b>Module 08: Chez moi</b>	<i>What makes a home?</i>	<ul style="list-style-type: none"> <li>- describe where I live</li> <li>- describe a few characteristics of homes in francophone countries</li> <li>- give people simple commands</li> <li>- talk about my daily routine in the past</li> <li>- talk about household chores, what I do or do not like to do</li> </ul>	à la maison, des tâches ménagères, la fête	<ul style="list-style-type: none"> <li>adjectives to describe a home, the pronoun y, le pronom toniques &amp; “chez”,</li> <li>formation of imperative, irregular imperatives, imperative o</li> <li>pronominal verbs, negati</li> <li>commands, pronoun obj</li> <li>with imperat</li> <li>formation of imperative, irregular imperatives, imperative o</li> <li>pronominal verbs, negati</li> <li>commands, pronoun obj</li> <li>with imperat</li> <li>passé compo</li> <li>of pronomin</li> <li>verbs, the pronoun “en</li> </ul>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 09: Les Médias et communications</b>	<i>How do you communicate and stay in touch with others?</i>	<ul style="list-style-type: none"> <li>- talk about my communication preferences</li> <li>- talk about the frequency with which I access media</li> <li>- talk about how I communicate with others using digital tools</li> <li>- narrate a simple story in the past</li> <li>- summarize the plot of a show, movie or episode I consumed</li> </ul>	la presse, la télévision et la radio, les réseaux sociaux	relative pronouns qui, lire – to read, narrative passé composé vs. imparfait, nuances of negation, le verbe dire, narrating this in the past, irregular verb écrire
<b>Module 10: Mode, forme, et santé</b>	<i>What do you do to stay healthy?</i>	<ul style="list-style-type: none"> <li>- talk about my health and well being</li> <li>- talk about hobbies I (or others) do to maintain health and well being</li> <li>- describe clothing and various styles of dress</li> <li>- ask a variety of questions to obtain simple information (what, who, why, when, where, etc.)</li> </ul>	les vêtements, la Santé et le bien-être, les passe-temps	mettre, impersonal expressions weather, vous impersonal verbs and expressions, interrogative pronouns, le verbe devoir, disjunctive pronouns, le verbe pouvoir

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 11: Les études</b>	<i>What am I studying and why?</i>	<ul style="list-style-type: none"> <li>- talk about my education and life at Boise State.</li> <li>- talk about Francophone schools universities.</li> <li>- talk about things I or others need to do.</li> <li>- give simple advice on familiar topics (courses, study habit, university life, etc.).</li> <li>- talk about what I or others will do in the future.</li> </ul>	A Nantes, Au Québec, En Guyane	<ul style="list-style-type: none"> <li>le futur simple (formation), le futur simple (uses), savoir connaître, irregular -re: suivre, irregular futur: être et autres, irregular -re: vivre, irregular futur avoir, irregular futur: verbs with spelling changes</li> </ul>
<b>Module 12: La vie professionnelle</b>	<i>Where might my professional path take me?</i>	<ul style="list-style-type: none"> <li>- talk about professions</li> <li>- talk about working conditions in various Francophone countries</li> <li>- talk about the most important and least important skills for the workplace</li> <li>- make simple comparisons about potential jobs</li> <li>- discuss the best and worst places to work</li> <li>- talk about my future career plan and goals</li> <li>- form hypotheses about my future</li> </ul>	le monde du travail, les métiers, les compétences	<ul style="list-style-type: none"> <li>le conditionnel si clauses with the conditionnel les verbes du monde du travail, bon/bien meilleur/mieux aussi bon, au mieux, le meilleur le mieux – superlative forms, adverb formation and placement, comparative and superlative of adverbs</li> </ul>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 13: L'amour et l'argent</b>	<i>What are the roles of money and love in our daily lives and how do we balance them to meet our needs?</i>	<ul style="list-style-type: none"> <li>-make a budget for myself and others</li> <li>- talk about relationships</li> <li>- find a place a live using francophone resources</li> <li>- understand the main elements of a lease</li> <li>- talk about my ideal partner and friends</li> <li>- understand budget advice</li> <li>- talk about what I would/could/should do in a variety of situations</li> <li>- collaborate with others using technology to create budgeting resources</li> </ul>	l'argent, le nid, l'amour et l'amitié	review : le conditionnel formation, le conditionnel irregular "stems", review le futur simple

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 14: Les voyages et les transports</b>	<i>How do people in the Francophone World travel and get around?</i>	<ul style="list-style-type: none"> <li>- explain a problem related to my car or bike</li> <li>- research and purchase a plane ticket from a variety of vendors</li> <li>- interact with others to meet my needs when resolving travel complications</li> <li>- complete an application for a variety of transportation passes</li> <li>- find and take a train to a specific destination</li> <li>- organize public transportation for short distances</li> <li>- understand a voice message about changes to my transportation</li> <li>- choose environmentally responsible travel</li> <li>- plan a volunteer exchange while traveling in a Francophone country</li> <li>- discuss the impact of sustainable transportation and travel</li> <li>- give travel advice</li> </ul>	les transports, se déplacer en ville, découvrir le monde	le subjonctif, subjonctif – irrégulier, comparative nouns, superlative of nouns, irregular subjunctive – “faire” and “conduire”, le conditionnel passé, plus-que-parfait, si clauses + P

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
Module 15: La planète	<i>How can we protect our planet?</i>	<ul style="list-style-type: none"> <li>- understand how natural disasters impact people and our planet.</li> <li>- advise someone on how to prepare for extreme weather.</li> <li>- talk about factors that influence climate change.</li> <li>- give a basic description of the science behind climate change.</li> <li>- talk about what needs to be done to combat climate issues.</li> <li>- make an argument for change.</li> <li>- understand how humans and their activities affect our climate.</li> <li>- compare the ways in which different countries address climate change.</li> <li>- talk about actions that improve the health of our planet.</li> </ul>	La planète qui change, notre empreinte, espoir pour l'avenir	<p>le subjonctif irregular formations, le subjonctif – obligation, le subjonctif – other expressions conditionnel passé, relative pronouns – c and qui – rev relative pron – dont, relativ pronoun – o interrogative pronoun and relative pron – lequel, subjunctive usage: obligation, subjunctive usage: doubt and uncertain subjunctive usage: will, emotion, and desire, conjunctions that take the subjunctive</p>

Title	Essential Question	Can-Do Statements, I can...	Vocabulary Themes	Grammar Topics
<b>Module 16: L'art et l'expression</b>	<i>How is art created and perceived in the Francophone world?</i>	<ul style="list-style-type: none"> <li>- talk about my opinion on art</li> <li>- compare and contrast different works of art</li> <li>- in my own and other cultures, I can compare how traditions and events influence music and art</li> <li>- talk about similarities and differences between art and music festivals with a peer (from another culture)</li> <li>- in my own and other cultures I can tell why people think differently about entertainment, social media and literature</li> <li>- compare video game preferences with a peer in the target culture</li> <li>- talk about the art products that I consume and why</li> <li>- talk about how the arts influence my life</li> </ul>	Les arts numériques, arts visuels, le spectacle	Conjunctions that take the subjunctive, Past subjunctive, Ways to avoid the subjunctive, ce qui, ce que, ce dont, ce + preposition + quoi, Le discours direct, Le discours indirect, Le temps en français



# MODULE 13- L'AMOUR ET L'ARGENT



*What are the roles of money and love in our daily lives and how do we balance them to meet our needs?*



Image by Frauke Riether from [Pixabay](#).

## Module 13 L'amour et l'argent

### Learning Outcomes:

I can...

1. Make a budget for myself and others.
2. Talk about relationships.
3. Find a place to live using francophone resources
4. Understand the main elements of a

lease.

5. Talk about my ideal partner and friends.
6. Understand budget advice.
7. Talk about what I would/could/should do in a variety of situations.
8. Collaborate with others using technology to create budgeting resources.

**Interpretive:** Read an article about how to create a student budget for the school year and answer comprehension questions.

**Interpersonal:** You and your partner have been hired as administrative assistants for the Boise State Study Abroad Office. With your classmates, create a sample/model budget for students planning to do a year-long study abroad trip for the first time. Discuss the budget with your partner.s and then meet with your boss. You will have 5-10 minutes to present your budget ideas to your boss.

**Presentation:** Create an infographic to present and hand out to students to help them prepare their own study abroad budget. Work together with your partner.s to create the infographic and a script for your presentation.

**21st Century Skills:**

- Familiarize yourself with and utilize tools for this course such as Pressbooks and Vocaroo.
- Use digital technology tools to communicate

your ideas.

- Articulate your thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts.
- Develop, implement, and communicate new ideas to others
- Collaborate with others to create digital documents that can be shared across multiple media platforms.

# Première Partie: L'argent, le vocabulaire





[Bâtiment de la caisse d'épargne](#) Beaune Côte-d'Or Bourgogne-Franche-Comté by Pierre André Leclercq is licensed under a Creative Commons BY-SA 4.0 International license.

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling***

***practice, and additional practice to test your knowledge.***

<b>une banque</b>	a bank
<b>une caisse d'épargne</b>	savings and loan association
<b>un compte (bancaire)</b>	(bank) account
<b>un distributeur (automatique de billets)</b>	ATM
<b>un guichet automatique</b>	ATM
<b>l'euro (m)</b>	euro (currency)
<b>un héritage</b>	inheritance
<b>les dépenses (f)</b>	expenses
<b>les impôts (m pl)</b>	taxes
<b>les dettes (f pl)</b>	debts
<b>des actions (f pl)</b>	stocks
<b>un portefeuille</b>	portfolio/wallet
<b>généreux / généreuse</b>	generous
<b>dépensier / dépensière</b>	spendthrift
<b>radin / radine [slang]</b>	miserly/stingy
<b>économe</b>	economical/frugal
<b>bon marché / pas cher / pas chère</b>	inexpensive
<b>être en solde</b>	to be on sale
<b>un prix intéressant</b>	a good price
<b>cher / chère</b>	expensive
<b>être fauché(e) [slang]</b>	to be broke
<b>être aisé(e)</b>	to be well off
<b>satisfait(e)</b>	satisfied/fulfilled

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## *Flashcards*



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## ***Spelling***



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## ***Additional Practice***



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*These additional practices activities were generated using [ChatGPT](#) and modified by Boise State French OER using the following prompts:*

“Please create a short story using these vocabulary words in French: une banque, une caisse d'épargne, un compte (bancaire), un distributeur (automatique de billets), un guichet automatique, l'euro (m), un héritage, les dépenses (f), les impôts (m pl), les dettes (f pl), des actions (f pl), un portefeuille, généreux / généreuse, dépensier / dépensière, radin / radine [slang], économe, bon marché / pas cher, être en solde, un prix intéressant, cher / chère, être fauché(e) [slang], être aisé(e), satisfait(e), des sous, un pognon, des achats

“Please create a review quiz using these vocabulary words in French: *same as list above.*”

# Première Partie: L'argent, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Review : Le conditionnel – formation**
- **Le conditionnel – irregular “stems”**
- **Review : Le futur simple**

**Le conditionnel**



*Photo by Polina Zimmerman for Pexels*

The conditional is used to refer to hypothetical events. It occurs

in polite requests and most frequently with **if** clauses. In French, it is called **le conditionnel** and is most often translated by **would** in English.

### Formation

The stem used to form the conditional is the same as the stem of the **future** (usually the infinitive). The conditional endings are -ais, -ais, -ait, -ions, -iez, -aient (These are also the imperfect endings).



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=70#audio-70-1>

#### jouer 'to play'

je jouer <b>ais</b> , I would play	nous jouer <b>ions</b> , we would play
tu jouer <b>ais</b> , you would play	vous jouer <b>iez</b> , you would play
il, elle,iel / on jouer <b>ait</b> , he, she (it) /would play	ils / elles/iels jouer <b>aient</b> , they would play

The above formation works for **-er** verbs (aimer, j'aimerais), **-ir** verbs (finir, je finirais) and **-re** verbs (vendre, je vendrais).

Remember to drop the final **e** from the infinitive stem of **-re** verbs.

### pronunciation

The **r** in the stem is representative of the conditional, as well as the future. Only the difference in the pronunciation of the endings distinguishes the two. The difference between the **je** forms is subtle. Can you hear the differences? Note also

how the e of the infinitive of **-er** verbs changes in the future and conditional forms.



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regarder 'to look at'

**future**

**conditional**

je regarderai

je regarderais

tu regarderas

tu regarderais

il / elle /iel regardera

il / elle /iel regarderait

nous regarderons

nous regarderions

vous regarderez

vous regarderiez

ils / elles /iels regarderont

ils / elles /iels regarderaient

## Le conditionnel – irregular stems

### Irregular stems

Verbs with irregular future stems use the same irregular stems in the conditional. Here is a list of the most common irregular stems:



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infinitive	stem	conditional	translation
aller	ir-	j'irais	I would go
avoir	aur-	j'aurais	I would have
courir	courr-	je courrais	I would run
devoir	devr-	je devrais	I would be obliged to
envoyer	enverr-	j'enverrais	I would send
être	ser-	je serais	I would be
faire	fer-	je ferais	I would do
falloir	faudr-	il faudrait	it would be necessary
mourir	mourr-	je mourrais	I would die
obtenir	obtiendr-	j'obtiendrais	I would obtain
pleuvoir	pleuvr-	il pleuvrait	it would rain
pouvoir	pourr-	je pourrais	I would be able
recevoir	recevr-	je recevrais	I would receive
savoir	saur-	je saurais	I would know
tenir	tiendr-	je tiendrais	I would hold
venir	viendr-	je viendrais	I would come
voir	verr-	je verrais	I would see
vouloir	voudr-	je voudrais	I would want

### Verbs with spelling changes

Some verbs with spelling changes in the present form their future/conditional stem regularly. These include verbs like *préférer*, *espérer*, *manger*, and *commencer*.



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infinitive	stem	conditional	translation
préférer	préférer-	je préférerais	I would prefer
espérer	espérer-	j'espérerais	I would hope
manger	manger-	je mangerais	I would eat
commencer	commencer-	je commencerais	I would start

Verbs with spelling changes like appeler, employer and acheter add -r to the present of the je form to create their future stem.



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present tense	stem	conditional	translation
j'appelle	appeller-	j'appellerais	I would call
j'emploie	employer-	j'emploierais	I would use
j'achète	acheter-	j'achèterais	I would buy

# Uses of the conditional tense

## • wishes or requests

The conditional expresses potentiality. It is used to express a wish or a suggestion, to make a request, or to accept or extend invitations. It is less direct and more polite than the imperative. The verbs 'pouvoir', 'vouloir', and 'devoir' are often found in the conditional to diminish the strength of a command. In most cases, the conditional is translated as meaning **would** in English. However, je pourrais means 'I could', je devrais means 'I should' and je voudrais means 'I would like'. Also do not confuse 'would' in English meaning 'used to' which should be translated as an [imparfait](#) in French, and NOT as the conditional:

D'habitude, il allait à la banque toutes les semaines.  
(Normally, he would/used to go to the bank every week).

Un couple se trouve à la banque.

A couple is at the bank.

Le guichetier : Bonsoir Madame, Monsieur.  
**Aimeriez**-vous ouvrir un compte bancaire aujourd'hui ?

The bank teller: Good evening, **would you like** to open a bank account today?

Oh oui! **Pourrions-nous** ouvrir un compte d'épargne ?  
Ensuite, mon mari **voudrait** vous poser quelques questions.

Oh yes, **could we have** open a savings account? Then, my husband would like to ask a few questions.

Le guichetier : **pourrais-je** voir vos documents, s'il vous plaît ?

The teller **Could I** see your documents, please?

## • hypothetical action

The conditional is used when making statements which are contrary to present facts. It expresses a hypothetical result which depends on (stated or implied) circumstances which do

not exist. In order for the action expressed by the conditional to occur, something else must take place first. Note that the condition in the **si** or **if** clause, is always stated in the imparfait. (See '[si](#)' clauses for further examples.)

Deux hommes regardent la télé. 'Le gros lot' se monte à 30 millions de dollars. Que feriez-vous si vous gagniez?'

Two men are watching television. 'The Lottery is at 30 million dollars. What would you do if you won?'

homme 1: Moi, **je continuerai** mes études et je ferai un master.

I **would continue** my studies and do a master (degree)

homme 2: Moi **j'achèterais** une nouvelle voiture de sport.

I **would buy** a new sports car.

#### • **possibility or uncertainty**

The conditional is also used to give information whose accuracy cannot be guaranteed. Journalists often use it to report events which are not known to be true.

#### • **reported speech (indirect discourse)**

In addition, the conditional is used to represent the future in relation to a narration in the past when reported speech is used to tell what someone said.

Il a dit qu'il rentrerait bientôt.

He said he would be home soon.

## Le futur simple

The 'simple' future (**le futur**) is so-named because it is a one-word tense. In other words, its formation is simple because there is no auxiliary (helping verb).

The endings for the simple future are:

-ai, -as, -a, -ons, -ez, -ont.

The future stem for **-er** and **-ir** verbs is the infinitive. For

example, *parler* – je **parlerai**

For regular **-re** verbs, the stem is the infinitive minus the final e. In all cases, the future stem ends in -r: this sound characterizes the future and the [conditional](#). The French simple future tense is generally translated into English with the modal auxiliary 'will.'

Listen carefully to the future conjugation of regular **-er** verbs, where the e of the infinitive changes in pronunciation.



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nager 'to swim'

je nagerai, I will swim	nous nagerons, we will swim
tu nageras, you will swim	vous nagerez, you will swim
il, elle, iel / on nagera, he, she (it) / one will swim	ils / elles/ iels nageront, they will swim

Many verbs which are irregular in the present tense have regular formations in the future. Their future stems are the infinitive or the infinitive minus the final e. Such verbs include *sortir* (je sortirai), *partir* (je partirai), *dormir* (je dormirai), *boire* (je boirai), *dire* (je dirai), *écrire* (j'écrirai), *lire* (je lirai), *mettre* (je mettrai), *prendre* (je prendrai), and *suivre* (je suivrai).

The simple future is used to refer to future events, that is, to make predictions. It is more formal than the immediate future, although both tenses may be used in most contexts. For further details, see [future: usage](#).

# Première Partie: L'argent, les exercices





Image by [Pixabay](#)

## ● Exercice 1. Dites-le en français !



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## ● Exercice 2. Mettez le mot dans la bonne catégorie



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## ● Exercice 3. Déchiffrez un site web en français



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<https://boisestate.pressbooks.pub/french202/?p=76#h5p-10>

To access an editable version of this activity, please use this [link](#).

## Exercice 4. Poli ou impoli ?

Rank the expressions in order from least polite to most polite. Stack the stickies on top of one another in order then check your work. Correct order should show up as green.



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online here:

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*Activity adapted from LearningApps.org*

## ● Exercice 5. Terminez



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online here:

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## Exercice 6. Remplissez les blancs



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online here:

<https://boisestate.pressbooks.pub/french202/?p=76#h5p-23>

## ● Exercice 7. Aider son ami

Votre ami passe une journée horrible et il prend de mauvaises décisions ! Vous voulez l'aider, mais vous savez qu'il est très sensible. Regardez les images et dites ce qu'il devrait faire en quelques phrases. Soyez poli(e) !



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online here:

<https://boisestate.pressbooks.pub/french202/?p=76#h5p-24>

To access an editable version of this activity, please use this [link](#).

## ● Exercice 8. Production orale

Si vous aviez deux semaines de vacances en octobre que feriez vous ?

Faites une liste d'au moins 5 choses (use transition words and sequence words such as après, ensuite, etc).



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<https://boisestate.pressbooks.pub/french202/?p=76#h5p-25>

Vous pouvez utiliser [www.vocaroo.com](http://www.vocaroo.com)

# Deuxième Partie: Le nid, le vocabulaire

## Le Vocabulaire



Photo by Mohan Moolepetlu on [Unsplash](#).

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>les factures (f pl)</b>	bills
<b>une facture électronique</b>	electronic bill/invoice
<b>le logement</b>	housing
<b>le loyer</b>	rent
<b>l'alimentation</b>	food
<b>le divertissement</b>	entertainment
<b>les loisirs (m)</b>	hobbies/pastimes
<b>la facture de téléphone</b>	phone bill
<b>les frais (m) de scolarité</b>	tuition/education expenses
<b>l'emprunt-étudiant</b>	student loan
<b>l'assurance (f)</b>	insurance
<b>l'essence (f)</b>	gas
<b>les charges</b>	utilities
<b>un paiement en espèces/en liquide</b>	payment in cash
<b>un paiement par chèque</b>	payment by check
<b>un paiement en ligne</b>	online payment
<b>un paiement par carte (de crédit)</b>	payment by credit card
<b>vos données (personnelles)</b>	your online personal information
<b>régler</b>	to pay
<b>louer</b>	to rent
<b>stocké(e)</b>	stored
<b>une borne de recharge</b>	charging station

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## *Flashcards*



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*You can view it online here:*

<https://boisestate.pressbooks.pub/french202/?p=68#h5p-7>

## Spelling



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<https://boisestate.pressbooks.pub/french202/?p=68#h5p-28>



### Les exercices de l'intelligence artificielle

Alina Constantin / Better Images of AI / Handmade A.I / CC-BY 4.0

Reviewing vocabulary words in context helps us to better understand how they are used in real conversation or writing by native speakers. Taking

the time to review these examples can increase your understanding of its uses! In this exercise, you will use two tools to review **five words or phrases of your choice** from this section's vocabulary list.



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<https://boisestate.pressbooks.pub/french202/?p=68#h5p-114>

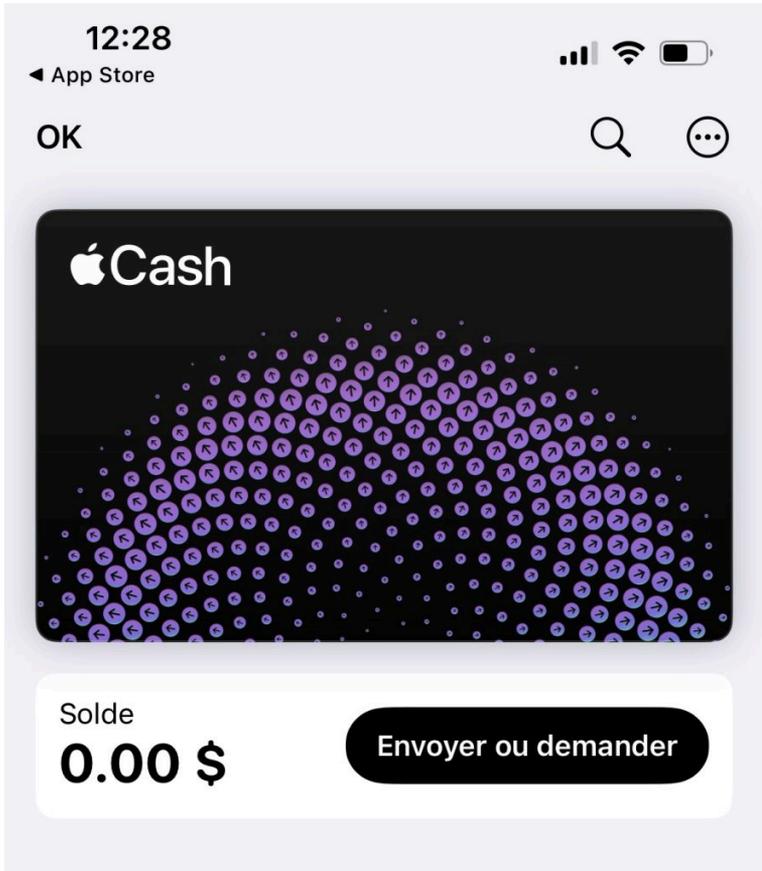
“[Carving and tilework at the Saadiens Tombs, Marrakech, Morocco](#)” by [Matt Kiefer](#) is available under a [Creative Commons CC-BY-SA 2.0 Deed](#).

# Deuxième Partie: Le nid, la grammaire



**In this section:**

- **le conditionnel passé**



Screenshot by Sharon Westbrook.

## le conditional passé

The past conditional represents, as its name implies, the past of the present conditional mood. In French, the past conditional is called **le passé du conditionnel** or **le conditionnel antérieur**. Both the present and past conditional express hypothetical

situations or conditions.

## formation

The past conditional is a compound tense, i.e. it has two parts, an auxiliary and the past participle. The past conditional is formed with the present conditional of the auxiliary (either avoir or être) and the past participle of the main verb.

Click [here](#) to review the formation of regular and irregular past participles.

*Past conditional = auxiliary in the present conditional + past participle*

### **dire** 'to say'

j'**aurais dit**, I would have said

nous **aurions dit**, we would have said

tu **aurais dit**, you would have said

vous **auriez dit**, you would have said

il / elle / iel / on **aurait dit**,  
he, she, they, one, we would have said

ils / elles / iels **auraient dit**,  
they would have said



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In the past conditional (as with the passé composé), you have to choose between **avoir** and **être** as the auxiliary. While most

verbs use **avoir** as an auxiliary, [pronominal verbs](#) and verbs of movement generally use **être** (see the [Alamo of être](#)). Just as for the passé composé with **être**, in the past conditional with **être**, the past participle agrees in gender and in number with the subject.

**partir** 'to leave'

je **serais parti(e)**, I would have left

nous **serions parti(e)s**, we would have left

tu **serais parti(e)**, you would have left

vous **seriez parti(s)**, you would have left

il / elle / iel / on **serait parti/ partie**,  
he, she, they, one, we would have left

ils / elles / iels **seraient partis/ parties**,  
they would have left

**uses**

- **to express regret**

Like the [present conditional](#), the past conditional is used for hypotheses. Unlike the present conditional, however, it is used to describe or imagine events and actions that failed to happen. This is why it is often used to express **regret** about events that did not occur. In most cases, the past conditional is translated as meaning **would have** as in English. However, **j'aurais pu** means 'I could have'; **j'aurais dû** means 'I should have'. **J'aurais voulu** means 'I would have liked' or 'I wish I had (done)'.

J'**aurais aimé** être artiste.

I would have liked to be an artist.

J'**aurais voulu** le lire.

I would have liked to read it./I wish I would have read it.

Je n'**aurais pas dû** écouter Inèz.

I should not have listened to Inèz.

J'**aurais pu** être un chef célèbre!

I could have been a famous chef!



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=72#audio-72-2>*

- **with the expression “au cas où.”** Unlike English, in French, the clause that contains “au cas où” **requires** the conditional. The verb may be in the present or past conditional.

Au cas où **nous aurions** soif, j'ai acheté des jus de fruits.

In case we get thirsty, I bought some fruit juices.

Au cas où tu **aurais trouvé** mes clés, envoie-moi un SMS.

In case you found my key, send me a text.

Au cas où il **aurait oublié** le livre, j'ai apporté le mien.

In case he forgot the book, I brought mine.

- **possibility or uncertainty, to describe an alleged or rumored action or event in journalism**

The past conditional, like the present conditional, gives information on a past event about which the accuracy cannot be guaranteed. It is used by journalists and reporters.

Un commenteur à la télévision, "Une tornade vient de s'abattre sur la capitale. Elle **aurait fait** plusieurs victimes. Trois familles auraient été gravement blessés."

A commentator on television, "A tornado just struck the capital. It is said to have caused several casualties. Three families are alleged to have been seriously wounded."

- **to reproach someone**

*Devoir* in the conditional past can be used to reproach someone else, that is tell them what they should have done.

Les profs **auraient dû** être plus patients avec leurs élèves.

Tu **aurais dû** étudier pour l'examen.

The  
You

# Deuxième Partie: Le nid, les exercices

## Les Exercices



*Photo by Antoine Gayraud on Unsplash.*

## ● Exercice 1. Conjuguez au conditionnel passé



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here:

<https://boisestate.pressbooks.pub/french202/?p=78#h5p-3>

## Exercice 2. Répondez à l'orale aux questions

Lisez les questions suivantes et répondez à l'orale en utilisant l'enregistreur ci-dessous

ou [vocaroo.com](https://vocaroo.com).



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<https://boisestate.pressbooks.pub/french202/?p=78#h5p-4>

Questions au conditionnel passé generated by ChatGPT using the prompt “write 10 questions in French whose answers require the conditionnel passé” edited and modified by the Boise State French OER team.



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<https://boisestate.pressbooks.pub/french202/?p=78#h5p-5>

### Exercice 3. Écoutez une chanson

Écoutez la chanson et écrivez les mots que vous entendez dans les trous.

Cliquez la croix blanche dans le cercle bleu pour vérifier vos réponses.

Si vous préférez compléter l'exercice avec des questions à choix multiple cliquez [ici](#).



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Modifié d'une activité de Marie Soulié sur [learningapps.org](https://learningapps.org)

### Exercice 4. Rangez les verbes dans la colonne correcte



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<https://boisestate.pressbooks.pub/french202/?p=78#h5p-8>

Activité de [learningapps.org](https://learningapps.org), auteur anonyme.

### Exercice 5. Classez les verbes selon leur mode

Les temps et modes de verbes ont des terminaisons très semblables. Il est important de reconnaître les différences afin de mieux comprendre ce que vous lisez et entendez et de mieux vous vous exprimer.

Choisissez le bon temps ou mode pour chaque conjugaison du verbe « parler » en cliquant la flèche verte correcte.



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<https://boisestate.pressbooks.pub/french202/?p=78#h5p-9>

Activité par carol2 de [learningapps.org](https://learningapps.org)

## Exercice 6. Transformez les verbes au conditionnel passé



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Exercice créé par Chrystel Savourat-Sreng sur son site web [Vive le FLE!](#) utilisé avec permission.

## Exercice 7. regrets et reproches

Notez : utiliser les verbes suivants au conditionnel passé :  
devoir, vouloir, pouvoir et aimer



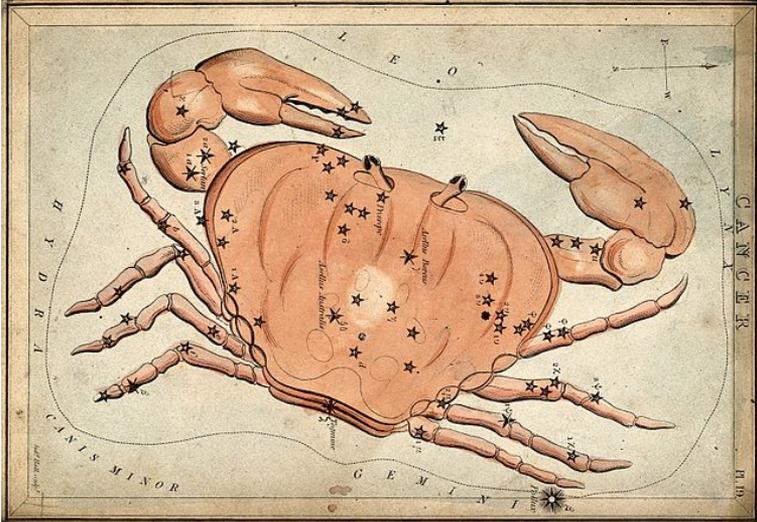
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# Troisième Partie: L'amour et l'amitié, le vocabulaire





[“Astrology: signs of the zodiac, Cancer. Coloured engraving by S. Hall”](#) available under a Creative Commons BY 4.0 International license.

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>un couple</b>	a couple
<b>le coup de foudre</b>	love at first sight
<b>l'amour passion (m)</b>	passionate love
<b>le grand amour</b>	the love of one's life
<b>un rendez-vous</b>	date/appointment
<b>une relation</b>	relationship
<b>les fiançailles (f pl)</b>	engagement
<b>un fiancé</b>	fiancé
<b>une fiancée</b>	fiancée
<b>le mariage</b>	marriage/wedding
<b>la compatibilité</b>	compatibility
<b>l'apparence physique (f)</b>	physical appearance
<b>le bonheur</b>	happiness
<b>la communication</b>	communication
<b>le sens de l'humour</b>	sense of humor
<b>le respect</b>	respect
<b>l'honnêteté (f)</b>	honesty
<b>le romantisme</b>	romanticism
<b>draguer</b>	to try to pick up/hit on/flirt with someone
<b>être amis</b>	to be friends
<b>vivre ensemble</b>	to live together
<b>s'embrasser</b>	to kiss each other
<b>s'aimer</b>	to love each other
<b>se pacser</b>	to enter a PACS contract
<b>se fiancer</b>	to get engaged
<b>se marier</b>	to get married
<b>rompre</b>	to break up
<b>divorcer</b>	to get divorced
<b>tromper</b>	to cheat on
<b>Quel est ton signe?</b>	What is your sign?

le signe	sign
le Capricorne	Capricorn
le Verseau	Aquarius
les Poissons (m)	Pisces
le Bélier	Aries
le Taureau	Taurus
les Gémeaux (m)	Gemini
le Cancer	Cancer
le Lion	Leo
la Vierge	Virgo
la Balance	Libra
le Scorpion	Scorpio
le Sagittaire	Sagittarius

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## ***Flashcards***



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## ***Spelling***



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## ***Vocabulary Practice***



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# Troisième Partie: L'amour et l'amitié, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Plus-que-parfait**
- **Si clauses + PQP**

**Plus-que-parfait**



Photo by Jed [Villejo](#) on [Unsplash](#)

formation

The pluperfect (**le plus-que-parfait**) is formed with the auxiliary in the **imparfait** followed by the **past participle** of the verb. The choice of auxiliary, être or avoir, is the same as for the passé composé (the *maison d'être* applies).

*Plus-que-parfait = auxiliary in the imparfait + past participle of verb*

manger 'to eat'

j'avais mangé, I had eaten	nous avions mangé, we had eaten
tu avais mangé, you had eaten	vous aviez mangé, you had eaten
il, elle, iel / on avait mangé, he, she (it) / one had eaten	ils / elles / iels avaient mangé, they had eaten



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The negation is formed in the usual manner by placing **ne ... pas** around the conjugated verb, which in this case is the auxiliary: Je n'avais pas mangé (I had not eaten), Je n'étais pas allé (I had not gone), etc.

uses

In past narration, the plus-que-parfait is used to express an **action which precedes another past action** or moment. In other words, the action in the plus-que-parfait is prior to another past action or moment. In English the plus-que-parfait is indicated by **had + past participle**. In affirmative sentences in French, it is often, but not always, accompanied by the adverb déjà (already).

Clémentine est rentrée chez elle à 6h00 après qu'elle avait travaillé pendant toute la nuit.

Clementine returned home at 6 a.m. after she had worked all night long.

Rowan avait déjà écrit une liste pour faire les courses.

Rowan had already created a list for grocery shopping.

J'ai bu le café que tu m'avais acheté.

I drank the coffee that you had bought me.

Not all instances of **had + past participle** in English are translated into plus-que-parfait in French. For example, in French [depuis](#) is usually used with the imperfect (**not** the pluperfect) and 'had **just** done something' is generally translated by [venir de](#) in the imparfait.

Le prof de français attendait depuis des journées l'essai de Louis quand il a enfin retrouvé son inspiration.

The French teacher **had been waiting** for days for Louis' essay when at last he found his inspiration.

En fait, Alex venait de commencer ses devoirs quand ses amis ont téléphoné.

In fact, Alex **had just** started his homework when his friends called.

Contrast the plus-que-parfait in this sentence with the examples above:

Louis avait (déjà) commencé ses devoirs quand ses amis ont téléphoné.

Louis **had begun** his homework when his friends called.

Remember that the opposite of déjà is the [negative](#) expression pas encore, just as 'already' is replaced by 'yet' in English.

Louis n'avait pas (encore) fini ses amis ont téléphoné.

Louis had not (yet) finished his homework when his friends called.

In French and in English alike, the plus-que-parfait is also used to express wishes about the past, as in this example:

Amis de Louis: Si seulement tu avais fini tes devoirs!

Friends of Louis: If only you had finished your homework! (but you haven't)

The plus-que-parfait is also commonly used in [si clauses](#) followed by the past conditional. For example:

Louis à ses amis: Si vous ne m'aviez pas interrompu, j'aurais pu finir mes devoirs !

Louis to his friends: If you had not interrupted me, I would have been able to finish my homework!

Ami: Si j'avais su que tu étais méchant, j'aurais téléphoné Alex!

Friend: If I had known how mean you were, I would have called Alex!

# Si clauses + PQP



Photo by [Tyler Nix](#) on [Unsplash](#)

si + pluperfect (*plus-que-parfait*)

si (if) clause	result clause
si + <b>pluperfect</b> (contrary to past facts)	<b>past conditional</b>

This last type of si clause is used for situations that are contrary to past fact. The result clause thus expresses an unrealized **past** possibility.

Clémentine: Qu'est-ce que vous auriez fait, si vous n'étiez pas allé à BSU?

Clémentine: What would you have done, if you hadn't gone to BSU?

Alex: Si je n'étais pas allé à BSU, je serais allé à University of Idaho.

Alex: If I hadn't gone to BSU, I would have gone to University of Idaho.

Clémentine: Si vous n'aviez pas connu Buster, qu'est-ce que vous auriez fait?

Clémentine: If you hadn't met Buster, what would you have done?

Louis: J'aurais vécu sans un ami incroyable! Quelle drôle d'idée!

Louis: I would have lived without an incredible friend! What a strange thought!

Distinguish between **si** clauses (if-clauses) and questions that are reported in [indirect speech](#). Observe the difference between these two sentences:

**Question in indirect speech**

Manon demande si Marie est prête.

Manon is asking if Marie is ready.

**Si clause**

Manon: Marie, si tu es prête, on peut partir tout de suite.

Manon: Marie, if you are ready, we can leave right now.

# Troisième Partie: L'amour et l'amitié, les exercices





Photo by [micheile henderson](#) on [Unsplash](#)

## Exercice 1. Pratiquer les participes passés

Pour chaque verbe, écrivez le bon participe passé



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Activity from [languageguide.org](http://languageguide.org)

## Exercice 2. Les accords



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<https://boisestate.pressbooks.pub/french202/?p=80#h5p-17>

Activity from [pbworks.com](http://pbworks.com)

## Exercice 3. Conjuguer au plus-que-parfait

Conjuguez les verbes en parenthèse



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here:

<https://boisestate.pressbooks.pub/french202/?p=80#h5p-13>

## Exercice 4. Conjuguer au plus-que-parfait

Conjuguez les verbes en parenthèse



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here:

<https://boisestate.pressbooks.pub/french202/?p=80#h5p-16>

Activity from [learningapps.org](https://learningapps.org)

## Exercice 5. Les valeurs des temps

Mettez les phrases en ordre



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french202/?p=80#h5p-15](https://boisestate.pressbooks.pub/french202/?p=80#h5p-15)

Activity from [Vivelefle](#)

## Exercice 6. Temps du passé

Choisissez le bon temps



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french202/?p=80#h5p-18](https://boisestate.pressbooks.pub/french202/?p=80#h5p-18)

Activity from [learningapps.org](#)

## Exercice 7. Article au passé

Lisez l'article et faites les exercices au-dessous de l'article.





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To access a copy of this article, please use this [link](#).

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Activity inspired by [Allofle](#)

## Exercice 8. Imaginer

Imaginez que vous n'étiez pas allé à Boise State. Qu'est-ce que vous auriez fait ? Enregistrez votre audio au-dessous.



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*here:*

<https://boisestate.pressbooks.pub/french202/?p=80#h5p-33>

*Image from [mtsac.edu](https://www.mtsac.edu)*



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# Module 13: Cultural Reflection



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<https://boisestate.pressbooks.pub/french202/?p=100#h5p-37>

# Module 13: L'évaluation de la production écrite et orale



Graphic made by Sharon Westbrook on Canva.

## **Part One:**

Create an infographic to present and hand out to students to help them prepare their own study abroad budget. Work together with your partner.s to create the infographic and a script for your presentation.

**Rubric, Part One:**

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Language Function</b>	You can create with language by combining and recombining known elements successfully into more than memorized sentences.	Strong	Minimal	
		You use mostly memorized language with some attempts to create original sentences. You can present topics related to basic personal information and some activities.	You use memorized language only, familiar language.	
<b>Text Type</b>	You use simple sentences and some connected sentences.	You use simple sentences and memorized phrases.	You use words, phrases, chunks of language, and lists.	You use isolated words.
<b>Impact</b>	Your writing is clear and organized. You include an unexpected feature that captures interest and attention of audience.	Your writing is clear and organized.	Your writing is clear and organized.	Your writing may be either unclear or unorganized. You use minimal to no effort to maintain audience's attention.
<b>Comprehensibility</b>	Your writing is generally understood by those accustomed to interacting with non-natives.	Your writing is understood with occasional difficulty.	Your writing is understood, although often with difficulty.	Most of what you write may be unintelligible or only understood with repetition.

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Control	You are most accurate when producing simple sentences in present tense. Your accuracy decreases as language becomes more complex.	You are most accurate with memorized language, including phrases. Your accuracy decreases when creating and trying to express personal meaning.	Your accuracy is limited to memorized words. Your accuracy may decrease when attempting to communicate beyond the word level.	You have little accuracy even with memorized words.

## Part Two:

You will now revise your original (written) presentation and script so that you can share it with future study abroad students. You and your partner.s use the tools below to record your presentation for the Study Abroad Office. Be sure to share “air time” by dividing the speaking parts equally.

- [Adobe Express Video](#) (You can include accompanying visuals with this tool)
- [Canva](#) (You can include accompanying visuals with this tool)
- Record a video using a mobile device, tablet or web camera. (The [WLRC](#) has devices available for check out!)

### Rubric, Part Two

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Function	Creates with language by combining and recombining known elements; is able to express personal meaning in a basic way. Handles successfully a number of uncomplicated communicative tasks and topics necessary for survival in target-language cultures.	Strong	Minimal	Has no real functional ability.
		Uses mostly memorized language with some attempts to create. Handles a limited number of uncomplicated communicative tasks involving topics related to basic personal information and some activities, preferences, and immediate needs.	Uses memorized language only, familiar language.	
Text Type	Uses simple sentences and some strings of sentences.	Uses simple sentences and memorized phrases.	Uses words, phrases, chunks of language, and lists.	Uses isolated words.
		Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	Presentation may be either unclear or unorganized. Minimal to no effort to maintain audience's attention.
Impact	Presented in a clear and organized manner. Presentation illustrates originality, rich details, and an unexpected feature that captures interest and attention of audience.	Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Comprehensibility</b>	Is generally understood by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood with occasional difficulty by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood, although often with difficulty, by those accustomed to interacting with non-natives.	Most of what is said may be unintelligible or only understood with repetition.
<b>Language Control</b>	Is most accurate when producing simple sentences in present time. Pronunciation, vocabulary, and syntax are strongly influenced by the native language. Accuracy decreases as language becomes more complex.	Is most accurate with memorized language, including phrases. Accuracy decreases when creating and trying to express personal meaning.	Accuracy is limited to memorized words. Accuracy may decrease when attempting to communicate beyond the word level.	Most of what is said may be unintelligible or only understood with repetition.

# Module 13: Allez plus loin



*La confluence du Rhône et de la Saône à Lyon, France. Photo prise par Sharon Westbrook.*

Pour en savoir plus sur le quartier de la Confluence à Lyon en France, cliquez [ici](#).

Regardez la vidéo suivante pour réviser le conditionnel passé.



*One or more interactive elements has been excluded from this version of the text. You can*

view them online here: <https://boisestate.pressbooks.pub/french202/?p=98#oembed-1>

Pour apprendre davantage sur le conditionnel passé avec le plus-que-parfait regardez la vidéo suivante.



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# MODULE 14- LES VOYAGES ET LES TRANSPORTS



## *How do people in the Francophone World travel and get around?*

### **Module 14 Les voyages et les transports**

#### **Learning Outcomes:**

I can...

1. Explain a problem related to my car or bike.
2. Research and purchase a plane ticket from a variety of vendors.
3. Interact with others to meet my needs when resolving travel complications.
4. Complete an application for a variety of transportation passes.
5. Find and take a train to a specific destination.
6. Organize public transportation for short distances.
7. Understand a voice message about changes to my transportation.
8. Choose environmentally responsible travel.
9. Plan a volunteer exchange while

traveling in a Francophone country.

10. Discuss the impact of sustainable transportation and travel.
11. Give travel advice.

**Interpretive:**

Interpret a video on responsible tourisme and an article on responsible tourism in Tahiti.

**Interpersonal:**

You will discuss with your travel partners different scenarios and solutions for issues that pop up during international travel by various modes of transportation.

**Presentational:**

You are taking a trip with friends and want to be environmentally conscious so you send a group email with your goals for the trip and some ideas for how you might get around, the type of places in which you might stay, what you'll do and any other ways to be a responsible traveler.

**21st Century Skills:**

- Use digital technology tools to communicate your ideas.
- Articulate your thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Develop, implement, and communicate new ideas to others.

- Understand and access media platforms across the Francophone world.

# Première partie: Les transports, le vocabulaire

## Le Vocabulaire



*[Photo by Andras Stefuca for Pexels](#)*

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>la voiture</b>	car
<b>d'occasion</b>	used
<b>neuve</b>	new
<b>électrique</b>	electric
<b>propre</b>	"green"
<b>le monospace</b>	minivan
<b>le camion</b>	truck
<b>le break</b>	station wagon
<b>le 4x4 (le quatre-quatre)</b>	Four wheel drive
<b>le pick-up</b>	pickup truck
<b>la décapotable, le cabriolet</b>	convertible
<b>l'autobus m. (le bus)</b>	city bus
<b>l'autocar m. (le car)</b>	commercial bus line
<b>le metro</b>	subway
<b>le/la piéton.ne</b>	pedestrian
<b>le/la passager.ere</b>	passenger ( car, city bus)
<b>le/la voyageur.euse</b>	passenger (train)
<b>freiner</b>	to brake
<b>se garer</b>	to park
<b>rentrer dans</b>	to hit (someone/something)
<b>réparer</b>	to repair
<b>tomber en panne</b>	to break down
<b>vérifier (l'huile, la pression)</b>	to verify (oil, pressure)
<b>l'embrayage</b>	clutch
<b>l'essence</b>	gas
<b>les freins</b>	brakes
<b>un pare-chocs</b>	bumper
<b>un réservoir d'essence</b>	gas tank
<b>un rétroviseur</b>	rear-view mirror
<b>une roue (de secours)</b>	wheel (spare)

<b>un voyant</b>	warning signal
<b>un permis de conduire</b>	driver's license
<b>faire le plein</b>	get gas
<b>une ceinture de sécurité</b>	seatbelt
<b>une portière</b>	car door
<b>un moteur</b>	motor
<b>un capot</b>	hood
<b>un coffre</b>	trunk
<b>une vitre</b>	car window
<b>les essuie-glaces</b>	windshield wipers
<b>un pare-brise</b>	windshield
<b>les phares</b>	headlights
<b>les feux-arrières</b>	tail lights
<b>conduire</b>	to drive
<b>une gare</b>	train station
<b>un billet de train</b>	a train ticket
<b>un guichet</b>	booth, ticket counter
<b>une salle d'attente</b>	waiting area
<b>un panneau d'information</b>	info display
<b>le départ</b>	departure
<b>l'arrivée</b>	arrival
<b>la seconde classe</b>	2nd class
<b>la première classe</b>	1st class
<b>un aller simple</b>	one way
<b>un aller-retour</b>	round trip
<b>une place</b>	a seat
<b>un carré</b>	4 seats in a train car
<b>une réservation</b>	booking
<b>une carte de réduction</b>	discount card
<b>le sens du train</b>	the direction the train is going

<b>un changement</b>	transfer
<b>une correspondance</b>	transfer
<b>une voie</b>	the track
<b>une voiture, un wagon</b>	train car
<b>le quai</b>	platform
<b>un contrôleur</b>	inspector, controller
<b>les grandes lignes</b>	main lines

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## ***Flashcards***



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*You can view it online here:*

*<https://boisestate.pressbooks.pub/french202/?p=326#h5p-60>*

## ***Spelling***



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french202/?p=326#h5p-61](https://boisestate.pressbooks.pub/french202/?p=326#h5p-61)

## **Exercices :**

### **Vrai ou faux**



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french202/?p=326#h5p-39](https://boisestate.pressbooks.pub/french202/?p=326#h5p-39)



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french202/?p=326#h5p-42](https://boisestate.pressbooks.pub/french202/?p=326#h5p-42)



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french202/?p=326#h5p-43](https://boisestate.pressbooks.pub/french202/?p=326#h5p-43)

### **Texte à trous**



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french202/?p=326#h5p-44](https://boisestate.pressbooks.pub/french202/?p=326#h5p-44)

# Première partie: Les transports, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Le subjonctif**
- **Le subjonctif – irrégulier**

**Le subjonctif- formation**



[Photo by nappy for Pexels](#)

The subjunctive is considered a “*mood*” in French.

It is one of four *moods* in French (indicative, imperative, subjunctive and conditional). A *mood* is a grammatical term which helps categorize verb tenses. The subjunctive mood is used more frequently in French than in English. It has two tenses: present and past. It expresses several concepts, such as :

**A wish, hope, or doubt, as well as an obligation or a necessity.**

One expression which is always followed by the subjunctive is **il faut que** (it is necessary that ...). Note that you have already seen and probably used “il faut” but with an infinitive, such as in the case of “il faut travailler” !

**Formation:**

-er, -re, and -ir verbs

The subjunctive endings are the same for all verbs: **-e, -es, -e, -ions, -iez, -ent.**

For most verbs, the subjunctive mood is formed by dropping

the **-ent** ending from the third person plural of the present indicative and adding the subjunctive endings. Note the similarities between the present indicative and the present subjunctive of **-er** verbs. Example: Ils parlent > remove the -ent and you have “parl”. You can now add the endings referenced above.

Note that the same stem is used for the subjunctive *and* the present indicative; the endings are also identical except for the **nous** and **vous** forms.

Because the subjunctive occurs in **subordinate clauses**, the subordinating conjunction **“que”** is usually included as part of the paradigm (structure) for the subjunctive forms. Curious about the definition of subordinate clauses? Use this example: I danced all night until my feet hurt. “Until my feet hurt” is the subordinate clause.

Typically, there are expressions which “trigger” the use of the subjunctive. As you saw above, **“il faut que”** is always followed by the subjunctive. *Example: Il faut que vous travailliez !*

Here are some other commonly used expressions. You will encounter many more throughout the next several modules of *Français inclusif*.

**Necessity:**

Il faut que

Il est nécessaire que

Il est important que

Il est essentiel que

**Doubt/uncertainty**

Il est impossible que

Il est possible que

**Emotion/disbelief:**

Il est dommage que

Il est bizarre que

Je suis triste que

Il est incroyable que

Many of these expressions could be used while traveling!

Try thinking of some situations in which you might use the subjunctive during travel.



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#### parler 'to speak'

... que je parle	... que nous parlions
... que tu parles	... que vous parliez
... qu'il/elle/iel/on parle	... qu'ils/elles/iels parlent

#### finir 'to finish'

... que je finisse	... que nous finissions
... que tu finisses	... que vous finissiez
... qu'il/elle/iel/on finisse	... qu'ils/elles/iels finissent

#### attendre 'to wait for'

... que j'attende	... que nous attendions
... que tu attendes	... que vous attendiez
... qu'il/elle/iel/on attende	... qu'ils/elles/iels attendent

In the singular for **-re** and **-ir** verbs, the subjunctive looks and sounds different from the present indicative since the stem is different for the two moods. Listen:



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**present  
indicative**

je **finis**

j'**attends**

**present subjunctive**

... que je finisse

... que j'attende

Note that, for all conjugations, the third person plural of the present subjunctive always looks and sounds like the present indicative since the stem for the subjunctive comes from the third person plural.



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**present  
indicative**

ils **parlent**

ils **finissent**

ils **attendent**

**present subjunctive**

... qu'ils parlent

... qu'ils finissent

... qu'ils attendent



Photo by Judit Peter for Pexels

## Le subjonctif- Irrégulier

Many verbs that are **irregular** in the present indicative are **regular** in forming the subjunctive. In other words, the stem is formed by removing the **-ent** ending from the third person plural of the present indicative and then the endings -e, -es, -e, -ions, -iez, -ent are added. Prendre, for example, is an **irregular** verb, with the corresponding regular subjunctive forms.

1. Prendre – to take

Note the spelling change for nous and vous

### prendre 'to take'

... que je prenne	... que nous prenions*
... que tu prennes	... que vous preniez*
... qu'il/elle/iel/on prenne	... qu'ils/elles/iels prennent

Aller is an **irregular** verb in the present tense and also in the subjunctive. You can't take the third person plural "*ils vont*"

and add the subjunctive endings! See the special subjunctive conjugations below:

2. Aller – to go

Note the spelling change for nous and vous

**Aller 'to go'**

... <u>que</u> j' <b>aill</b> e	... que nous all <b>ions</b> *
... que tu <b>aill</b> es	... que vous all <b>iez</b> *
... qu'il/elle/iel/on <b>aill</b> e	... qu'ils/elles/iels <b>aillent</b>

You will learn more **irregular** verbs in parts 2 and 3 of this module.

# Première partie: Les transports, les exercices



*[Photo by Boris Ulzibat for Pexels](#)*

# Le subjonctif- formation

## Exercice 1.



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<https://boisestate.pressbooks.pub/french202/?p=342#h5p-62>

## Exercice 2.



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<https://boisestate.pressbooks.pub/french202/?p=342#h5p-51>

# Le subjonctif- Irrégulier

## Exercice 3.



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<https://boisestate.pressbooks.pub/french202/?p=342#h5p-64>

## Exercice 4.



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## Exercice 5.



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<https://boisestate.pressbooks.pub/french202/?p=342#h5p-66>

# Deuxième partie: Se déplacer en ville, le vocabulaire





Photo by [Jan Antonin Kolar](#) on [Unsplash](#)

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>se déplacer</b>	to move, get around
<b>le scooter, motorscooter</b>	moped / scooter
<b>... à trois roues</b>	three-wheeled scooter
<b>le vélo</b>	bicycle
<b>le VTT (vélo tout-terrain)</b>	mountain bike
<b>les rollers m.</b>	inline skates
<b>le/la rolleur.euse</b>	in-line skater
<b>la trottinette</b>	push scooter
<b>le/la skateur.euse</b>	skateboarder
<b>la marche</b>	walking
<b>le/la piéton.ne</b>	pedestrian
<b>le métro</b>	subway
<b>les lignes (f.) de métro</b>	subway lines
<b>un taxi</b>	taxi
<b>un chauffeur</b>	driver (taxi, bus)
<b>le/la cycliste</b>	bicycle rider
<b>le/la motocycliste</b>	motorcycle rider
<b>la voie cyclable</b>	bike lane (part of the street)
<b>la piste cyclable</b>	bike lane (off the street)
<b>le trottoir</b>	sidewalk
<b>la police</b>	the police
<b>la poste</b>	post office
<b>le commissariat de police</b>	police station
<b>le/la policier.ière</b>	policeman, policewoman
<b>l'agent de police</b>	policeman
<b>le flic</b>	policeman (slang)
<b>une autoroute</b>	freeway
<b>un parking</b>	parking lot
<b>une station-service</b>	gas station
<b>la circulation</b>	traffic

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## *Flashcards*



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<https://boisestate.pressbooks.pub/french202/?p=328#h5p-67>

## ***Spelling***



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## ***Vocabulary Practice***



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<https://boisestate.pressbooks.pub/french202/?p=328#h5p-117>

### **Histoire**

Marie aime beaucoup se déplacer en ville. Elle a plusieurs moyens de transport à sa disposition. Son préféré est son scooter à trois roues. Elle adore sentir le vent sur son visage lorsqu'elle roule à grande vitesse.

Un jour, elle décide de changer un peu et opte pour son VTT, un vélo tout-terrain. Elle enfle son casque et enfourche son vélo. Elle apprécie la liberté que lui offre le VTT pour explorer les sentiers boisés.

Certains jours, Marie préfère les rollers. Elle devient une véritable rolleuse experte, glissant gracieusement sur le bitume. Elle aime faire des pirouettes et des sauts pour impressionner les passants.

D'autres fois, elle utilise sa trottinette pour se rendre au travail. C'est un moyen rapide et efficace de se déplacer dans les rues animées de la ville. Elle zigzague habilement entre les piétons et les cyclistes.

Mais il y a aussi des jours où Marie se sent plus aventureuse. Elle sort son skateboard et dévale les

rues en pente. C'est un défi de garder l'équilibre, mais elle adore ça.

Un jour, en rentrant chez elle après une longue journée, Marie préfère simplement marcher. Elle se promène le long de la voie cyclable, admirant les arbres qui bordent le chemin. Elle salue les piétons et échange quelques mots avec un cycliste sympathique.

Arrivée à la station de métro, Marie remarque que les lignes sont très encombrées. Elle décide donc de prendre un taxi. Le chauffeur est sympathique et ils ont une conversation agréable pendant le trajet.



*An interactive H5P element has been excluded from this version of the text.*

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<https://boisestate.pressbooks.pub/french202/?p=328#h5p-82>

*The foundation for this vocabulary exercise was created using ChatGPT and then edited and improved by the Français inclusif team. Curious to see the prompt that we used to get started? [View it here.](#)*

# Deuxième partie: Se déplacer en ville, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Comparative of nouns**
- **Superlative of nouns**
- **Irregular subjunctive – “faire” and “conduire”**

**Comparative of nouns**



Photo by Florian [Wehde](#) on [Unsplash](#)

**expressing having more/less/as much things than/as someone else.**

The comparative of nouns is used to express more than “**plus de...**”, less than “**moins de...**”, or as much as “**autant de...**” someone else.

Speakers use “de” instead of “que” when comparing nouns. Note that **de** appears before the noun.

**English**

more books than

less/fewer books than

as much/many books as

**French**

plus **de** livres que

moins **de** livres que

autant **de** livres que

**examples:**

Charlotte a **plus de** cahiers **que** François.

Alex gagne **plus d'**argent **que** ses amis.

Juliette a **moins de** poissons **qu'**elle.\*

\*\* When using pronouns instead of names, you use a stress pronoun (moi, toi, lui/elle, nous, vous, eux/elles) after **que**. You also do **not** repeat the verb.

Léo a **moins de** devoirs **que** j'ai. → Léo a **moins de** devoirs **que** moi.

**when there is more/less/as many things than/as other things**

Il y a **plus/moins/autant de chose.s** que **de** chose.s

**examples:**

Il y a autant de filles que de garçons dans la classe de français.

Je connais plus de Québécois que de Français.

For help with pronunciation of *plus*, check out this video!



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=338#oembed-1>*

# Superlative of nouns



Photo by [Ant Rozetsky](#) on [Unsplash](#)

## expressing have the most/least of

When comparing the quantity of something, add the superlative adverb with the preposition **de**.

Superiority = **le plus de**

Inferiority = **le moins de**

Alex a **le plus de** livres.

J'ai acheté **le plus de** boissons pour la fête.

l'el fait **le moins d'**erreurs sur son examen.

# Irregular subjunctive – “conduire” et “faire”



Photo by [Julian Hochgesang](#) on [Unsplash](#)

## conduire ‘to drive’

... que je **conduise**

... que nous **conduisions**

... que tu **conduises**

... que vous **conduisiez**

... qu’il/elle/iel/on **conduise**

... qu’ils/elles/iels **conduisent**

## faire ‘to do/make’

... que je **fasse**

... que nous **fassions**

... que tu **fasses**

... que vous **fassiez**

... qu’il/elle/iel/on **fasse**

... qu’ils/elles/iels **fassent**

# Deuxième partie: Se déplacer en ville, les exercices

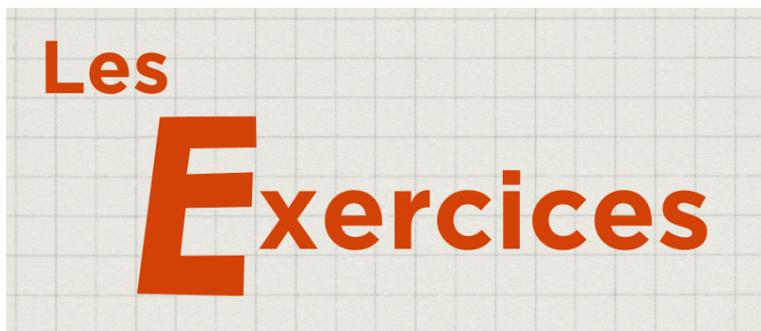




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## ● Exercice 1.



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## ● Exercice 2.



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## ● Exercice 3.



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[https://boisestate.pressbooks.pub/  
french202/?p=344#h5p-176](https://boisestate.pressbooks.pub/french202/?p=344#h5p-176)

## ● Exercice 4. Enregistrez

Enregistrez-vous : Parlez de ce que les citoyens utilisant différents modes de transport devraient faire pour être en sécurité dans les rues. Utilisez les verbes faire, conduire ou tout autre verbe régulier au subjonctif (au moins 3 méthodes de transport différentes). Utilisez [www.vocaroo.com](http://www.vocaroo.com) ou l'outil d'enregistrement.



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french202/?p=344#h5p-179](https://boisestate.pressbooks.pub/french202/?p=344#h5p-179)

Troisième partie:  
Découvrir le monde, le  
vocabulaire





*[Photo](#) by Roman on Unsplash. Tahaa, Polynésie Française.*

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>l'avion (m)</b>	the plane
<b>l'aéroport (m)</b>	the airport
<b>le vol (m)</b>	the flight
<b>le tourisme durable</b>	sustainable tourism
<b>le tourisme responsable</b>	responsible tourism
<b>la communication responsable</b>	responsible communication
<b>l'écotourisme</b>	ecotourism
<b>le surtourisme (Can.)</b>	overtourism
<b>le voluntourisme (Can.)</b>	voluntourism
<b>le zéro déchet</b>	zero waste
<b>le décalage horaire</b>	time difference
<b>être fatigué.e à cause du décalage horaire</b>	to get jet lag
<b>dépaysé.e</b>	feeling refreshed by being outside one's country
<b>avoir le mal du pays</b>	to be homesick
<b>se cultiver</b>	improve one's knowledge
<b>classe affaires (avion)</b>	business class
<b>classe économique/éco (avion)</b>	coach
<b>un tarif</b>	fare
<b>à tarif réduit</b>	at a reduced price
<b>plein tarif</b>	full price
<b>décoller</b>	to take off (plane)
<b>atterrir</b>	to land (plane)
<b>le roulage</b>	taxiing
<b>une correspondance</b>	a connecting flight
<b>la douane</b>	customs
<b>un siège</b>	a seat
<b>le compartiment à bagage</b>	overhead compartment
<b>la tablette</b>	tray table

<b>des turbulances</b>	turbulence
<b>un hublot</b>	window on a plane
<b>le cache du hublot</b>	window shade on a plane
<b>la rangée</b>	row
<b>l'allée (f.)</b>	aisle
<b>le moniteur</b>	screen
<b>l'accoudoir (m.)</b>	armrest
<b>redresser votre dossier</b>	raise your seatback
<b>non-fumeur</b>	non-smoking
<b>réglé en mode avion</b>	set to airplane mode
<b>l'embarquement (m.)</b>	boarding
<b>le débarquement</b>	deplaning
<b>une carte d'embarquement</b>	boarding pass
<b>perdre</b>	to lose
<b>l'ambassade (f.)</b>	embassy
<b>des bagages</b>	luggage

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## ***Flashcards***



*An interactive H5P element has been excluded from this version of the text.*

*You can view it online here:*

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## ***Spelling***



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*You can view it online here:*

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## Exercises

### Questionnaire



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<https://boisestate.pressbooks.pub/french202/?p=330#h5p-81>

### Histoire

Lucas est un grand amateur de voyages et il est très soucieux de l'environnement. Il a décidé de pratiquer le tourisme responsable et de favoriser la mobilité durable lors de ses déplacements.

Un jour, il se rend à l'aéroport pour prendre son vol. Il choisit la classe économique pour réduire son empreinte carbone. Lucas a également réservé un tarif réduit, ce qui lui permet d'économiser de l'argent pour dépenser dans des activités écoresponsables à sa destination.

Lorsqu'il arrive à l'aéroport, il remarque une affiche promouvant l'écotourisme. Cela le rend encore plus enthousiaste à l'idée de son voyage. Il

passé rapidement la douane et se dirige vers la salle d'embarquement.

Pendant le vol, Lucas profite de la tablette devant son siège pour se cultiver sur la destination qu'il va visiter. Il est fasciné par les informations sur le tourisme durable et les initiatives de communication responsable mises en place dans la région.

Cependant, le décalage horaire commence à se faire sentir et Lucas commence à se sentir fatigué. Il redresse le dossier de son siège pour essayer de se reposer un peu. Malgré la fatigue, il est excité à l'idée de découvrir un nouvel endroit et de contribuer au tourisme responsable.

Enfin, l'avion commence son approche pour atterrir. Lucas regarde par le hublot et est émerveillé par la vue de la ville qui se déploie en dessous de lui. Une fois à terre, il récupère ses bagages et se dirige vers l'ambassade pour obtenir des informations sur les activités éco-responsables disponibles.

Lucas est déterminé à profiter pleinement de son voyage tout en respectant l'environnement et en favorisant le tourisme responsable. Il est convaincu que chacun peut contribuer à rendre le monde meilleur, un voyage à la fois.



*An interactive H5P element has been*

 excluded from this version of the text.

You can view it online here:

[https://boisestate.pressbooks.pub/  
french202/?p=330#h5p-83](https://boisestate.pressbooks.pub/french202/?p=330#h5p-83)

*The foundation for this vocabulary exercise was created using [ChatGPT](#) and then edited and improved by the Français inclusif team. Curious to see the prompt that we used to get started? [View it here.](#)*

# Troisième partie: Découvrir le monde, la grammaire

**La**

# **G**rammaire

**In this section:**

- **basic negation**
- **nuances of negation**
- **one word negative sentences**



*Photo* by [Edouard TAMBA](#) on *Unsplash*. Douala, Cameroun,

## Basic negation

**Negation** is a grammatical term for the contradiction of some or all of the meaning of an affirmative (positive) sentence. In English, a sentence is commonly negated by inserting a single negative word (not, don't, didn't, won't, etc.) into the appropriate place in the sentence. In French, a sentence is commonly negated by inserting two words.

Basic negation is formed by placing **ne ... pas** around the

conjugated verb. Ne becomes **n'** in front of a verb starting with a vowel or a mute **h**.

Youssef: Tu **ne** vas **pas** en cours aujourd'hui, Lili?

Youssef: You're not going to class today Tammy?

Lili: Non. Je **ne** vais **pas** bien. Je ne peux pas manger et j'ai mal à la tête.

Lili: No. I am not well. I cannot eat and I have a headache.

Youssef: Tu **n'**as **pas** de chance! Ce soir, il y a une fête chez Edouard!

Youssef: That's too bad [literally 'you are not lucky']! Tonight there is a party at Edouard's!

Lili: Tu **n'es** **pas** d'un grand réconfort, tu sais!

Lili: You are not a lot of comfort, you know!

In compound tenses, like the *passé composé*, the **ne ... pas** are also placed around the conjugated verb, which is the auxiliary, **avoir**, or **être**. In the periphrastic future, **ne ... pas** goes around the verb **aller**.

Youssef **n'a pas** été très gentil.

Youssef was not very nice.

Lili **ne va pas** passer la soirée chez Edouard.

Lili is not going to spend the evening at Edouard's.

Note that, in spoken French, the *ne/n'* is sometimes dropped. In familiar speech, *tu* is often pronounced as *t'* before a vowel.

Lili: Youssef, t'es (tu es) pas très gentil.

Lili: Youssef, you are not very nice.

With negation definite articles (**le, la, les, l'**) stay the same. Indefinite articles (**un, une, des**) and partitive articles (**du, de la, de l', des**) become **de/d'** except with the verb **être**.

Elle lit **le** livre.

La famille a **un** chat.

C'est **une** neuve voiture.

Elle fait **de la** soupe.

C'est **du** vin.

## Nuances of negation

Different nuances of negation are achieved by using the following negative expressions:

<b>ne ... jamais</b>	never, not ever
<b>ne ... pas encore</b>	not yet
<b>ne ... rien</b>	nothing, not anything
<b>ne ... personne</b>	nobody, no one, not anybody
<b>ne ... plus</b>	no more, not any longer
<b>ne ... pas du tout</b>	not at all



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=340#audio-340-1>*

Note that **ne** becomes **n'** in front of a verb starting with a vowel or a mute **h**. In spoken French, the **ne / n'** is sometimes dropped. The second element of the negation is usually placed right after the conjugated verb and before the object, as in this dialogue:

C'est dimanche matin.	It is Sunday morning.
Élise: Alexandre, tu es réveillé?	Élise: Alexandre are you awake?
Tex: Non, je ne suis pas réveillé.	Alexandre: No, I am not awake.
Élise: Tu dors encore?	Élise: Are you still asleep?
Alexandre: Maintenant, je ne dors plus! Avec toi, je ne peux jamais faire la grasse matinée!	Alexandre: Now I am no longer asleep! With you, I can never sleep in!
Élise: Mais regarde, je t'apporte une tasse de café et un croissant.	Élise: But look, I'm bringing you a cup of coffee and a croissant.
Alexandre: Non merci, je ne veux rien. Je n'ai pas du tout faim.	Alexandre: No thanks, I don't want anything. I am not hungry at all.
Élise: Eh bien, tu es charmant ce matin.	Élise: Well, aren't you charming this morning.

**Personne** and **rien** are negative pronouns; they may function as the subject or direct object of a sentence, or as the object of a preposition. When **personne** is an object, it is placed after the verb or the preposition it complements:

Ce matin, Alexandre <b>ne</b> veut voir <b>personne</b> .	This morning Alexandre does not want to see anybody.
Il <b>ne</b> veut parler à <b>personne</b> .	He does not want to talk to anybody.
Il <b>ne</b> pense à <b>rien</b> .	He's not thinking about anything.

make recording

**Personne** and **rien** may be used at the beginning of a sentence, as pronoun subjects, followed by **ne / n'**:

<b>Personne n'</b> aime se lever tôt un dimanche.	Nobody likes to get up early on a Sunday.
<b>Rien n'</b> est pire.	Nothing is worse.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=340#audio-340-2>

Some of the negations listed above can be combined, as shown in these examples:

Élise: Je **ne** te ferai **plus jamais** le petit-déjeuner.

Élise: I will never make your breakfast again.

Alexandre: Mais Élise, tu sais que je **ne** prends **jamais rien** au petit-déjeuner.

Alexandre: But Élise, you know I never have anything for breakfast.

**Ne / n' ... aucun(e)** + noun conveys the idea of 'absolutely no, not a single' + noun. **Aucun** agrees in gender with the word that follows.

Lili: Alors Alexandre, Élise est malade?

Lili: So Alexandre, is Élise ill?

Alexandre: **Aucune** idée. Je suis passé chez elle hier soir et il n'y avait personne. Je **n'**ai reçu **aucun** coup de téléphone et **aucune** nouvelle depuis deux jours ...

Alexandre: I have no idea. I went to her place last night and there was nobody there. I have received no phone call and no news for two days ...

**Ne ... ni ... ni** is commonly translated as 'neither ... nor'. It is used in a similar way as the English expression. Note, however, that in French the verb has to be preceded by **ne** (or **n'** in front of a vowel or a mute **h**).

Lili: Et moi, je **n'**ai vu Élise  
**ni** hier **ni** aujourd'hui.

Lili: And me, I saw Élise neither  
yesterday nor today.

Alexandre: **Ni** moi **ni** Claire  
**n'**avons vu Élise hier. Et  
aujourd'hui, Élise  
**ne** m'a **ni** téléphoné **ni** écrit un  
e-mail. Je m'inquiète. Tu crois  
qu'elle est partie pour de bon?

Alexandre: Neither I nor Claire  
saw her yesterday. And today,  
Élise neither called me nor  
wrote me an e-mail. I am  
worried. Do you think she left  
for good?

**Ne ... que** is used to express a restriction. It is usually translated as 'only'.

Lili: Peut-être ... Après tout, cela  
**ne** fait **qu'**un an que vous êtes  
ensemble ...

Lili: Maybe ... After all it has only  
been a year that you've been  
together ...

Alexandre: Oh, merci Lili! Il **n'**y  
a **que** toi pour dire des choses  
pareilles!

Alexandre: Oh, thanks Lili! Only  
you can say such things!

## One word negative sentences

**Oui** is a 'yes' answer to an affirmative question, while **si** is a 'yes' to a negative question. When you answer with **si** you are contradicting the negative question or statement.

Chez Élise:

At Élise's house:

Alexandre: Élise, tu es là?

Alexandre: Élise, are you there?

Élise: **Oui**.

Élise: Yes.

Alexandre: Tu ne m'aimes plus?

Alexandre: You don't love me  
anymore?

Élise: **Si**, un peu.

Élise: Yes, I do, a little.

**Non** is a one-word negative answer to a yes / no question; **pas**, by itself, negates part of a sentence:

Alexandre: Tammy, tu es malade?

Élise: **Non!**

Alexandre: Tu es fâchée?

Élise: **Pas** vraiment.

Alexandre: Tammy, are you sick?

Élise: No!

Alexandre: Are you mad?

Élise: Not really.

**Rien** (nothing), **personne** (no one), and **jamais** (never) may be used in one-word answers:

Alexandre: Élise, qu'est-ce que tu fais?

Élise: **Rien!**

Alexandre: Qui est avec toi?

Élise: **Personne!**

Alexandre: Tu vas me quitter pour un autre?

Élise: **Jamais!**

Alexandre: Élise, what are you doing?

Élise: Nothing!

Alexandre: Who is with you?

Élise: No one!

Alexandre: Are you going to leave me for another?

Élise: Never!

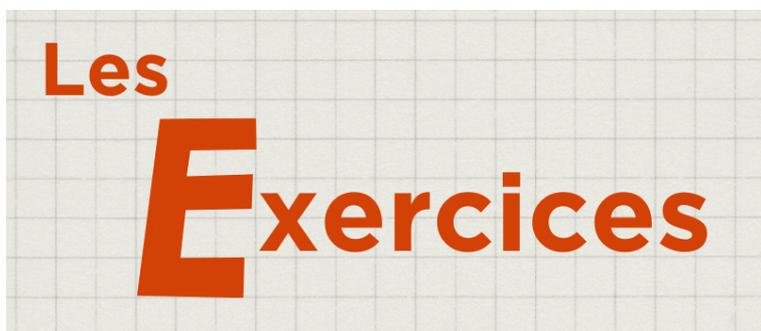
Both parts of the negative expression come before a negative infinitive.

Demandez aux élèves de **ne pas** toucher le tableau.

Guillaume préfère **ne pas** travailler le weekend.

C'est difficile de **ne jamais** regarder mon portable en classe.

Troisième partie:  
Découvrir le monde, les  
exercices





*Photo by Chelsea Audibert on Unsplash.*

## Exercice 1. négation au présent – révision

Mettez les mots dans le bon ordre. Cliquez sur “Valider” pour voir les réponses correctes.



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-47>

From [Le Pointe du FLE](#).

## Exercice 2. négation au passé composé – révision



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-50>

From [Le Pointe du FLE](#).

## Exercice 3. les articles et la négation



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-52>

From [Le Pointe du FLE](#).

## Exercice 4. les contraires



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-53>

From [learningapps.org](https://learningapps.org).

## Exercice 5. ne...que

Instead of using *seulement* (which can be formal) for “only”, use *ne...que* instead. Practice by replacing “*seulement*” with “*ne...que*” in the following sentences.

Modèle: Elle part **seulement** pour deux semaines. → Elle **ne** part **que** pour deux semaines.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=346#h5p-55>

From [AlloFLE](https://allofle.net).

## Exercice 6. négation – ne...ni...ni, ne...aucun, ne...que



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-49>

From [Français Interactif](https://françaisinteractif.com).

## Exercice 7. négation – écoutez

En français oral contemporain, on a tendance à omettre le NE dans la phrase négative.

**Attention !** Même si on peut ne pas le prononcer, il faut **toujours** écrire le NE.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=346#h5p-56>

From [Pointe du FLE](#).

## ● Exercice 8.

Regardez la vidéo ci-dessous, puis répondez aux questions du quiz qui suit.



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<https://boisestate.pressbooks.pub/french202/?p=346#h5p-58>

# Module 14: Cultural reflection



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<https://boisestate.pressbooks.pub/french202/?p=349#h5p-147>

# Module 14: L'évaluation de production écrite et orale



*[Photo by Oswald Yaw El-Saboath for Pexels](#)*

## **Part One:**

You will be traveling abroad with friends this summer and you all want to be more environmentally conscious travelers. You start a group email with your friends to lay out your goals for your trip. In the email discuss where you would like to go and some ideas about how you might get around, the types of places you might stay, the activities you might do, and any other ways to be a more eco-friendly and eco-responsible tourist.

**Rubric, Part One:**

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Language Function</b>	You can create with language by combining and recombining known elements successfully into more than memorized sentences.	Strong You use mostly memorized language with some attempts to create original sentences. You can present topics related to basic personal information and some activities.	Minimal You use memorized language only, familiar language.	
	You use simple sentences and some connected sentences.	You use simple sentences and memorized phrases.	You use words, phrases, chunks of language, and lists.	You use isolated words.
<b>Impact</b>	Your writing is clear and organized. You include an unexpected feature that captures interest and attention of audience.	Your writing is clear and organized.	Your writing is clear and organized.	Your writing may be either unclear or unorganized. You use minimal to no effort to maintain audience's attention.
<b>Comprehensibility</b>	Your writing is generally understood by those accustomed to interacting with non-natives.	Your writing is understood with occasional difficulty.	Your writing is understood, although often with difficulty.	Most of what you write may be unintelligible or only understood with repetition.

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Language Control</b>	You are most accurate when producing simple sentences in present tense. Your accuracy decreases as language becomes more complex.	You are most accurate with memorized language, including phrases. Your accuracy decreases when creating and trying to express personal meaning.	Your accuracy is limited to memorized words. Your accuracy may decrease when attempting to communicate beyond the word level.	You have little accuracy even with memorized words.

## Part Two:

Your friends were impressed by your group email and your efforts to plan a successful, sustainable trip. You decide to share a youtube video on your channel in which you elaborate on the original ideas you wrote out for your friends.

- Record a video using a mobile device, tablet or web camera. (The [WLRC](#) has devices available for check out!)
- [Adobe Express Video](#) (You can include accompanying visuals with this tool)
- [Canva](#) (You can include accompanying visuals with this tool)

### Rubric, Part Two

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Function	Creates with language by combining and recombining known elements; is able to express personal meaning in a basic way. Handles successfully a number of uncomplicated communicative tasks and topics necessary for survival in target-language cultures.	Strong	Minimal	Has no real functional ability.
		Uses mostly memorized language with some attempts to create. Handles a limited number of uncomplicated communicative tasks involving topics related to basic personal information and some activities, preferences, and immediate needs.	Uses memorized language only, familiar language.	
Text Type	Uses simple sentences and some strings of sentences.	Uses simple sentences and memorized phrases.	Uses words, phrases, chunks of language, and lists.	Uses isolated words.
		Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	Presentation may be either unclear or unorganized. Minimal to no effort to maintain audience's attention.
Impact	Presented in a clear and organized manner. Presentation illustrates originality, rich details, and an unexpected feature that captures interest and attention of audience.	Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Comprehensibility</b>	Is generally understood by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood with occasional difficulty by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood, although often with difficulty, by those accustomed to interacting with non-natives.	Most of what is said may be unintelligible or only understood with repetition.
<b>Language Control</b>	Is most accurate when producing simple sentences in present time. Pronunciation, vocabulary, and syntax are strongly influenced by the native language. Accuracy decreases as language becomes more complex.	Is most accurate with memorized language, including phrases. Accuracy decreases when creating and trying to express personal meaning.	Accuracy is limited to memorized words. Accuracy may decrease when attempting to communicate beyond the word level.	Most of what is said may be unintelligible or only understood with repetition.

# Module 14: Allez plus loin



*Photo by Frida Aguilar Estrada on Unsplash. Dadès Gorges, Morocco.*

## 1. Avant la lecture

Pre-reading activities.

Using the **title** of the text by author Georges Perec, the cover **image** and the word **cloud** that contains the most common words in the text, decide what you think the text may be about. What does it mean to “exhaust” a place in your opinion?

### **Mots clés :**

Tentative – an attempt

épuisement – exhaustion

un lieu parisien – a Parisian place

**GEORGES  
PEREC**

**TENTATIVE  
D'ÉPUISEMENT  
D'UN LIEU PARISIEN**

**CITRES**  
30



Free word cloud generated by [worditout.com](http://worditout.com)



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=353#h5p-76>

Regardez la vidéo et répondez aux questions :



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<https://boisestate.pressbooks.pub/french202/?p=353#h5p-68>



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<https://boisestate.pressbooks.pub/french202/?p=353#h5p-75>

# Introduction



[Mbzt, CC BY 3.0, via Wikimedia Commons](#)

Il y a beaucoup de choses place Saint-Sulpice, par exemple : une mairie , un hôtel des finances , un commissariat de police , trois cafés dont un fait tabac, un cinéma, une église à laquelle ont travaillé **Le Vau** , **Gittard** , Oppenord , Servandoni et Chalgrin et qui est dédiée à un aumônier de Clotaire II qui **fut évêque** de Bourges de 624 à 644 et que l'on fête le 17 janvier, un éditeur , une entreprise de **pompes funèbres**, une agence de voyages, un arrêt d' autobus , un tailleur, un hôtel , une fontaine que décorent les statues des quatre grands **orateurs** chrétiens ( Bossuet , Fénelon , Fléchier et Massillon ) , un kiosque à journaux, un marchand d'objets de piété , un parking, un **institut de beauté**, et bien d'autres choses encore.

Un grand nombre, **sinon** la plupart, de ces choses ont été décrites inventoriées, photographiées, racontées ou recensées. Mon **propos** dans les pages qui suivent a plutôt été de décrire le reste : ce que l'on ne note généralement pas, ce qui ne se

remarque pas, ce qui n'a pas d'importance : ce qui se passe quand il ne se passe rien, **sinon** du temps, des gens, des voitures et des nuages .

## Premier chapitre

Before proceeding, make sure to have your online dictionary ready! We recommend using [www.wordreference.com](http://www.wordreference.com) either in your browser or using the app on your phone!

**La date : 18 octobre 1974**

L'heure 10 h. 30

Le lieu Tabac Saint-Sulpice

Le temps : Froid sec. Ciel gris. Quelques éclaircies.

Esquisse d'un inventaire de quelques-unes des choses strictement visibles :

— Des lettres de l'alphabet, des mots « KLM » (sur la pochette d'un promeneur), un « P » majuscule qui signifie « parking » « Hôtel Récamier », « St-Raphaël », « l'épargne à la dérive », « Taxis tête de station », « Rue du Vieux-Colombier », «Brasserie-bar La Fontaine Saint-Sulpice », « P ELF », «Parc SaintSulpice ».

— Des symboles conventionnels : des flèches , sous le « P » des parkings, l'une légèrement pointée vers le sol, l'autre orientée en direction de la rue Bonaparte (côté Luxembourg ), au moins quatre panneaux de sens interdit (un cinquième en reflet dans une des glaces du café).

— Des chiffres : 86 (au sommet d'un autobus de la ligne no 86, surmontant l'indication du lieu où il se rend : S aint-Germain-desPrés ) , 1 (plaque du no 1 de la rue du Vieux-Colombier ) , 6 (sur la place indiquant que nous nous trouvons dans le 6e arrondissement de Paris).

— Des slogans fugitifs : « De l' autobus , je regarde Paris »

— De la terre : du gravier tassé et du sable.

— De la pierre : la bordure des trottoirs, une fontaine , une église

, des maisons...

— De l'asphalte

— Des arbres ( feuilles, souvent jaunissants )

— Un morceau assez grand de ciel (peut-être 1/6e de mon champ visuel)

— Une nuée de pigeons qui s'abat soudain sur le terre-plein central, entre l'église et la fontaine

— Des véhicules (leur inventaire reste à faire)

— Des êtres humains

— Une espèce de basset

— Un pain (baguette)

— Une salade (frisée ?) débordant partiellement d'un cabas

Trajectoires:

Le 96 va à la gare Montparnasse

Le 84 va à la porte de Champerret

Le 70 va Place du Dr Hayem , Maison de l'O.R.T.F.

Le 86 va à Saint-Germain-desPrés

Exigez le Roquefort Société le vrai dans son ovale vert

Aucune eau ne jaillit de la fontaine. Des pigeons se sont posés sur le rebord d'une de ses vasques.

Sur le terre-plein, il y a des bancs, des bancs doubles avec un dossier unique. Je peux, de ma place, en compter jusqu'à six. Quatre sont vides. Trois clochards aux gestes classiques (boire du rouge à la bouteille) sur le sixième.

Le 63 va à la Porte de la Muette

Le 86 va à Saint-Germain-des-Prés

Nettoyer c'est bien ne pas salir c'est mieux

Un car allemand

Une fourgonnette Brinks

Le 87 va au Champ-de-Mars

Le 84 va à la porte de Champerret

Couleurs :

rouge ( Fiat, robe, St-Raphaël, sens uniques )

sac bleu

chaussures vertes

imperméable vert

taxi bleu

deux-chevaux bleue

Le 70 va à la Place du Dr Hayem , Maison de l'O.R.T.F.

méhari verte

Le 86 va à Saint-Germain-desPrés : Yoghourts et desserts

Exigez le Roquefort Société le vrai dans son ovale vert

La plupart des gens ont au moins une main occupée : ils tiennent un sac, une petite valise, un cabas, une canne, une laisse au bout de laquelle il y a un chien , la main d'un enfant.

Un camion livre de la bière en tonneaux de métal ( Kanterbraü , la bière de Maître Kanter)

Le 86 va à Saint-Germain-desPrés

Le 63 va à la Porte de la Muette

Un car « Cityrama » à deux étages

Un camion bleu de marque mercédès

Un camion brun Printemps Brummell

Le 84 va à la porte de Champerret

Le 87 va au Champ-de-Mars

Le 70 va Place du Dr Hayem , Maison de l'O.R.T.F.

Le 96 va à la Gare Montparnasse

Darty Réal

Le 63 va à la Porte de la Muette

Casimir maître traiteur. Transports Charpentier.

Berth France S.A.R.L.

Le Goff tirage à bière

Le 96 va à la Gare Montparnasse

Auto-école

venant de la rue du Vieux-Colombier , un 84 tourne dans la rue Bonaparte (en direction du Luxembourg )

Walon déménagements

Fernand Carrascossa déménagements

Pommes de terre en gros

D'un car de touristes une Japonaise semble me

photographier.

Un vieil homme avec sa demi-baguette, une dame avec un paquet de gâteaux en forme de petite pyramide

Le 86 va à Saint-Mandé (il ne tourne pas dans la rue Bonaparte , mais il prend la rue du Vieux-Colombier )

Le 63 va à la Porte de la Muette

Le 87 va au Champ-de-Mars

Le 70 va Place du Dr Hayem , Maison de l'O.R.T.F.

Venant de la rue du Vieux-Colombier , un 84 tourne dans la rue Bonaparte (en direction du Luxembourg )

Un car, vide.

D'autres Japonais dans un autre car

Le 86 va à Saint-Germain-desPrés

Braun reproductions d'art

Accalmie (lassitude ?)

Pause.



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## Deuxième chapitre

**La date : 18 octobre 1974**

L'heure 12 h. 40

Le lieu Café de la Mairie

Plusieurs dizaines, plusieurs centaines d'actions simultanées, de micro-événements dont chacun implique des postures , des actes moteurs , des dépenses d'énergie spécifiques : discussions à deux , discussions à trois, discussions à plusieurs : le mouvement des lèvres, les gestes , les mimiques expressives modes de locomotion : marche, véhicule à deux roues (sans

moteur, à moteur), automobiles ( voitures privées, voitures de firmes, voitures de louage, auto-école), véhicules utilitaires, services publics, transports en communs , cars de touristes modes de portage (à la main, sous le bras , sur le dos ) modes de traction (cabas à roulettes) degrés de détermination ou de motivation attendre , flâner , traîner , errer , aller, courir vers, se précipiter (vers un taxi libre, par exemple), chercher , musarder, hésiter, marcher d'un pas décidé positions du corps : être assis (dans les autobus , dans les voitures , dans les cafés, sur les banc s ) être debout (près des arrêts d' autobus , devant une vitrine (Laffont, pompes funèbres), à côté d'un taxi (le payant)

Trois personnes attendent près de l'arrêt des taxis. Il y a deux taxis, leurs chauffeurs sont absents (taxis capuchonnés)

Tous les pigeons se sont réfugiés sur la gouttière de la mairie.

Un 96 passe. Un 87 passe. Un 86 passe. Un 70 passe. Un camion « Grenelle Interlinge » passe.

Accalmie. Il n'y a personne à l'arrêt des autobus .

Un 63 passe. Un 96 passe

Une jeune femme est assise sur un banc , en face de la galerie de tapisseries « La demeure » elle fume une cigarette.

Il y a trois vélomoteurs garés sur le trottoir devant le café.

Un 86 passe. Un 70 passe.

Des voitures s'engouffrent dans le parking

Un 63 passe. Un 87 passe.

Il est une heure cinq. Une femme traverse en courant le parvis de l'église .

Un livreur en blouse blanche sort de sa camionnette garée devant le café des glaces (alimentaires) qu'il va livrer rue des Canettes.

Une femme tient une baguette à la main

Un 70 passe (c'est seulement par hasard, de la place que j'occupe, que je peux voir passer, à l'autre bout, des 84 )

Les automobiles suivent des axes de circulation évidemment privilégiés ( sens unique , pour moi, de gauche à droite) ; c'est

beaucoup moins sensible pour les piétons : il semblerait que la plupart vont rue des Canettes ou en viennent.

Un 96 passe.

Un 86 passe. Un 87 passe. Un 63 passe

Des gens trébuchent. Micro-accidents.

Un 96 passe. Un 70 passe.

Il est une heure vingt.

Retour (aléatoire) d'individus déjà vus : un jeune garçon en caban bleu marine tenant à la main une pochette plastique repasse devant le café

Un 86 passe. Un 86 passe. Un 63 passe.

Le café est plein

Sur le terre-plein un enfant fait courir son chien (genre Milou )

Juste en bordure du café, au pied de la vitrine et en trois emplacements différents, un homme, plutôt jeune, dessine à la craie sur le trottoir une sorte de « V » à l'intérieur duquel s'ébauche une manière de point d'interrogation ( land-art ?)

Un 63 passe

6 égouttiers (casques et cuissardes) prennent la rue des Canettes .

Deux taxis libres à l'arrêt des taxis, un 87 passe

Un aveugle venant de la rue des Canettes passe devant le café ; c'est un homme jeune, à la démarche assez assurée.

Un 86 passe

Deux hommes à pipes et sacoches noires

Un homme à sacoche noire sans pipe

Une femme en veste de laine, hilare

Un 96

Un autre 96

( talons hauts : chevilles tordues )

Une deux-chevaux vertpomme.

Un 63

Un 70

Il est 13 h. 35 . Des groupes, par bouffées. Un 63 . La deux-chevaux vertpomme est maintenant garée presque au coin de

la rue Férou, de l'autre côté du parvis. Un 70. Un 87. Un 86. Trois taxis à l'arrêt des taxis. Un 96. Un 63. Un cycliste télégraphiste. Des livreurs de boissons. Un 86. Une petite fille avec un cartable sur les épaules.

Pommes de terre en gros. Une dame menant trois enfants à l'école (deux d'entre eux ont de longs bonnets rouges à pompons)

Il y a une camionnette de croque-morts devant l'église.

Passé un 96.

Des gens se rassemblent devant l'église (rassemblement du convoi ?)

Un 87. Un 70. Un 63.

Rue Bonaparte, une bétonneuse, orange.

Un chien basset. Un homme à noeud papillon. Un 86.

Le vent fait bouger les feuilles des arbres.

Un 70.

Il est treize heures cinquante.

Messageries S.N.C.F.

Les gens de l'enterrement sont entrés dans l'église

Passage d'une voiture auto-école, d'un 96, d'un 63, d'une camionnette de fleuriste, bleue, qui va se ranger à côté de la camionnette des pompes funèbres et de laquelle on sort une couronne mortuaire.

Avec un magnifique ensemble, les pigeons font le tour de la place et reviennent se poser sur la gouttière de la mairie.

Il y a cinq taxis à l'arrêt des taxis. Passé un 87, passé un 63.

La cloche de Saint-Sulpice se met à sonner (le tocsin, sans doute)

Trois enfants menés à l'école. Une autre deux-chevaux vert-pomme.

De nouveau les pigeons font un tour de place

Un 96 passe, s'arrête devant l'arrêt des autobus (section Saint-Sulpice); en descend Geneviève Serreau

qui emprunte la rue des Canettes; je l'appelle en frappant à la

vitre et elle vient me dire bonjour.

Un 70 passe.

Le tocsin s'arrête.

Une jeune fille mange la moitié d'un palmier . Un homme à pipe et sacoche noire.

Un 70 passe

Un 63 passe

Il est deux heures cinq . Un 87 passe.

Des gens, par paquets, toujours et encore

Un curé qui revient de voyage (il y a une étiquette de compagnie aérienne qui pend à sa sacoche).

Un enfant fait glisser un modèle réduit de voiture sur la vitre du café (petit bruit)

Un homme s'arrête une seconde pour dire bonjour au gros chien du café, paisiblement étendu devant la porte

Un 86 passe

Un 63 passe

Une femme passe. Sur son sac il y a écrit

« Gudule »

Presque devant le café, un homme s'accroupit pour fouiller dans sa serviette

Un 86 passe

Un jeune homme passe; il porte un grand carton à dessins

Il n'y a plus que deux vélomoteurs garés sur le trottoir devant le café : je n'ai pas vu le troisième partir (c'était un vélosolex ) (Limites évidentes d'une telle entreprise : même en me fixant comme seul but de regarder, je ne vois pas ce qui se passe à quelques mètres de moi je ne remarque pas, par exemple, que des voitures se garent)

Un homme passe : il tire une charrette à bras, rouge .

Un 70 passe.

Un homme regarde la vitrine de Laffont

En face de « La Demeure » une femme attend, debout près d'un banc.

Au milieu de la rue, un homme guette les taxis (il n'y a plus de taxi à l'arrêt des taxis)

Un 86 passe. Un 96 passe. Un livreur de « Tonygencyl » passe.

Malissard Dubernay transports rapides passe.

De nouveau les pigeons font un tour de place. Qu'est-ce qui déclenche ce mouvement d'ensemble; il ne semble lié ni à un stimulus extérieur (explosion, détonation, changement de lumière, pluie, etc.) ni à une

motivation particulière ; cela ressemble à quelque chose de tout à fait gratuit : les oiseaux s'envolent tout à coup, font un tour de place et reviennent se poser sur la gouttière de la mairie.

Il est deux heures vingt.

Un 96. Des femmes élégantes . Un Japonais absent, puis un autre, hilare, demandent à un passant leur chemin. Il leur montre du doigt la rue des Canettes , qu'ils empruntent aussitôt.

Passage d'un 63, d'un 87 et d'une camionnette « Dunod éditeur ».

Près de l'arrêt des bus, une femme timbre trois lettres et les dépose dans la boîte aux lettres.

Petit chien genre caniche .

Une sorte de sosie de Peters Sellers , l'air très content de lui, passe devant le café. Puis une femme avec deux tout jeunes enfants . Puis un groupe de 14 femmes venant de la rue des Canettes .

J'ai l'impression que la place est presque vide (mais il y a au moins vingt êtres humains dans mon champ visuel).

Un 63.

Une camionnette des postes .

Un enfant avec un chien

Un homme avec un journal

Un homme qui a un grand « A » sur son chandail Un camion « Que sais-je ? » : « La collection « Que sais-je » a réponse à tout »

Un épagneul ?

Un 70

Un 96

On sort de l'église les couronnes mortuaires . Il est 2 heures et demie.

Passent un 63, un 87, un 86, un autre 86 et un 96.

Une vieille femme met sa main en visière pour voir quel est le numéro de l'autobus qui arrive (je peux déduire de son air déçu qu'elle voudrait prendre le 70)

On sort la bière. Le tocsin se remet à sonner.

Le fourgon mortuaire s'en va, suivi d'une 204 et d'une méhari verte.

Un 87

Un 63

Le tocsin s'arrête

Un 96

Il est trois heures moins le quart.

Pause.



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## Troisième chapitre

### **La date 18 octobre 1974**

L'heure : 15 h. 20

Le lieu : Fontaine Saint-Sulpice (café)

Plus tard, je suis allé au tabac Saint-Sulpice. Je suis monté, au premier, une salle triste, plutôt froide, occupée seulement par un quintette de bridgeurs dont quatre étaient en train de jouer trois trèfles . Je suis redescendu m'installer à la table que j'avais occupé le matin. J'ai mangé une paire de saucisses en buvant

un ballon de bourgeois .

J'ai revu des autobus , des taxis, des voitures particulières, des cars de touristes , des camions et des camionnettes , des vélos, des vélomoteurs , des vespas, des motos , un triporteur des postes , une moto-école, une auto-école, des élégantes , des vieux beaux, des vieux couples, des bandes d'enfants, des gens à sacs, à sacoches, à valises, à chiens , à pipes , à parapluies , à bedaines , des vieilles peaux , des vieux cons , des jeunes cons , des flaneurs, des livreurs, des renfrognés, des discoureurs . J'ai aussi vu Jean-Paul Aron , et le patron du restaurant « Les trois canettes » que j'avais déjà aperçu le matin.

Je suis maintenant à la Fontaine St-Sulpice, assis de telle façon que je tourne le dos à la place : les voitures et les gens que mon regard découvre viennent de la place ou s'apprêtent à la traverser (à l'exception de quelques piétons qui peuvent venir de la rue Bonaparte ) .

Plusieurs grands-mères gantées ont poussé des landaus

On prépare la journée nationale des personnes âgées . Une dame de 83 ans est entrée, elle a présenté son tronc au patron du café, mais est ressortie sans nous le tendre.

Sur le trottoir, il y a un homme secoué, mais pas encore ravagé, de tics (mouvements de l'épaule comme s'il éprouvait une démangeaison continuelle dans le cou) ; il tient sa cigarette de la même façon que moi (entre le medius et l'annulaire) : c'est la première fois que je retrouve chez un autre cette habitude.

Paris-Vision : c'est un car à deux étages, guère plein.

Il est quatre heures cinq . Lassitude des yeux. Lassitude des mots.

Une deux-chevaux vert pomme .

(j'ai froid ; je commande un vieux marc, très doux )

En face, au tabac, les brideurs de la salle du premier se donnent un peu d'air

Un flic à vélo gare son vélo et entre dans le tabac ; il en ressort presque aussitôt, on ne sait pas ce qu'il a acheté (des cigarettes ? un stylo à bille , un timbre , des cachous , un paquet de

mouchoirs en papier ?)

Car Cityrama

Un motard. Une camionnette citroën vertpomme .

On entend des appels impératifs de klaxons .

Une grand-mère poussant un landau ; elle porte une cape

Un facteur avec sa sacoche

Un vélo de course fixé sur l'arrière d'une voiture surbaissée

Un triporteur des postes , une camionnette des postes (est-ce l'heure de la relève des boîtes aux lettres ?)

Il y a des gens qui lisent en marchant, il y en a peu, mais il y en a.

Une méhari verte

Un bébé dans un landau émet un bref piaillement. Il ressemble à un oiseau : yeux bleus, fixes, prodigieusement intéressés par ce qu'ils découvrent.

Un contractuel coquelucheux met une contravention à une Morris verte

Un homme porte une chapka d'astrakan. Puis un autre .

Un petit garçon porte une casquette d'écolier anglais ; il traverse en veillant à ne marcher que sur les clous.

Un facteur à sacoche

Deux aubergines toniques

Deux frères chiens genre Milou

Un homme à béret genre curé. Une femme en châle

Une grand-mère à landau

Un homme à chapka (c'est le même, il revient) Un curé à béret (un autre)

Capotes, turbans, bottes, casquette genre marin, écharpes, courtes ou longues, agent à képi , fourrures, valises, parapluie

Un télégraphiste à vélo

Un couple d'Anglais (ils entrent dans le café en causant leur idiome ) : son manteau est aussi long que lui)

Une fille à courtes nattes dévorant un baba (est-ce un baba ? ça ressemble à un baba )

Une femme avec une baguette. Une autre. Il est cinq heures

moins le quart. J'ai envie de me changer les idées. Lire « le Monde». Changer de crèmerie.

Pause.

**“Tentative d'épuisement d'un lieu parisien”, Georges Perec**  
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## Après la lecture



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## 2. Court métrage: *J'attendrai le suivant*

Regardez la vidéo et répondez aux questions



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# MODULE 15- LA PLANÈTE



*How can we protect our planet?*



*[Photo by Pixabay](#)*

## Module 15 La planète

### Learning Outcomes:

I can...

1. Understand how natural disasters impact people and our planet.
2. Advise someone on how to prepare for extreme weather.
3. Talk about factors that influence climate change.
4. Give a basic description of the science behind climate change.
5. Talk about what needs to be done to combat climate issues.
6. Make an argument for change.
7. Understand how humans and their activities affect our climate.
8. Compare the ways in which different countries address climate change.
9. Talk about actions that improve the health of our planet.

#### **Interpretive:**

Read an infographic about the ocean and how to preserve it.

#### **Interpersonal:**

Create a survey to determine the most important environmental issues for the Boise State Community. Collect and analyze your data to determine the most important environmental issue facing the community and formulate a plan to address it.

**Presentational:**

Pick an issue that is important to you personally in your community. Write a letter to a local agency to voice your concerns and call for change.

**21st Century Skills:**

- Use technology to collect and analyze data.
- Use creativity to improve environmental problems.
- Use media to increase awareness of environmental concerns.
- Familiarize yourself with and utilize tools for this course such as Pressbooks and Vocaroo.
- Use digital technology tools to communicate your ideas.
- Articulate your thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts.
- Develop, implement, and communicate new ideas to others
- Collaborate with others to create digital documents that can be shared across multiple media platforms.



# Première partie: La planète qui change, le vocabulaire

## Le Vocabulaire



*[Photo by Pixabay](#)*

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>les aléas</b>	hazards
<b>la planète</b>	the planet
<b>la terre</b>	the earth
<b>l'atmosphère (f)</b>	the atmosphere
<b>le ciel</b>	the sky
<b>l'univers</b>	the universe
<b>la lune</b>	the moon
<b>le soleil</b>	the sun
<b>les étoiles (f)</b>	the stars
<b>l'espace (m)</b>	space
<b>l'air (m)</b>	air
<b>l'eau (f)</b>	water
<b>un continent</b>	a continent
<b>les océans (m)</b>	the oceans
<b>les îles (f)</b>	islands
<b>l'avalanche</b>	an avalanche
<b>les désastres naturels</b>	natural disasters
<b>un glissement de terrain</b>	a landslide
<b>un ouragan</b>	a hurricane
<b>une inondation</b>	a flood
<b>une vague de chaleur (canicule)</b>	a heatwave
<b>une tornade</b>	a tornado
<b>la nature</b>	nature
<b>le niveau de la mer</b>	sea-level
<b>la montée (du niveau de la mer)</b>	rise (of ocean levels)
<b>la baisse (de températures)</b>	fall (of temperatures)
<b>une tempête de sable</b>	sandstorm
<b>le changement climatique</b>	climate change
<b>le réchauffement</b>	warming, heating up
<b>la tempête de grêle</b>	hailstorm

le tsunami	tsunami
le tremblement de terre	earthquake
le typhon	typhoon
l'éboulement (m)	rockslide
la coulée de lave	lava flow
toucher	to touch, impact
avoir un impact	to (have an) impact
d'ici (plus date)	from now
la fonte des neiges	snow melting
la sécheresse	drought
l'environnement (m.)	environment
l'orage électrique (m)	lightning
On prévoit de l'orage pour cet après-midi	Is forecasted
Prenez garde à...	be careful
Méfiez-vous de...	beware of
Veillez ne pas... / Prière de ne pas...	please don't
Défense de...	It is prohibited to
Il est interdit de ....	It is forbidden to
Vous devriez/ne devriez pas...	You should/shouldn't

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix**

things up!

## ***Flashcards***



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## ***Spelling***



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## ***Vocabulary Practice***



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# Première partie: La planète qui change, la grammaire

# La Grammaire

**In this section:**

- **Le subjonctif – Irregular formations**
- **Le subjonctif – Obligation**
- **Le subjonctif – Other expressions**

**Le subjonctif – Irregular Formations**



*Photo by Pixabay*

You have already seen the subjunctive in an introduction in Module 14. There, you were introduced to regular formation as well as a couple of irregular verbs needed to talk about travel in the Francophone world. In this module, we'll look at some more common irregular formations of the subjunctive, as well as some more expressions that are used with the subjunctive.

**Rappel / Reminder :** For most verbs, the subjunctive mood is formed by dropping the **-ent** ending from the third person plural of the present indicative and adding the endings: -e, -es, -e, -ions, -iez, -ent. This is known as the regular

[formation](#) of the subjunctive.

### Verbs with two stems

There are several categories of irregular subjunctive formations.

1. The first of these categories concerns verbs with two stems in the subjunctive. These verbs have a similar two-stem irregularity in the present indicative (for example, 'ils **viennent**' BUT 'nous **venons**'). The **boot stem** (for the forms je, tu, il / elle, ils / elles) is the third person plural of the present indicative, the very same as the stem for [regular formation](#) of the subjunctive. The first person plural of the present indicative provides the **second stem** for the 'nous' and 'vous' forms of the subjunctive. The regular subjunctive endings are added to these two stems.



venir 'to come'

que je **vienn**e

que nous **ven**ions

que tu **vienn**es

que vous **ven**iez

qu'il / qu'elle / qu'il / qu'on  
**vienn**e

qu'ils / qu'elles / qu'iels  
**vienn**ent

In addition to venir, here is a list of the most frequent verbs with two stems in the subjunctive:



infinitive	boot stem, for: je, tu, il/elle/on, ils/ elles	2nd stem, for: nous, vous
aller (to go)	que j'a <span>ille</span>	que nous allions
boire (to drink)	que je bo <span>ive</span>	que nous buvions
croire (to believe)	que je cro <span>ie</span>	que nous croyions
devoir (to have to)	que je do <span>ive</span>	que nous devions
mourir (to die)	que je me <span>ure</span>	que nous mourions
prendre (to take)	que je pren <span>ne</span>	que nous prenions
recevoir (to receive)	que je reço <span>ive</span>	que nous recevions
tenir (to hold)	que je tien <span>ne</span>	que nous tenions
voir (to see)	que je vo <span>ie</span>	que nous voyions
vouloir (to want)	que je veu <span>ille</span>	que nous voulions

### Irregular verbs: avoir and être

Avoir and être are highly **irregular** in the subjunctive and must be memorized. Note that the 'nous' and 'vous' forms are spelled with the letter y (instead of the i characteristic of the regular subjunctive endings). Note in particular the pronunciation of the subjunctive forms of avoir, which have the same vowel sound as found in j'ai (I have), the first person singular in the present indicative.

avoir 'to have'

que j' <b>aie</b>	que nous <b>ay</b> ons
que tu <b>aies</b>	que vous <b>ayez</b>
qu'il / qu'elle / qu' <b>iel</b> / qu'on <b>ait</b>	qu' <b>ils</b> / qu' <b>elles</b> , qu' <b>iels aient</b>



### être 'to be'

que je sois	que nous soyons
que tu sois	que vous soyez
qu'il / qu'elle / qu'iel / qu'on soit	qu'ils / qu'elles / qu'iels soient

Note the similarity of the subjunctive forms of the verbs être and avoir to their respective [imperative](#) forms.

irregular verbs: faire, savoir, pouvoir

The verbs faire, savoir and pouvoir have completely irregular stems. The endings, however, are regular.



### faire 'to do'

que je fasse	que nous fassions
que tu fasses	que vous fassiez
qu'il / qu'elle / qu'iel / qu'on fasse	qu'ils / qu'elles / qu'iels fassent

#### infinitive

savoir (to know)

pouvoir (to be able)

#### first person present subjunctive

que je sache

que je puisse

Quelqu'un donne des conseils à un enfant.

Someone is giving advice to a child.

Mon cher, il faut que tu **saches** que nous n'avons qu'une planète.

My dear, you have to know that we only have one planet.

Il ne faut pas que la planète se réchauffe plus. Je veux seulement que vous soyez heureux. Il faut que nous arrêtions la montée des eaux pour sauver les îles.

The planet must not reheat any more.

I only want you to be happy. We must stop the rising of the ocean levels to save the islands.

## Le subjonctif – Obligation

The subjunctive is required **after** impersonal expressions of necessity and obligation. An **impersonal expression** is any expression introduced by the impersonal pronoun *il*, usually translated into English by 'it'. One of the most frequent is *il faut que* (it is necessary to). When the main clause uses *il faut que*, the verb of the dependent clause which follows must be in the subjunctive. Note that there are always two different subjects in the two clauses.

Il faut que tu choisisses la planète.

It is necessary that you choose the planet.

Note that the expression *il faut que* is stronger and more emphatic than the verb '**devoir**' (which is followed by an infinitive):

Il doit choisir le vin (He must / is supposed to choose the film).

Below are other common impersonal expressions of obligation and necessity. Note that they are all followed by the conjunction *que* which introduces a subordinate clause with a

verb in the subjunctive:



il est important que, it is important that  
il est nécessaire que, it is necessary that  
il est essentiel que, it is essential that  
il est inévitable que, it is unavoidable that  
il vaut mieux que, it is better that  
il est préférable que, it is preferable that

## Le subjonctif – other expressions

As you have seen in previous sections, there are certain expressions in main clauses that “trigger” the subjunctive.

When the subordinate clause expresses will, desire, emotion, wishes, advice, doubt, possibility, or judgement, the subjunctive will be used.

- Recommander que – to recommend that
- Exiger que – to insist that
- demander que – to ask that
- vouloir que – to want that
- il est grand temps que – it’s time that
- Regretter que – to regret that
- Être ravi(e) que – to be happy/excited that
- Être déçu que – to be disappointed that
- Avoir peur que – to have fear that
- Être furieux(euse) que- to be furious that
- C’est dommage que – It’s too bad that
- Être étonné que – to be surprised that

Using these expressions, the subordinate clause (the second part of the sentence) will be in the subjunctive mood, meaning your second verb will be conjugated in the subjunctive.

Example:

1. Je suis étonnée que les gens ne **fassent** pas plus pour la planète.

The main clause is “je suis étonnée que” and the subordinate clause is “les gens ne fassent pas plus pour la planète”. The verb of the subordinate clause is in the subjunctive, whereas the verb of the main clause (être étonné(e)) is in the present indicative.

2. On est déçu que le niveau de la mer **monte** si vite.

Try to determine which is the main clause and which is the subordinate clause. Which verb is in the subjunctive in this example?

Let’s look at another example:



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# Première partie: La planète qui change, les exercices

## Les Exercices



Image by [Pexels](#)

## ● Exercice 1. Ecoutez



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## ● Exercice 2. Lisez l'infographie



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## ● Répondez aux questions :



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To access an editable version of this activity, please use this [link](#).

# Deuxième partie: Notre empreinte, le vocabulaire

## Le Vocabulaire



*Photo by Volodymyr Hryshchenko on Unsplash.*

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>l'empreinte carbone(f.)</b>	carbon footprint
<b>le réchauffement climatique</b>	global warming
<b>lutter contre le réchauffement climatique</b>	combat climate change
<b>la marée noire</b>	oil spill(age)
<b>l'effet de serre</b>	greenhouse effect
<b>le gaz à effet de serre</b>	greenhouse gas
<b>les émissions</b>	emissions
<b>la pollution</b>	pollution
<b>la contamination</b>	contamination
<b>gaspiller</b>	to waste
<b>des déchets toxiques</b>	toxic waste
<b>le gaspillage</b>	waste
<b>la surpopulation</b>	overpopulation
<b>une usine</b>	factory
<b>un emballage en plastique</b>	plastic wrapping/ packaging
<b>la pluie acide</b>	acid rain
<b>des ordures (f.)</b>	trash/waste
<b>jeter</b>	to throw away
<b>le déboisement</b>	deforestation
<b>un incendie de forêt</b>	forest fire
<b>l'espèce (f) en voie d'extinction</b>	endangered species
<b>l'extinction</b>	extinction
<b>la préservation</b>	preservation
<b>une ressource naturelle</b>	natural resource
<b>le trou dans la couche d'ozone</b>	hole in the ozone
<b>un combustible fossile</b>	fossil fuel
<b>le dioxyde de carbone</b>	carbon dioxide
<b>la température moyenne</b>	average temperature
<b>un glacier</b>	glacier

la révolution industrielle	industrial revolution
fondre	to melt
les activités humaines	human activities
l'élevage	the raising of livestock
l'augmentation du niveau de la mer	increase in sea levels
se réchauffer	to warm up
disparaître	to disappear
la surconsommation	overconsumption
un produit jetable	disposable product
à usage unique	single use
les déchets ménagers	household waste
le gaspillage alimentaire	food waste
le nuage de pollution	smog
la neutralité carbone	carbon neutrality
le puits de carbone	carbon sink
émettre	to emit
atteindre	attain/achieve/meet
le charbon	coal
l'énergie renouvelable	renewable energy
subvenir aux besoins de (qqn./qqch.)	support someone/ something

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time**

you refresh this page, the activities will be randomized. We recommended doing this to mix things up!

## *Flashcards*



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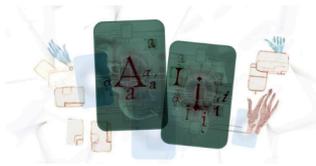
## Spelling



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### Les exercices de l'intelligence artificielle

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Reviewing vocabulary words in context helps us to better understand how they are used in real conversation or writing by native speakers. Taking

the time to review these examples can increase your understanding of its uses! In this exercise, you will use two tools to review **five words or phrases of your choice** from this section's vocabulary list.



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# Deuxième partie: Notre empreinte, la grammaire



*[Photo](#) by Alex Albert on Unsplash. Usine au Québec.*

## In this section:

- relative pronouns – *que* and *qui*  
– review
- relative pronoun – *dont*
- relative pronoun – *où*
- interrogative pronoun and relative  
pronoun – *lequel*

## Relative pronouns – *que* and *qui* – review

### forms and uses

A relative pronoun introduces a clause that explains or describes a previously mentioned noun, which is called the antecedent. Relative pronouns are used to link two related ideas into a single sentence, thereby avoiding repetition.

Ida écrit un roman. Le roman s'appelle *Guerre et amour*.

Ida écrit un roman **qui** s'appelle *Guerre et amour*.

In the above example, the relative pronoun **qui** introduces

the subordinate clause, that is, the clause that adds additional information about the novel. In French, there are two main relative pronouns, **qui** and **que**. The choice between **qui** and **que** in French depends solely on the grammatical role, **subject or direct object**, that the relative pronoun plays in the subordinate clause.

### • qui

**Qui** functions as the **subject** of the subordinate clause.

Ida interviewe son grand-père **qui** a combattu pendant la deuxième guerre mondiale.

Ida interviews her grandfather **who** fought during World War II.

Grand-père: Oui, j'étais avec des Américains **qui** ont libéré Paris.

Grandfather: Yes, I was with some Americans **who** liberated Paris.

On a célébré notre victoire dans le quartier latin **qui** débordait de monde.

We celebrated our victory in the Latin Quarter **which** was overflowing with people.

### • que

**Que** functions as the **direct object** of the subordinate clause.

Remember that **que** becomes **qu'** before a word beginning with a vowel.

Grand-père: Une Parisienne **que** j'ai connue est devenue ta grand-mère, Ida!

Grandfather: A Parisian **whom** I met became your grandmother, Ida!

Ida: Ma grand-mère! Une héroïne de la Résistance française? Tiens, le livre que j'écris c'est l'histoire de deux héros de la Résistance. Ce n'est pas une pure coïncidence!

Ida: My grandmother! A heroine of the French Resistance? Say, the book that I'm writing is the story of two heroes from the Resistance. It is not entirely a coincidence!

## agreement

Although **qui** and **que** are invariable, they assume the gender and number of the antecedent. **Que** functions

as a direct object preceding the verb. Therefore, when the verb of the subordinate clause is in the passé composé, or any other compound tense, the past participle agrees in number and gender with **que**. The past participle also agrees in number and gender with **qui** if the verb forms its passé composé with 'être'.

Ida: Marie et Jean sont les deux héros **que** j'ai vus dans un rêve.

Ida: Marie and Jean are the two heroes **whom** I saw in a dream.

Ce sont deux espions **qui** se sont rencontrés en mission.

They are two spies **who** met on a mission.

## Relative pronoun – *dont*

A relative pronoun introduces a clause that explains or describes a previously mentioned noun. In instances where the relative pronoun is the object of a preposition, relative pronouns other than **qui** and **que** must be used. **De** is the most common of these prepositions, and **dont** is the relative pronoun representing both the preposition **de** + its object.

### • **dont**

Use **dont** if the subordinate clause needs an object introduced by **de/d'**. Such clauses may indicate possession or they may contain verbs which are followed by the preposition **de**. Some of these verbs include 'parler de' (to talk about); 'avoir besoin de' (to need); 'avoir peur de' (to be afraid of); 'tenir de' (to take after).

Ida: Le livre **dont** je suis l'auteur est un roman historique.

Ida: The book **of which** I'm the author is a historical novel.

make recording

**Dont** often indicates possession; 'whose' is its English equivalent.

Edouard, parlant du livre d'Ida: Ida, **dont** le grand-père a combattu en France, en '40, a dédié ce livre à Vincent.

Edouard, speaking about Ida's book: Ida, **whose** grandfather fought in France in '40, dedicated this book to Vincent.

## Relative pronoun – où

### • où

The relative pronoun **où** means 'where, in which, on which.' Use **où** if the subordinate clause needs an object indicating location introduced by **dans, à, sur, sous**. When used after adverbs of time, **où** means 'when.'

Paris, **où** l'histoire commence, va être libéré par les Américains.

Paris, **where** the story starts, is going to be liberated by the Americans.

Grand-père était à Paris le jour **où** les Américains sont entrés dans la ville.

Paw-Paw was in Paris the day **[when]** the Americans entered the city.

## interrogative pronoun and relative pronoun – *lequel*

### interrogative pronoun lequel – review

**Lequel, lesquels, laquelle, lesquelles** are pronouns, i.e. they are used in place of a noun. They are used to ask the questions 'which one?' or 'which ones?' They assume the number and gender of the nouns they replace and contract with the prepositions **à** and **de**.

Preposition	Masculine singular	Masculine plural	Feminine singular	Feminine plural
	<b>lequel</b>	<b>lesquels</b>	<b>laquelle</b>	<b>lesquelles</b>
with <b>à</b>	<b>auquel</b>	<b>auxquels</b>	<b>à laquelle</b>	<b>auxquelles</b>
with <b>de</b>	<b>duquel</b>	<b>desquels</b>	<b>de laquelle</b>	<b>desquelles</b>

Riad: Oh Juliette, j'adore les films sur les insectes!

Riad: I love bug movies!

Juliette: **Lesquels** tu aimes?

Juliette: **Which ones** do you like?

Riad: Oh, 'A Bug's Life,' et puis 'Antz,' les classiques quoi!

Riad: Oh, 'A Bug's Life,' and then 'Antz,' in other words, the classics!

Juliette: Et tu préfères **lequel**?

Juliette: **Which one** do you prefer?

Riad: Hmm ... Probablement 'The Fly.'

Riad: Hmm ... Probably 'The Fly.'

## relative pronoun lequel

### • preposition + lequel, laquelle, lesquels, lesquelles

The relative pronouns **lequel, laquelle, lesquels, and lesquelles** (which) are used when the relative clause is introduced by a preposition other than **de/d'**, such as **à, de as part of a 2- or 3-word prepositional phrase** (à côté de, près de, etc.), **avec, par, pour, sur, dans**, etc. These pronouns make the usual **contractions** with the prepositions **à** and **de**. Note that the preposition in French must always be placed immediately in front of the relative pronoun.

### • contractions – review

The prepositions **à** or **de** contract with the definite articles **le** and **les** to give the following forms:

de + le = **du**.      de + les = **des**

à + le = **au**            à + les = **aux**

**La** and **l'** on the other hand do not contract after **à** and **de**. Note that these contractions also occur with two- and three-word prepositions ending with **à** or **de** (**jusqu'à, près de, loin de, à côté de**, etc.).

Étienne et Alain sont dans un café **près du** campus, **à côté des** commerces, pas **loin de la** tour.

Étienne et Alain are in a café near campus, not far from the stores, not far from the Tower.

Étienne: Je vais prendre un thé **à la** vanille et un muffin **au** chocolat. Et toi?

Étienne: I am going to have a vanilla tea and a chocolate muffin. What about you?

Alain: Pour moi, un biscuit **aux** amandes et un café **au** lait.

Alain: For me, an almond cookie and a latte.

Étienne: Bon, demain on va **au** gymnase, hein?

Étienne: And tomorrow we'll go to the gym, eh?

The following information and tables below are from [Français 202](#) (page 84) by William J. Carrasco & Shahrzad Zahedi is licensed under a Creative Commons Attribution 4.0 International ([CC BY 4.0](#)) license.

General summary of relative pronouns:

Table 1:

Simple	qui, que, quoi, dont, où
Composés	lequel, laquelle, lesquels, lesquelles
Contractés	auquel, duquel, auxquels, desquels, auxquelles, desquelles



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Table 2:

	qui	le	la	les	les (féminin)
à	à qui	auquel	à laquelle	auxquels	auxquelles
de	de qui	duquel	de laquelle	desquels	desquelles
avec par pour sur dans	avec qui par qui pour qui sur qui	avec lequel par lequel pour lequel sur lequel dans lequel	avec laquelle par laquelle pour laquelle sur laquelle dans laquelle	avec lesquels par lesquels pour lesquels sur lesquels dans lesquels	avec lesquelles par lesquelles pour lesquelles sur lesquelles dans lesquelles



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The form **dont** is generally used in spoken French instead of the forms **duquel, de laquelle, desquels,** and **desquelles**; however, these latter forms may also be found, especially in written texts. **Dont** may be substituted only for the simple preposition **de** and its object, but a form of **lequel** must be used when **de** is part of a two- or three-word preposition, such as 'à propos de, près de, loin de, à côté de.'

When you can't make a contraction, you place the preposition before the relative pronoun as follows :

**préposition** + qui, quoi, où, lequel, laquelle, lesquels, lesquelles

## Exemples: préposition + **lequel**:

C'est l'ordinateur **avec lequel** il a écrit sa thèse.

It's the computer with which he wrote his thesis.

C'est la seule chambre **à laquelle** j'ai accès.

It's the only bedroom to which I have access.

C'est le chemin **par lequel** il est venu.

It's the path by which he came.

La maison **dans laquelle** il habite est très vieille.

The house in which I live is very old.

Le cours **auquel (à + lequel)** je réfléchis est difficile à enseigner.

The course that I am thinking about is hard to teach.

## préposition + **qui**

Use **qui** instead of a form of **lequel** when referring to people.

**Avec qui** peut-on les partager ?

With whom can we share them?

La femme **à qui** je pense est professeur.

The woman of whom I am thinking is a professor.

## préposition + **où**

Il n'avait aucune idée **par où** commencer.

He didn't have any idea about where to start.

**NOTE:** You will never add a préposition to **dont** because it already has the preposition **de** built into it.

The following information and table are from Français Interactif.

The form **dont** is generally used in spoken French instead of the forms **duquel**, **de laquelle**, **desquels**, and **desquelles**; however, these latter forms may also be found, especially in written texts. **Dont** may be substituted only for the simple

preposition **de** and its object, but a form of **lequel** must be used when **de** is part of a two- or three-word preposition, such as ‘à propos de, près de, loin de, à côté de.’

Ce roman, **dans lequel** Ida utilise les souvenirs de guerre de grand-père, est très réaliste.

This novel, **in which** Ida uses Grandfather’s war memories, is very realistic.

Ses personnages, **auxquels** Ida s’identifie, sont des héros de la Résistance.

His characters, **with whom** Ida identifies, are heroes of the Resistance.

L’homme **à côté duquel** Marie est assise est un officier nazi.

The man **next to whom** Marie is seated is a nazi officer.

Les hommes **parmi lesquels** Marie se trouve sont tous des nazis.

The men **among whom** Marie finds herself are all nazis.

Les deux femmes **entre lesquelles** l’officier se trouve font partie de la Résistance.

The two women **between whom** the officer is seated are part of the Resistance.

# Deuxième partie: Notre empreinte, les exercices





*Photo by Gregory DALLEAU on Unsplash. Train qui va à la Mer de Glace à Chamonix en France.*

## **● Exercice 1. La Mer de Glace – symbole du réchauffement climatique**

Regardez la video ci-dessous.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=555#oembed-1>

Cliquez [ici](#) pour voir des photos avant-après des glaciers du Mont Blanc en France. Lisez l'article.

Faites l'exercice ci-dessous en mettant le vocabulaire de la vidéo dans la catégorie correcte. Regardez la vidéo de nouveau si nécessaire. Utilisez l'images de la vidéo pour vous aider à comprendre the vocabulaire.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-152>

Exercice par Sharon Westbrook.

## ● Exercice 2. Qu'est-ce que la neutralité carbone et comment l'atteindre d'ici 2050 ? un article du Parlement européen

Complétez le texte ci-dessous.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/>

[french202/?p=555#h5p-87](https://boisestate.pressbooks.pub/french202/?p=555#h5p-87)

Exercice par Sharon Westbrook sur [learningapps.org](https://learningapps.org).

### Exercice 3. qui, que, qu'



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<https://boisestate.pressbooks.pub/french202/?p=555#h5p-89>

Activité par Pauline Guédon sur [learningapps.org](https://learningapps.org).

### Exercice 4. texte à compléter – qui, que, qu'



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-90>

Activité d'[Educaplay](https://www.educaplay.com).

### Exercice 5. dont

Faites cet [exercice](#) de Podcast Français Facile. Combinez les deux phrases avec **dont** pour ne faire qu'une seule phrase. Dites la phrase à haute voix et vérifiez chacune de vos phrases avec la réponse sur le site.

## Exercice 6. qui, que, qu', dont



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-91>

Activité par [Pointe de FLE](#).

## Exercice 7. qui, que, qu', dont



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-92>

Activité de [flo-rine](#) on [learningapps.org](#).

## Exercice 8. qui, que, où



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-93>

Activité de [meutiadelia](#) on [learningapps.org](#).

## Exercice 9. qui, que, où, dont



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-94>

Activity par [Educaplay](#).

## Exercice 10. pronoms relatifs composés

Revisez l'information sur le page web sur les pronoms relatifs composés. Puis faites l'exercice à la fin de l'article.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-96>

Activité par [France Podcasts](#).



## Exercice 11. pronoms relatifs

Choisissez le pronom relatif correct, puis choisissez le nom auquel chaque phrase correspond.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://boisestate.pressbooks.pub/french202/?p=555#h5p-95>

Activité par [Pointe de FLE](#).

## Exercice 12. pronomes relatifs composés

Faites les exercices de l'Alliance Française de la Haye en cliquant sur « Commencer » (bouton bleu). Il y a trois pages

d'exercices. Cliquez sur la flèche blanche dans le cercle bleu pour passer à la page suivante. Cliquez [ICI](#) pour ouvrir les exercices.

Troisième partie :  
Espoir pour l'avenir, le  
vocabulaire





Image via [Pexels](#)

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>abolir</b>	to abolish
<b>améliorer</b>	to make better
<b>développer</b>	to develop
<b>préserver</b>	to preserve
<b>prévenir l'incendie</b>	to avoid forest fires
<b>proposer une solution</b>	to propose a solution
<b>sauver la planète</b>	to save the planet
<b>écologique</b>	ecological
<b>pur.e</b>	pure
<b>un gouvernement</b>	a government
<b>une loi</b>	a law
<b>l'écotourisme (m.)</b>	ecotourism
<b>la préservation</b>	preservation
<b>une ressource naturelle</b>	a natural resource
<b>le sauvetage des habitats naturels</b>	preservation of natural habitats
<b>recycler</b>	to recycle
<b>polluer</b>	to pollute
<b>conserver</b>	to conserve
<b>consommer</b>	to consume
<b>menacer</b>	to threaten
<b>produire</b>	to produce
<b>protéger</b>	to protect
<b>réduire</b>	to reduce
<b>réutiliser</b>	to reuse
<b>Il est important que...</b>	It's important that...
<b>Il est nécessaire que...</b>	It's necessary that...
<b>Il faut que...</b>	It's necessary that...
<b>Prenez garde à...</b>	beware of
<b>Méfiez-vous de...</b>	be wary of/ beware of
<b>Il est interdit de ....</b>	It's banned/not allowed

à cause de...

because of...

faire le tri des déchets

to sort waste

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## *Flashcards*



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*You can view it online here:*

[https://boisestate.pressbooks.pub/  
french202/?p=557#h5p-107](https://boisestate.pressbooks.pub/french202/?p=557#h5p-107)

## ***Spelling***



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french202/?p=557#h5p-108](https://boisestate.pressbooks.pub/french202/?p=557#h5p-108)

## Vocabulary Practice



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<https://boisestate.pressbooks.pub/french202/?p=557#h5p-111>

# Troisième partie : Espoir pour l'avenir, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Subjunctive usage: obligation**
- **Subjunctive usage: doubt and uncertainty**
- **Subjunctive usage: will, emotion, and desire**
- **Conjunctions that take the subjunctive**

**Subjunctive usage: obligation**



Photo by [Pawel Czerwinski](#) on [Unsplash](#)

The subjunctive is required **after** impersonal expressions of necessity and obligation. An impersonal expression is introduced by the impersonal pronoun *il*, usually translated into English by 'it'. One of the most common impersonal expressions is **il faut que** (it is necessary that). When the main clause uses **il faut que**, the verb of the dependent clause which follows must be in the subjunctive. There are always two different subjects in the two clauses.

Max, il faut que tu aides ta sœur !

Il faut que nous fassions le ménage.

Note that the expression *il faut que* is stronger and more emphatic than the verb 'devoir' (which is followed by an infinitive): *Nous devons faire le ménage.* (We must/are supposed to clean.)

Below are other common impersonal expressions of obligation and necessity. Note that they are all followed by the conjunction **que** which introduces a subordinate clause with a verb in the subjunctive:



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=560#audio-560-1>*

**il est important que**, it is important that

**il est nécessaire que**, it is necessary that

**il est essentiel que**, it is essential that

**il est inévitable que**, it is unavoidable that

**il vaut mieux que**, it is better that

**il est préférable que**, it is preferable that

**il est indispensable que**, it is indispensable that



*An interactive H5P element has been excluded from this version of the text. You can view it online here: <https://boisestate.pressbooks.pub/french202/?p=560#h5p-102>*

# Subjunctive usage: doubt and uncertainty



Photo by [Noah Buscher](#) on [Unsplash](#)

The choice of mood indicates the speaker's degree of uncertainty: subjunctive implies the speaker doubts the existence or possibility of what is being described; indicative implies the speaker believes or is certain that what is being described is possible or does exist.

## **expressions of doubt and uncertainty**

The subjunctive occurs in dependent clauses introduced by verbs and expressions of **doubt or uncertainty** whenever there are two different subjects in the two clauses linked by the subordinating conjunction **que**.



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excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=560#audio-560-2>

**il est possible que**, it is possible that

**il est impossible que**, it is impossible that

**il est incroyable que**, it is unbelievable that

**il est douteux que**, it is doubtful that

**douter que**, to doubt that

Où est Edouard? Chez MacDo?

Where is Edouard? At MacDonald's?

Oh non! **Il est impossible que**'Edouard **soit** chez MacDo!

Oh no! It is impossible that Edouard be at MacDonald's!

### interrogatives and negatives

Doubt is commonly expressed by **questioning or negating** a statement.

**Crois-tu que** Maximilien **soit** chez MacDo?

Do you believe that Maximilien is at MacDonald's?

Oui, je crois qu'il est chez MacDo.

I believe he is at MacDonald's.

Mais Edouard? Non, **je ne crois pas qu'**Edouard **soit** chez MacDo.

But Edouard? No, I don't believe that Edouard is at MacDonald's.

The following expressions imply **certainty**, so when they are used in affirmative statements, they are followed by the **indicative**.



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- croire que**, to believe that
- penser que**, to think that
- être sûr que**, to be sure that
- trouver que**, to find that
- se douter que**, to suspect that
- supposer que**, to suppose that
- avoir l'impression que**, to have the impression that
- il est vrai que**, it is true that
- il paraît que**, it appears that
- il est probable que**, it is probable that
- il (me) semble que**, it seems (to me) that
- il est clair que**, it is clear that
- il est évident que**, it is evident that
- il est certain que**, it is certain that

However, when these expressions are used in either the **interrogative** or the **negative, doubt** is introduced. Consequently, in the subordinate clause, the **subjunctive** is used. On the other hand, when expressions of doubt are negated, they indicate certainty and thus are followed by the indicative: Je ne doute pas qu'Edouard est un escargot distingué (I do not doubt that Edouard is a distinguished snail = I am certain that ...).



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<https://boisestate.pressbooks.pub/french202/?p=560#h5p-172>

# Subjunctive usage: will, emotion, and desire



Photo by [Eyoel Kahssay](#) on [Unsplash](#)

**will and desire**

The subjunctive is used in dependent clauses after expressions of will and desire whenever there are two different subjects in the two clauses linked by the subordinating conjunction **que**. Here is a list of common verbs expressing will and desire:



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**aimer que**, to like that ...

**aimer mieux que**, to prefer that ...

**attendre que**, to wait, expect that ...

**désirer que**, to desire that ...

**exiger que**, to require that ...

**préférer que**, to prefer that ...

**souhaiter que**, to hope that ...

**vouloir que**, to want that ...

**vouloir bien que**, to be willing that ...

Je **veux qu'**on **prenne** le métro à la fête ce soir.

I want us to take the metro to the party tonight.

Note however that **espérer** (to hope) is an exception and is followed by the indicative: 'Alex espère que Manon préparera du couscous ce soir' (Alex hopes that Manon will prepare couscous this evening). Remember that when there is only one subject, the conjugated verb is followed by an infinitive: 'Manon ne veut pas faire la cuisine' (Manon does not want to cook).

### **emotion**

The subjunctive is used after expressions of emotion and opinion. Remember that the subjunctive is found in the subordinate clause of sentences that contain a change of subject from the main clause to the subordinate clause. Here

is a list of common expressions of emotion with which the subjunctive is found in the subordinate clause:

**être content(e) que**, to be happy that

**être heureux(/se) que**, to be happy that

**être ravi(e) que**, to be delighted that

**être étonné(e) que**, to be surprised that

**être mécontent(e) que**, to be unhappy that

**être malheureux(/se) que**, to be unhappy that

**être triste que**, to be sad that

**être surpris(e) que**, to be surprised that

**être impatient(e) que**, to be impatient that

**être désolé(e) que**, to be sorry that

**regretter que**, to regret that

**se réjouir que**, to rejoice, celebrate that

**craindre que**, to fear that

**redouter que**, to fear that

**avoir peur que**, to fear that

Je **suis contente que** tu **viennes** ce soir !

Ils **sont surpris qu'**il **soit** à l'heure.

### **opinion**

Here is a list of common impersonal expressions of opinion; there are many more such expressions since any adjective may be used. Remember that impersonal expressions always have 'il' as the subject. These expressions are followed by a dependent clause in the subjunctive.



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=560#audio-560-5>*

**il est bon que**, it is good that

**il est juste que**, it is fair that

**il est dommage que**, it is unfortunate that

**il est utile que**, it is useful that

**il est urgent que**, it is urgent that

**il est logique que**, it is logical that



*An interactive H5P element has been excluded from this version of the text. You can view it online*

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<https://boisestate.pressbooks.pub/french202/?p=560#h5p-170>

## Conjunctions that take the subjunctive



Photo by [Tyler Casey](#) on [Unsplash](#)

When the following conjunctions introduce a subordinate clause with a new subject, they always trigger the subjunctive. Remember that the subjects of the subordinate clause and of the main clause are **different**. In the examples below, the verb in the subjunctive is underlined.

**conjunctions expressing intention:** pour que, afin que, de sorte que (in order that, so that)

Marie aide François pour qu'il reçoive de bonnes notes.

Marie is helping François so that he gets a good grade.

Marc achète un café pour Alex afin qu'iel ne soit plus fatigué.e.

Marc buys a coffee for Alex so that they are no longer tired.

**conjunctions expressing time:** avant que (before), en attendant que (while waiting for), jusqu'à ce que (until)

Pourtant, il doit faire quelque chose avant que Juliette (ne) se rende compte de ce qu'on prépare sa fête surprise !

Yet he must do something before Juliette realizes that we're planning her surprise party!

Juliette prend un café en attendant que Marie la rejoigne.

Juliette is having a cup of coffee while waiting for Marie to join her.



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<https://boisestate.pressbooks.pub/french202/?p=560#h5p-173>

# Troisième partie : Espoir pour l'avenir, les exercices





Photo by [Hiroko Yoshii](#) on [Unsplash](#)

## Exercice 1. Pratiquer le subjonctif

Cliquez les verbes conjugués au subjonctif



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*here:*

<https://boisestate.pressbooks.pub/french202/?p=562#h5p-174>

## ● Exercice 2. Sauver la mer

Lisez l'article et regardez la vidéo. Préparez une présentation d'information de 2 à 3 minutes. Il faut que vous parliez des informations que vous avez apprises de la vidéo et de l'article.

*Activity adapted from Sharon Westbrook*



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To access an editable version of this activity, please use this [link](#).

Enregistrez votre présentation ici.



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# Module 15: Cultural Reflection



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<https://boisestate.pressbooks.pub/french202/?p=667#h5p-148>

# Module 15: L'évaluation de la production écrite et orale

## **Part One:**

In part one, you will select an issue that is important to you personally in your community and write a persuasive letter to a local agency to voice your concerns and call for change.

**Rubric, Part One:**

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Language Function</b>	You can create with language by combining and recombining known elements successfully into more than memorized sentences.	Strong You use mostly memorized language with some attempts to create original sentences. You can present topics related to basic personal information and some activities.	Minimal You use memorized language only, familiar language.	
	You use simple sentences and some connected sentences.	You use simple sentences and memorized phrases.	You use words, phrases, chunks of language, and lists.	You use isolated words.
<b>Impact</b>	Your writing is clear and organized. You include an unexpected feature that captures interest and attention of audience.	Your writing is clear and organized.	Your writing is clear and organized.	Your writing may be either unclear or unorganized. You use minimal to no effort to maintain audience's attention.
<b>Comprehensibility</b>	Your writing is generally understood by those accustomed to interacting with non-natives.	Your writing is understood with occasional difficulty.	Your writing is understood, although often with difficulty.	Most of what you write may be unintelligible or only understood with repetition.

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Control	You are most accurate when producing simple sentences in present tense. Your accuracy decreases as language becomes more complex.	You are most accurate with memorized language, including phrases. Your accuracy decreases when creating and trying to express personal meaning.	Your accuracy is limited to memorized words. Your accuracy may decrease when attempting to communicate beyond the word level.	You have little accuracy even with memorized words.

## Part Two:

You will now revise your original (written) argument so that you can share it with like-minded Boise State Students on social media. You record a video, using visuals if necessary.

- [Adobe Express Video](#) (You can include accompanying visuals with this tool)
- [Canva](#) (You can include accompanying visuals with this tool)
- Record a video using a mobile device, tablet or web camera. (The [WLRC](#) has devices available for check out!)

### Rubric, Part Two

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Function	Creates with language by combining and recombining known elements; is able to express personal meaning in a basic way. Handles successfully a number of uncomplicated communicative tasks and topics necessary for survival in target-language cultures.	Strong	Minimal	Has no real functional ability.
		Uses mostly memorized language with some attempts to create. Handles a limited number of uncomplicated communicative tasks involving topics related to basic personal information and some activities, preferences, and immediate needs.	Uses memorized language only, familiar language.	
Text Type	Uses simple sentences and some strings of sentences.	Uses simple sentences and memorized phrases.	Uses words, phrases, chunks of language, and lists.	Uses isolated words.
		Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	Presentation may be either unclear or unorganized. Minimal to no effort to maintain audience's attention.
Impact	Presented in a clear and organized manner. Presentation illustrates originality, rich details, and an unexpected feature that captures interest and attention of audience.	Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Comprehensibility</b>	Is generally understood by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood with occasional difficulty by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood, although often with difficulty, by those accustomed to interacting with non-natives.	Most of what is said may be unintelligible or only understood with repetition.
<b>Language Control</b>	Is most accurate when producing simple sentences in present time. Pronunciation, vocabulary, and syntax are strongly influenced by the native language. Accuracy decreases as language becomes more complex.	Is most accurate with memorized language, including phrases. Accuracy decreases when creating and trying to express personal meaning.	Accuracy is limited to memorized words. Accuracy may decrease when attempting to communicate beyond the word level.	Most of what is said may be unintelligible or only understood with repetition.

# Module 15: Allez plus loin

Êtes-vous un/une dendrophile (une personne qui adore les arbres) ? Regardez cette vidéo sur les noms d'arbres.



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://boisestate.pressbooks.pub/french202/?p=663#oembed-1>*

Connaissez-vous l'océan ? Comment a-t-elle été formée ? Ce site vous explique tout <https://lejournal.cnrs.fr/print/3148>

# MODULE 16- L'ART ET L'EXPRESSION



**How is art created and perceived in the francophone world?**



"At the Theater" by Jean-Louis Forain, French, b. Reims, 1852–1931 via the [Hirshhorn Museum and Sculpture Garden](#)

## Module #16

### Learning Outcomes:

I can...

1. talk about my opinion on art
2. compare and contrast different works of art
3. justify/support my opinions
4. In my own and other cultures, I can compare how traditions and events influence music and art.
5. talk about similarities and differences between art and music festivals with a peer (from another culture).
6. I can tell why people think differently about entertainment, social media and literature in my own and other cultures .
7. compare video game preferences with a peer in the target culture
8. talk about the art products that I consume and why
9. talk about how the arts influence my life

#### **Interpretive:**

You will explore a Francophone web page for

urban art installations and respond to comprehension questions.

**Interpersonal:**

You and a friend are planning an art project in response to a call for public art in a Francophone country. You work together to outline the details of your proposal.

**Presentation:**

You just saw an incredible *spectacle* while traveling in a Francophone country. You write to a friend to tell them all about it and convince them to see (or not to see) this performance when they travel.

**21st Century Skills:**

- Familiarize yourself with and utilize tools for this course such as Pressbooks, Canva and Vocaroo.
- Use digital technology tools to communicate your ideas.
- Articulate your thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts.
- Develop, implement, and communicate new ideas to others
- Collaborate with others to create digital documents that can be shared across multiple media platforms.

# Première, Partie: Les arts numériques, le vocabulaire

## Le Vocabulaire

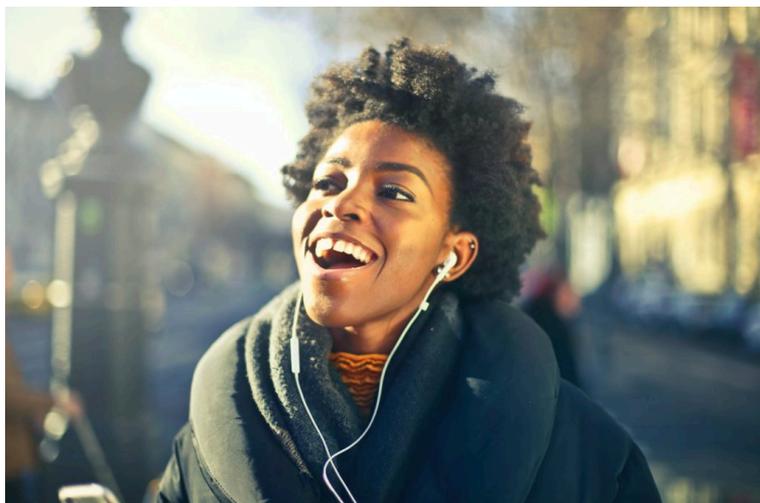


Image via [Pexels](#)

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>les jeux vidéo</b>	Video games
<b>l'esport</b>	E-sports
<b>le sport électronique</b>	E-sports
<b>un mème</b>	a meme
<b>un PNJ (personnage non jouable)</b>	NPC (non playable character)
<b>un streamer</b>	a streamer
<b>un youtubeur</b>	a Youtuber
<b>la musique</b>	music
<b>le rap</b>	rap
<b>le hip-hop</b>	hiphop
<b>le RNB</b>	RNB
<b>le country</b>	country
<b>le rock</b>	rock
<b>le pop</b>	pop
<b>la musique électronique</b>	electronic music
<b>une tube</b>	a hit
<b>la chanson</b>	song
<b>le clip</b>	music video
<b>la voix</b>	voice
<b>la mélodie</b>	melody
<b>le rythme</b>	rythm
<b>le/la chanteur.euse</b>	singer
<b>les paroles</b>	lyrics
<b>entraînant.e</b>	catchy
<b>dynamique</b>	dynamic
<b>répétitif.ive</b>	repetitive
<b>doué.e</b>	talented
<b>touchant.e</b>	touching
<b>dépassé.e</b>	outdated
<b>dansant.e</b>	danceable

le graphisme	graphic design
une PAO (publication assisté par ordinateur)	Desktop Publishing System
un DAO (dessin assisté par ordinateur)	Computer-Aided Design (CAD)
l'identité visuelle	visual design/identity
le logotype (logo)	logotype, logo
un baseline	a slogan
une planche de tendance	a mood board
l'identité de marque	brand identity
à la française	portrait
à l'italienne	landscape

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## ***Flashcards***



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## ***Spelling***



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## **Vocabulary Practice**



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# Première Partie : Les arts numériques, la grammaire

**La**

# **G**rammaire

**In this section:**

- **Conjunctions that take the subjunctive**
- **Past subjunctive**
- **Ways to avoid the subjunctive**

**Conjunctions that take the subjunctive**



**Conjunctions expressing obstacles or restrictions: bien que, quoique (although), à moins que (unless)**

Il est en retard bien qu'il soit parti à l'heure.

He's late even though he left on time.

Tu vas venir à moins que tu rates le train.

You're going to come unless you miss the train.

**Conjunctions expressing a condition: à condition que (on the condition that), pourvu que (provided that), sans que (without)**

Je te donnerai mon compte Netflix à condition que tu promettes de ne pas le partager !

I will give you my Netflix account if you promise to not share it!

Iel est venu.e sans que nous l'ayons su !

They came without us knowing (at the time) !

**Conjoining conjunctions which have the same subject**

The subjunctive is required after a few conjunctions even when the subject stays the same from the main clause to the dependent clause. These four conjunctions are bien que, quoique, pourvu que, jusqu'à ce que.

# Past subjunctive



Photo by [Marcela Laskoski](#) on [Unsplash](#)

## formation

The past subjunctive resembles the *passé composé* in that it is formed with the present subjunctive of the appropriate auxiliary verb (**avoir** or **être**) and the past participle of the main verb.

rire 'to laugh'

que j'aie ri

que tu aies ri

qu'il / elle / iel / on ait ri

que nous ayons ri

que vous ayez ri

qu'ils / elles / iels aient ri

sortir 'to go out'

que je sois sorti(e)

que nous soyons sorti(e)s

que tu sois sorti(e)

que vous soyez sorti(e)s

qu'il / elle / iel / on soit sorti(e)

qu'ils / elles / iels soient sorti(e)s



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## uses

The past subjunctive is normally used in dependent clauses that describe an action which **precedes** the action of the main clause. The past subjunctive is introduced by the same kinds of clauses that introduce the present subjunctive (See subjunctive of [obligation, doubt, will, emotion, desire](#) and [conjunctions that take the subjunctive](#)). Note the **past tense meaning** of the event encoded in the past subjunctive. The present subjunctive, on the other hand, indicates a simultaneous action or a future action. Compare these sentences (present subjunctive in orange, past subjunctive in blue):

Je suis surpris.e que tu lises ce livre.

I am surprised that you are reading this book.

Je suis surpris.e que tu aies lu ce livre.

I am surprised that you have read this book.

J'ai été surpris.e que tu lises ce livre.

I was surprised that you are reading this book.

J'ai été surpris.e que tu aies lu ce livre.

I was surprised that you had read this book.

Note that the tense of the verb in the main clause in French does not predict the tense of the subjunctive in the dependent clause. The choice between the present and past subjunctives depends on the **chronological relationship** between the two clauses.

Read the following dialogue:

Marie: Alex est content.e que la France ait gagné la Coupe du Monde en 2018.

Marie: Alex is happy that France won the 2018 World Cup.

Mais je doute qu'il soit sorti.e après la finale parce qu'il s'est beaucoup amusé.e avec ses amis..

But, I doubt that they went out after the final game because they had so much fun with their friends.

Je n'étais pas sûre qu'Alex ait aimé les boissons que j'avais faites.

I wasn't sure that Alex had liked the drinks that I made.

Mais j'ai peur qu'Alex et Edouard les aient trop aimées!

But, I'm afraid that Alex and Edouard liked them too well!

## Ways to avoid the subjunctive



Photo by [Emily Bernal](#) on [Unsplash](#)

Although the subjunctive is commonly used in French, many alternative turns of phrase are often used to avoid the subjunctive.

### **impersonal expressions with infinitive clauses**

Many impersonal expressions which take the subjunctive can be modified and completed with infinitive clauses instead. Note that the infinitive construction eliminates the subject of the original dependent clause.

### subjunctive

Il est important que tu **boives** de l'eau. (It is important that you drink water.)

Il est préférable que tu **sois** poli. (It is preferable / advisable that you be polite.)

Il est essentiel que tu **lises** les journaux. (It is essential that you read the papers.)

Il est dommage que tu **fumes** autant. (It is a pity that you smoke so much.)

### infinitive

Il est important de boire de l'eau. (It is important to drink water.)

Il est préférable d'être poli. (It is preferable / better to be polite.)

Il est essentiel de lire les journaux. (It is essential to read the papers.)

Il est dommage de fumer autant. (It is a pity to smoke so much.)

### conjunction replaced by preposition + infinitive

Some conjunctions which are normally followed by the subjunctive have corresponding prepositions, so the sentence can often be rephrased using **one subject**, with an infinitive following the preposition.

conjunction + subjunctive	translation	preposition + infinitive
à condition que	on the condition (that)	à condition de
afin que	so that, in order to	afin de
à moins que	unless	à moins de
avant que	before	avant de
de crainte que	for fear that (of), lest	de crainte de
de peur que	for fear that (of), lest	de peur de
en attendant que	while waiting for (to)	en attendant de
pour que	in order that (to)	pour
sans que	without	sans



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Using the infinitive involves a restatement of the content so there is only one grammatical subject in the sentence. For example:

**conjunction + subjunctive  
(2 subjects)**

Angèle prend des cours de français pour qu'elle soit préparée de partir en Martinique ! (Angèle is taking French courses so that she's prepared to go to Martinique!)

Je lis des blogs de voyage avant que je choisisse la ville où je veux passer mes vacances. (I read travel blogs before I choose where I want to go on vacation.)

**preposition + infinitive  
(1 subject)**

Angèle prend des cours de français pour être préparée de partir en Martinique ! (Angèle is taking French classes to be prepared to go to Martinique!)

Je lis des blogs de voyage avant de choisir la ville où je veux passer mes vacances. (I read travel blogs before choosing where I want to go on vacation.)

**conjunction replaced by preposition + object**

Some conjunctions, like *jusqu'à ce que* and *bien que*, which introduce the subjunctive, may be restated using prepositions followed by a noun:

**conjunction + subjunctive**

Jusqu'à ce que le jour de l'examen final arrive, Claude est très nerveux. (Until the test day arrives, Claude is very nervous.)

Claude réussit, bien qu'il ait des soucis. (Claude passes even though he has worries.)

**preposition + noun**

Jusqu'à l'arrivée de l'examen final, Claude est très nerveux. (Until the final exam, Claude is very nervous.)

Claude réussit, malgré ses soucis. (Claude passes, despite his worries.)

## other structural transformations

The following pairs of sentences will give you still more ways to avoid the subjunctive.

### subjunctive

Je ne suis pas sûre qu'on soit prêts pour l'examen.

Il est possible qu'on réussisse. (It is possible that we pass.)

Je n'ai pas l'impression qu'on ait assez étudié. (I don't think that we studied enough)

J'ai besoin que vous veniez étudier avec moi. (I need you all to come study with me.)

### avoiding the subjunctive

Je ne sais pas si on est prêts pour l'examen. (I don't know if we're ready for the test.)

Il est possible de réussir. (It is possible to pass.)

J'ai l'impression que qu'on n'a pas assez étudié. (I think that we didn't study enough.)

Venez. J'ai besoin d'étudier avec vous. (Come over. I need to study with you all.)

# Première partie : Les arts numériques, les exercices





Photo by [Adrian Korte](#) on [Unsplash](#)

## ● Exercice 1. Quel est ton jeu vidéo préféré ?



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<https://boisestate.pressbooks.pub/french202/?p=890#h5p-154>

To access an editable version of this activity, please use this [link](#).

## ● Exercice 2. L'argot d'origine algérienne et la musique algérienne

La musique algérienne est devenue populaire parmi les Français. Avec la diffusion du raï et l'histoire entre les deux pays, on peut trouver des mots algériens dans la langue française. Par exemple, cette chanson par Ayanne présente un mot algérien souvent utilisé par les Français, "Kiffé." Le mot veut dire "aimé."



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Ensuite, lisez cet article pour apprendre plus sur l'argot algérienne et répondez aux questions.

Click this [link](#) for access to the PDF version of the article.



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### Exercice 3. Regarder un clip

Regardez le clip. Après, répondez aux questions dans le Google Doc.



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## Exercice 4. Les conjonctions



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<https://boisestate.pressbooks.pub/french202/?p=890#h5p-180>

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## ● Exercice 5. Les obstacles, restrictions



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<https://boisestate.pressbooks.pub/french202/?p=890#h5p-181>

# Deuxième Partie: arts visuels, le vocabulaire





*"Vase of Flowers and Conch Shell"* by Anne Vallayer-Coster, 1780 via [The Metropolitan Museum of Art](#)

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test***

*your knowledge.*

<b>les beaux-arts</b>	the fine arts
<b>un musée</b>	a museum
<b>un atelier</b>	a workshop
<b>un tableau</b>	a painting
<b>une toile</b>	a canvas
<b>un/e peintre</b>	a painter
<b>un tableau abstrait</b>	an abstract painting
<b>peindre</b>	to paint
<b>une peinture</b>	paint
<b>une acrylique</b>	acrylic paint
<b>une peinture à l'huile</b>	oil paint
<b>une peinture aérosol</b>	spray paint
<b>une peinture murale</b>	a mural
<b>une aquarelle</b>	a watercolor painting
<b>l'aquarelle</b>	watercolors (technique)
<b>la bombe</b>	spray paint
<b>trompe l'œil</b>	visual deception
<b>dessiner</b>	to draw
<b>un dessin</b>	a drawing
<b>une esquisse</b>	a sketch
<b>un pochoir</b>	a stencil
<b>une gravure</b>	engraving/etching
<b>une anamorphose</b>	a distorted image
<b>un fusain</b>	a charcoal pencil/a charcoal drawing
<b>un crayon de couleur</b>	a colored pencil
<b>un crayon gras</b>	a crayon
<b>un stylo</b>	a pen
<b>une encre</b>	ink
<b>une estampe</b>	a print
<b>une sculpture</b>	a sculpture

<b>une exposition</b>	an exhibition
<b>une reproduction</b>	a copy
<b>une affiche</b>	a poster
<b>un vernissage</b>	a private showing/preview/ inaugural show
<b>une galerie d'art</b>	an art gallery
<b>une œuvre</b>	a work of art
<b>un chef-d'œuvre</b>	a masterpiece
<b>un portrait</b>	a portrait
<b>un autoportrait</b>	a self portrait
<b>une nature morte</b>	a still life painting
<b>un paysage</b>	a landscape painting
<b>signé à la main</b>	hand-signed
<b>numéroté</b>	numbered
<b>un cadre</b>	a frame
<b>encadré</b>	framed
<b>un vitrail</b>	stained glass window
<b>un graffiti</b>	graffiti
<b>un tag</b>	graffiti
<b>toucher</b>	reach/be seen by
<b>Ça te plaît ?</b>	Do you like it?
<b>Qu'est-ce que tu en penses ?</b>	What do you think about it?
<b>Je trouve ça pas mal.</b>	I think it's not bad.
<b>intéressant</b>	interesting
<b>remarquable</b>	remarkable
<b>impressionnant</b>	impressive
<b>affreux</b>	awful
<b>atroce</b>	atrocious
<b>Je ne comprends pas trop le message.</b>	I don't quite get the message.
<b>J'aime beaucoup ce genre de tableau</b>	I love this kind of painting

C'est un chef d'oeuvre.

It's a masterpiece !

promouvoir

to promote

Pour moi, ça parle de...

For me, it's about...

Ça me rappelle de...

It reminds me of...

Ça me fait penser à...

It makes me think of...

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## *Flashcards*



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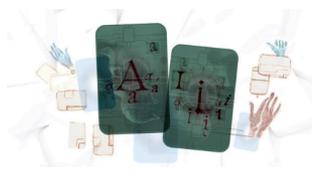
## **Spelling**



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## Les exercices de l'intelligence artificielle

*Alina Constantin / Better Images of AI / Handmade A.I /  
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Reviewing vocabulary words in context helps us to better understand how they are used in real conversation or writing by native speakers. Taking the time to review these examples can increase your understanding of its uses! In this exercise, you will use two tools to review **five words or phrases of your choice** from this section's vocabulary list.

### ***Vocabulary Practice***



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# Deuxième partie : arts visuels, la grammaire

## La Grammaire



*Photo* by Marie Bellando Mitjans on Unsplash. Vitrail à l'Église Saint-Maximin à Metz en France.

## In this section:

- **ce qui, ce que**
- **ce dont, ce + preposition + quoi**

## ce qui, ce que

**Ce qui** and **ce que** are relative pronouns like [qui and que](#); that is, they introduce a subordinate clause. However, **ce qui** and **ce que** are used in sentences in which there is no expressed antecedent. They do not refer to a specific noun, but rather to an idea or an entire statement, which may or may not have been previously expressed: they refer to something unstated and unspecified.

The choice between **ce qui** and **ce que** depends solely on the grammatical role, **subject or direct object**, that the relative pronoun plays in the subordinate clause.

## ce qui

**Ce qui** (what, that, which) functions as the **subject** of the subordinate clause.

Tu as lu ce roman sur les arts visuels ?

Have you read this novel on visual art?

Ah oui! **Ce qui** est fascinant, **c'est** sa description des époques.

Ah, yes I have! What's fascinating is his description of the periods.

J'adore **tout ce qui** se rapporte à l'art!

I love everything that is related to art!

**Ce qui** is often used for emphasis followed by **c'est**. Note how the sentence 'Ce qui est fascinant, c'est sa description de l'époque.' is more emphatic than saying simply 'Sa description de l'époque est fascinante.'

## ce que

**Ce que** (what, that, which) functions as the **direct object** of the subordinate clause. **Ce que** becomes **ce qu'** before a word beginning with a vowel.

Tout **ce que** cet artiste crée est tellement original!

Everything that this artist creates is so original!

Moi, j'aime **ce qu'**il fait avec les couleurs

Personally, I like what he does with colors.

**Ce que** je n'aime pas, c'est le sujet des tableaux.

What I don't like is the subject of the paintings.

L'artiste ne commente pas ces oeuvres, **ce que** je trouve très dommage.

The artist doesn't comment on his work, which I think is such a pity.

Note how the sentence 'Ce que je n'aime pas, c'est la fin du livre.' is more emphatic than saying simply 'Je n'aime pas la fin du livre.'

## ce dont, ce + preposition + quoi

Just as the forms [ce qui](#) and [ce que](#) are used when there is no explicit antecedent, so the forms **ce dont** and **ce + preposition + quoi** refer to something unstated and unspecified.

Use **ce dont** if the subordinate clause needs an object introduced by **de**.

On comprend très bien **ce dont** l'artistes avaient peur (avoir peur de).

One understands very well **what** the artist was afraid **of**

**Ce à quoi** les artistes pensaient pendant cet époque m'intéresse beaucoup (penser de).

**What** the artists thought about during this period interests me a lot.

Use **ce + preposition + quoi** when the subordinate clause needs an object introduced by a preposition other than **de**. Remember that, unlike English, the preposition in French must always be placed immediately in front of the relative pronoun.

# Deuxième partie : arts visuels, les exercices





*Photo* by Eduardo Colombo on Pexels. Antibes, Provence-Alpes-Côte d'Azur, France.

## Exercice 1. révision : qui et que

Regardez la vidéo suivante pour réviser les pronoms relatifs qui et qui.



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Vidéo par [Tout en Français](#).

Si vous voudriez faire des exercices en utilisant **qui** et **que** cliquez [ici](#).

## Exercice 2. qui, que, ce qui, ce que



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<https://boisestate.pressbooks.pub/french202/?p=894#h5p-125>

Activité par [Valérie Maret](#) / Französisch-Übungen – HPC Hausübungen am PC – Autriche

## **●** Exercice 3. ce qui, ce que, ce qu', ce dont



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## Exercice 4. ce qui, ce que, ce qu', ce dont, ce à quoi



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<https://boisestate.pressbooks.pub/french202/?p=894#h5p-126>

Activité par [Le Point du FLE](#).

## Exercice 5. vocabulaire d'art visuel

Cliquez sur l'image, révisez le vocabulaire dans l'article et à la fin faites les exercices.



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Activité par [Simple-French](#).

## ● Exercice 6. biographie d'un artiste dont les œuvres étaient exposés à Also Known as Africa (AKAA)

Cliquez sur l'image ci-dessous pour apprendre davantage sur l'artiste Nelson Makamo. Répondez aux questions sur ce [document](#).

KAZOART - RISE ART KAZOART devient Rise Art, achetez de l'art contemporain tiré sur le volet par des experts. [Bla.Bla.Bla](#)

RISE ART PEINTURE ÉDITION PHOTO DESIGN SCLPTURE ARTISTES DÉCOUVRIR



Acheter de l'art en ligne | Édition | Artistes | Fusain et jeux d'enfants avec Nelson Makamo

ARTISTES

### Fusain et jeux d'enfants avec Nelson Makamo

Les portraits expressifs de Nelson Makamo se repèrent à des kilomètres à la ronde. L'artiste basé à Johannesburg utilise des techniques de gravure ainsi que le fusain, l'acrylique, l'aquarelle et l'huile pour créer des œuvres spontanées qui capturent les personnages de son pays natal, l'Afrique du Sud.

Par Rise Art | 17 oct. 2018

Partager

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# Troisième Partie: le spectacle, le vocabulaire



Photo via [Pexels](#)

***It's time to practice the vocabulary for this section! Below this vocabulary list, you'll find interactive flashcards, spelling practice, and a practice activity to test your knowledge.***

<b>le théâtre</b>	theater
<b>le genre</b>	genre
<b>une pièce de théâtre</b>	a play
<b>jouer</b>	to play (a role)
<b>un rôle</b>	a role
<b>réserver une place</b>	reserve a seat
<b>un spectacle (complète)</b>	a (sold out) show
<b>assister (verbe)</b>	to participate/attend
<b>l'orchestre</b>	orchestra
<b>un metteur, une metteuse en scène</b>	director
<b>les acteurs ou les comédiens</b>	actors
<b>les costumes</b>	costumes
<b>le décor</b>	set, scenery
<b>les éclairages</b>	lighting
<b>les coulisses</b>	wings, backstage area
<b>la salle</b>	room, venue
<b>le balcon</b>	balcony
<b>les spectateurs</b>	audience
<b>la scene</b>	stage
<b>une troupe (de théâtre)</b>	group of actors or artists
<b>applaudir</b>	to applaud
<b>être un succès</b>	to be a success
<b>être un échec</b>	to be a failure
<b>faire de la musique</b>	to make music
<b>faire du chant</b>	to sing
<b>le cirque</b>	circus
<b>un(e) acrobat(e)</b>	an acrobat
<b>un numéro</b>	an act
<b>un équilibriste</b>	tight-rope walker
<b>un(e) clown</b>	clown

un(e) illusioniste	illusionist
un(e) trapéziste	trapeze artist
un dresseur, une dresseuse	animal trainer
une salle de concert	concert hall
un danseur, une danseuse	dancer
style de danse	dance style
les mouvements	movements
bouger	to move
la danse moderne	modern dance
la danse classique	classic dance
un marionnettiste	marionnette operator
marionnettes géantes	Giant marionnettes
un billet	ticket
l'estrade	stage
le ou la chorégraphe	choreographer
un.e figurant.e	an extra
un maquilleur / une maquilleuse	make-up artist

**Directions:** To begin, you'll review flashcards for key unit vocabulary. Once you feel comfortable with the terms, you'll have the opportunity to practice what you've learned through several interactive activities. Please repeat these activities as much as needed and we encourage you to return to this page throughout the unit to review. **Note: each time you refresh this page, the activities will be randomized. We recommended doing this to mix things up!**

## ***Flashcards***



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## ***Spelling***



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french202/?p=832#h5p-166](https://boisestate.pressbooks.pub/french202/?p=832#h5p-166)

## ***Vocabulary Practice***

**Instructions:** Drag the vocabulary words to the corresponding sections of each image. Once finished, click the check button to check your work!

### **L'opéra Garniera Paris, France**



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french202/?p=832#h5p-123](https://boisestate.pressbooks.pub/french202/?p=832#h5p-123)

### **Le Cirque du Soleil, Montréal, Québec**



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**Cirque Image Attributions:** “[DSC00428 – Cirque du Soleil’s ALEGRIA](#)” by Dennis Jarvis is licensed under a [CC-BY-SA 2.0 Deed](#), “[Totem – Cirque du Soleil – New York](#)” by Richard Burger is licensed under a [CC BY-NC-ND 2.0 Deed](#). All other images of Cirque du Soleil by [Michelle Raponi](#) via [Pixabay](#).

# Troisième partie : le spectacle, la grammaire



*[Photo by cottonbro studio](#)*

## In this section:

- **Le discours direct**
- **Le discours indirect**
- **Les temps en français**

## Le discours direct

In French, expressing what someone said can be done using two main forms: direct discourse (*discours direct*) and indirect discourse (*discours indirect*). These forms are crucial for effective communication and help convey spoken or reported speech accurately.

**Direct Discourse (*Discours Direct*):** Direct discourse involves quoting someone's exact words. When using direct discourse, you reproduce the speaker's words within quotation marks. In French, these quotation marks are « and », also known as [guillemets](#). Here's an example:

- Original sentence: Paul said, "Je suis fatigué" (I am tired).
- Direct discourse: Paul a dit : « Je suis fatigué. »

In direct discourse, the **tense** and **pronouns** used in the reported speech remain unchanged.

# Le discours indirect

**Indirect Discourse (*Discours Indirect*):** Indirect discourse, on the other hand, involves reporting what someone said without quoting their exact words. Instead, you summarize or paraphrase the original statement. In French, the **reporting verb** is followed by the conjunction “que.” The verb tense and pronouns may change according to specific rules:

- Original sentence: Paul said, “Je suis fatigué” (I am tired).
- Indirect discourse: Paul a dit qu’il était fatigué.

Can you tell which tenses were used in the indirect discourse sentence?

In indirect discourse:

- The present tense in the reported speech may change to the past tense (imparfait or passé composé).
- Pronouns may change based on the subject and object of the reported speech.

## Tense Changes in Indirect Discourse:

- Present tense → imparfait
- Passé composé → plus-que-parfait
- Future → conditional
- Conditional → conditional

## Examples:

- **Direct:** Marie a dit, “Je vais au théâtre ce soir” (I am going to the theatre tonight).
- **Indirect:** Marie a dit qu’elle allait au théâtre ce soir (-là).
- **Direct:** Il a dit, “J’ai mangé une pizza” (I ate a pizza).
- **Indirect:** Il a dit qu’il avait mangé une pizza.

#### 4. Changes in Pronouns and possessive adjectives:

- In indirect discourse, pronouns (je, tu, il, elle, etc) in the reported speech change based on the subject and object.
- Direct: Marc a dit : “**Je t'**aime” (I love you).
- Indirect: Marc a dit qu'**il t'**aimait.

Essayez! Using the information above, re-write the following sentences from direct to indirect discourse:

- a. Alex (iel) a dit, “**J'écris** une pièce” (I am writing a play).
- b. Nous avons dit, “Nous **irons** au spectacle demain” (We will go to the show tomorrow). Attention aux marqueurs temporels

## Les temps en français

Learners often encounter challenges when trying to use various tenses effectively. Developing the ability to incorporate all tenses enhances your communication skills, allowing you to express yourself accurately and comprehensively. Here's a refresher to help you navigate through the different tenses in French:

### 1. Present Tense (Présent):

- Describes actions happening right now or habitual actions.
- Example: Je mange une pomme. (I am eating an apple.)

## 2. Past Tenses:

- **Passé Composé:**
  - Expresses completed actions in the past.
  - Example: J'ai mangé une pomme. (I ate an apple.)
- **Imparfait:**
  - Describes ongoing or repeated actions in the past.
  - Example: Je mangeais une pomme. (I was eating an apple.)
- **Plus-que-parfait:**
  - Used for actions completed before another past action.
  - Example: J'avais mangé une pomme avant de partir. (I had eaten an apple before leaving.)

## 3. Future Tenses:

- **Futur Simple:**
  - Describes actions that will happen in the future.
  - Example: Je mangerai une pomme. (I will eat an apple.)
- **Futur Proche:**
  - Expresses actions that are about to happen in the near future.
  - Example: Je vais manger une pomme. (I am going to eat an apple.)

## 4. Conditional Tenses:

- **Conditionnel Présent:**

- Used to express hypothetical or polite requests.
- Example: Je mangerais une pomme. (I would eat an apple.)
- **Conditionnel Passé:**
  - Describes a hypothetical past action.
  - Example: J'aurais mangé une pomme si j'avais eu faim. (I would have eaten an apple if I had been hungry.)

## 5. Subjunctive Mood (Subjonctif):

- **Présent du Subjonctif:**
  - Used in dependent clauses expressing doubt, emotion, or uncertainty, etc.
  - Example: Il faut que je mange une pomme. (It is necessary that I eat an apple.)
- **Imparfait du Subjonctif (rarely used):**
  - Used in certain contexts for ongoing actions in the past in the subjunctive mood.
  - Example: Il voulait qu'elle l'aime (*l'aimasse*) – the subjunctive imperfect is rarely used so the present subjunctive, which is more easily recognizable, is used.

## 6. Commands (Impératif):

- Used to give direct orders or suggestions.
- Example: Mange une pomme ! (Eat an apple!)

## Tips for Incorporating All Tenses:

1. **Context Matters:** Choose the tense based on the context and the relationship between actions in your narrative or conversation.
2. **Practice Regularly:** Engage in exercises and conversations that challenge you to use different tenses. This will reinforce your understanding and application. Be careful not to rely too much on translating directly from English, as many structures are different.
3. **Read Widely:** Exposure to diverse [texts](#), including [literature](#) & [classics](#), [news](#), and everyday [conversations](#), will familiarize you with various tenses in different contexts.
4. **Be Mindful of Register:** Consider the formality of the situation and choose tenses accordingly. Some tenses are more formal or informal than others.
5. **Use Connecting Words:** Incorporate words like “quand” (when), “pendant que” (while), and “après que” (after) to help transition between different tenses.

# Troisième partie : le spectacle, les exercices

## Les Exercices



*[Photo by cottonbro studio](#)*

## ● Exercice 1. Résumé d'un film

En utilisant [Google Bard](#) ou votre site d'IA (intelligence artificielle) préféré, essayez de générer un résumé de votre film préféré en français. L'auto-génération est-elle correcte ? Les détails sont-ils exacts ? Quel temps est utilisé pour décrire l'intrigue (plot) ?

En voici un exemple auto-généré du film *Voyage dans la lune* de 1902. "Court résumé du film *Voyage dans la lune*"



[Breve Storia del Cinema, Public domain, via Wikimedia Commons](#)

*"Le Voyage dans la Lune" est un film muet qui raconte l'histoire d'un groupe de savants qui **entreprennent** un voyage épique sur la*

*Lune. Inspirés par les œuvres de Jules Verne et H.G. Wells, les scientifiques **construisent** un projectile spatial en forme de capsule balistique et sont propulsés vers la Lune à l'aide d'un canon massif. Une fois sur la Lune, ils **découvrent** un paysage étrange et **sont** confrontés à des habitants lunaires hostiles, les Sélénites."*



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## ● Exercice 2. Le temps qui convient



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## Exercice 3. Traduisez

Practice working in multiple tenses in French by translating the following sentences:



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## ● Exercice 4. Décrire un spectacle



*Photo by  
Patrick  
Case*

Partie A :



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Hier soir à Montréal, j'ai assisté à un acte de cirque captivant qui a véritablement enchanté la foule.

C'était un numéro spectaculaire mettant en scène des acrobates aériens qui évoluaient avec grâce et agilité dans les airs.

Les artistes, vêtus de costumes étincelants, ont exécuté des mouvements complexes et audacieux sur des agrès

suspendus. Le plus impressionnant était sans doute le duo d'acrobates qui, synchronisés à la perfection, ont réalisé des pirouettes et des figures acrobatiques vertigineuses au-dessus de la piste.

La musique envoûtante ajoutait une dimension supplémentaire à l'acte, créant une atmosphère magique et envoûtante. Les jeux de lumières bien orchestrés ont souligné chaque mouvement, accentuant la beauté visuelle de la performance.

C'était une expérience extraordinaire, où la virtuosité des artistes, la musique envoûtante et la mise en scène impeccable se sont harmonieusement combinées pour offrir un spectacle inoubliable. Ce moment au cirque à Montréal restera gravé dans ma mémoire comme une soirée magique et féérique.

Partie B :



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## ● Exercice 5. A vous de jouer ! Présentez une pièce / racontez

Partie A : Choisissez une pièce de théâtre et présentez-la en quelques phrases. Assurez-vous d'inclure l'auteur, le réalisateur, les acteurs et un bref résumé de l'intrigue.

Partie B : Écrivez une courte narration (5 à 7 phrases) qui décrit et résume un spectacle que vous avez récemment vu. Faites attention aux transitions entre les temps verbaux et au contexte de chaque action.



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## ● Exercice 6. Les onze arts

Regardez la vidéo afin de comprendre l'organisation des arts. Comment le cinéma en est devenu le septième ?



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### Lecture - La classification des arts

Combien de types d'arts y a-t-il ? En quoi sont-ils différents les uns des autres ? Jusqu'au XXe siècle, il y avait traditionnellement 6 catégories d'art:

1er art	L'architecture
2e art	La sculpture
3e art	Les « arts visuels », qui regroupent la peinture et le dessin
4e art	La musique
5e art	La littérature, qui regroupe la poésie, les romans et tout ce qui se rattache à l'écriture
6e art	Les arts de la scène : la danse, le théâtre, le mime et le cirque

Aux XXe siècle on a élevé le cinéma au statut du 7e art. Mais aujourd'hui, au XXIe siècle, on peut énumérer 10 ou 11 arts au total:

7e art	Le cinéma : le long métrage, le court métrage, les séries télévisées et les téléfilms
8e art	Les arts médiatiques : la radio, la télévision et la photographie
9e art	La bande dessinée (comics, cartoons, graphic novels)
10e art	Les jeux vidéo et le multimédia.

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**Ajoutez votre réponse à au moins trois des questions suivantes. Créez une copie du Google Doc.**

1. À votre avis, qu'est-ce qui pourrait être **le onzième** art ?
2. Êtes-vous **d'accord** avec cette classification ? Que feriez-vous **différemment** ?
3. Quelles sont les **similarités et différences** entre entre l'art culinaire, la gastronomie et les arts de la table ?
4. Êtes-vous artiste ? Quel art pratiquez-vous ?
5. Est-ce qu'il y un art qui n'apparaît pas dans la liste ci-dessus ?
6. À votre avis, est-ce que la parfumerie est un art ?
7. Quels sont les défauts de cette classification traditionnelle ? Par exemple, est-ce que les «arts visuels » ne comprennent pas la sculpture, les films, la photographie, etc. ?

To access an editable version of this activity, please use this [link](#).

# Module 16: Cultural Reflection



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# Module 16 :

## L'évaluation de la production écrite et orale



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## **Part One:**

You just saw an incredible *spectacle* while traveling in a Francophone country. You write to a friend to tell them all about it and convince them to see (or not to see) this performance when they travel.

**Rubric, Part One:**

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Language Function</b>	You can create with language by combining and recombining known elements successfully into more than memorized sentences.	Strong You use mostly memorized language with some attempts to create original sentences. You can present topics related to basic personal information and some activities.	Minimal You use memorized language only, familiar language.	
	You use simple sentences and some connected sentences.	You use simple sentences and memorized phrases.	You use words, phrases, chunks of language, and lists.	You use isolated words.
<b>Impact</b>	Your writing is clear and organized. You include an unexpected feature that captures interest and attention of audience.	Your writing is clear and organized.	Your writing is clear and organized.	Your writing may be either unclear or unorganized. You use minimal to no effort to maintain audience's attention.
<b>Comprehensibility</b>	Your writing is generally understood by those accustomed to interacting with non-natives.	Your writing is understood with occasional difficulty.	Your writing is understood, although often with difficulty.	Most of what you write may be unintelligible or only understood with repetition.

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Control	You are most accurate when producing simple sentences in present tense. Your accuracy decreases as language becomes more complex.	You are most accurate with memorized language, including phrases. Your accuracy decreases when creating and trying to express personal meaning.	Your accuracy is limited to memorized words. Your accuracy may decrease when attempting to communicate beyond the word level.	You have little accuracy even with memorized words.

## Part Two:

Your friend read your email about the spectacle you saw and loved your critique and convincing arguments for or against seeing it. They suggest you create a vlog in which you outline your review of the show and convince your followers to act on your suggestion. You record a video to share your ideas online.

- [Adobe Express Video](#) (You can include accompanying visuals with this tool)
- [Canva](#) (You can include accompanying visuals with this tool)
- Record a video using a mobile device, tablet or web camera. (The [WLRC](#) has devices available for check out!)

### Rubric, Part Two

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
Language Function	Creates with language by combining and recombining known elements; is able to express personal meaning in a basic way. Handles successfully a number of uncomplicated communicative tasks and topics necessary for survival in target-language cultures.	Strong	Minimal	Has no real functional ability.
		Uses mostly memorized language with some attempts to create. Handles a limited number of uncomplicated communicative tasks involving topics related to basic personal information and some activities, preferences, and immediate needs.	Uses memorized language only, familiar language.	
Text Type	Uses simple sentences and some strings of sentences.	Uses simple sentences and memorized phrases.	Uses words, phrases, chunks of language, and lists.	Uses isolated words.
		Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	Presentation may be either unclear or unorganized. Minimal to no effort to maintain audience's attention.
Impact	Presented in a clear and organized manner. Presentation illustrates originality, rich details, and an unexpected feature that captures interest and attention of audience.	Presented in a clear and organized manner. Presentation illustrates originality and features rich details, visuals, and/or organization of the text to maintain audience's attention and/or interest.	Presented in a clear and organized manner. Some effort to maintain audience's attention through visuals, organization of the text, and/or details.	

Criteria	Exceeds Expectations	Meets	Expectations	Does Not Meet Expectations
<b>Comprehensibility</b>	Is generally understood by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood with occasional difficulty by those accustomed to interacting with non-natives, although repetition or re-phrasing may be required.	Is understood, although often with difficulty, by those accustomed to interacting with non-natives.	Most of what is said may be unintelligible or only understood with repetition.
<b>Language Control</b>	Is most accurate when producing simple sentences in present time. Pronunciation, vocabulary, and syntax are strongly influenced by the native language. Accuracy decreases as language becomes more complex.	Is most accurate with memorized language, including phrases. Accuracy decreases when creating and trying to express personal meaning.	Accuracy is limited to memorized words. Accuracy may decrease when attempting to communicate beyond the word level.	Most of what is said may be unintelligible or only understood with repetition.

# Module 16 : Allez plus loin

## Street Art Fest Grenoble



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## [Le Louisianais](#) (journal en français de Louisiane)

## Les musiciennes acadiennes Lisa LeBlanc, Les Hay Babies trouvent de l'inspiration en Louisiane



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Cliquez [ici](#) pour la chaîne YouTube de Lisa LeBlanc.

## Laurence des Cars, première femme à prendre la tête du Louvre



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