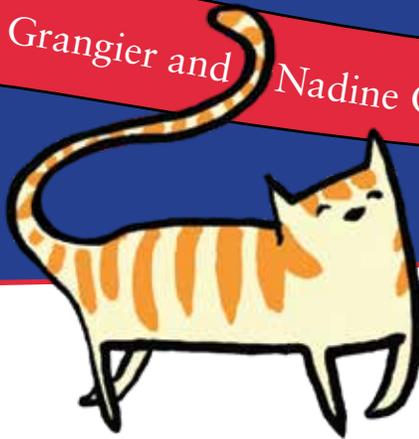


Le livre des profs
pour

Comme on dit

Première année de français 1

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Le livre des profs

Comme on dit has been developed, fine-tuned, and tested over nearly twenty-five years as the sole pedagogical material for all introductory French classes at the University of Chicago, and it is now ready to be shared with the larger university community. Since developing these materials, our program enrollments have more than doubled, with student polls indicating the strength of *Comme on dit* materials as a motivating factor in their decision to take French. The pedagogical effectiveness of *Comme on dit* can be seen in exiting students' high competency levels on external assessment measures (such as the attainment of intermediate-mid or intermediate-high ratings on the ACTFL OPI exam and a level 5 placement on the Institut de Touraine program placement test).

Comme on dit is an entirely discourse-based introductory-level French textbook. It presents the French language as it is spoken by native speakers, provides students with all of the lexical and structural tools they need to talk about their world, and fully engages students in all stages of the learning process. It is designed to promote conversational ability similar to that of a university-educated native French speaker, for which grammatical accuracy is paramount. Consequently, grammar is at the core of the method, with its presentation linked tightly both to the demands of the communicative activity and to the establishment of a solid grammatical foundation. Over 150 hours of unscripted recordings of 100 educated native speakers of standard French form the backbone of *Comme on dit*. These segments present the core grammatical structures and lexical terms used by native French speakers

for the language functions targeted in each unit. They also present a wide array of accents and individual ways of speaking as well as a diversity of listening contexts (from studio to on-site recordings, complete with accompanying typical background noise), to help students develop both natively-like ways of speaking and broad listening skills.

STRUCTURE

THE TEXTBOOK AND ONLINE MATERIALS

Comme on dit is comprised of 30 function-based units. The length of each unit depends on the amount of grammar needed to address the unit's communicative goals. We recommend the following distribution of units over the course of an academic year (assuming approximately 100 hours of classroom instruction):

	Material covered in the midterm	Material covered in the final
Quarter system	Quarter 1: Units 1–8 Quarter 2: Units 14–18 Quarter 3: Units 25–27	Quarter 1: Units 9–13 Quarter 2: Units 19–24 Quarter 3: Units 28–30
Semester system	Semester 1: Units 1–10 Semester 2: Units 19–26	Semester 1: Units 11–18 Semester 2: Units 27–30

Comme on dit's companion website, accessible through the *Comme on dit* French Language Program website (<https://CommeOnDitTextbook.com>), contains all homework assignments and features an integrated instructor's dashboard for grading, tracking student progress, and providing feedback. As you progress through the units, you will find recommendations in the Teacher's Edition (TE) margins for when to assign different types of homework activities:

- Grammar and vocabulary homework (*devoir* and *vocabulaire*)
- Listening homework (*compréhension orale*)
- Reading homework (*lecture*)
- Speaking homework (*enregistrement*)
- Writing homework (*rédaction*), the prompts for which are also in the printed textbook

Note that recommended homework includes having students review the exercises done in class. In the FOR INSTRUCTORS section of the program website (<https://CommeOnDitTextbook.com>), you will find the answer key for textbook exercises in a PDF document, which we strongly recommend you make available to students so that they can verify their answers after each class session. You and your students will also find the in-class audiovisual segments and pronunciation guides for all vocabulary presented in class exercises on the program website. In this way, students can relisten to the segments and continue to work on their pronunciation at home. You may, of course, also use these recordings of in-class pronunciation and sound discrimination exercises in lieu of reading the exercises aloud yourself. There are extensive topic-based vocabulary lists at the end of the textbook, which students can consult during in-class communicative interactions and when doing their writing homework.

THE STRUCTURE OF UNITS

Since we learn best what we work through ourselves, the *Comme on dit* textbook has a workbook format with a dominant exercise type, *exercice*, that requires students' active engagement, oftentimes through writing. These *exercices* have a variety of functions that depend on the larger acquisitional goal at hand. They may help students

to discover (*découverte*), review (*rappel*), or practice (*mise en pratique*) using grammar (*grammaire*) or pronunciation (*prononciation*) rules (*règles*). The *exercices* allow students to build vocabulary (*vocabulaire*), practice listening skills (*discrimination*), focus on culture (*culture*), and engage in different types of meaningful communicative interactions (*communiquer* and *jouer un rôle*).

While each exercise has a particular acquisitional focus, all exercises within a unit also build upon each other. For example, once students understand the communicative objectives and have practiced using the relevant grammar and vocabulary, they activate their newly gained linguistic knowledge through focused interviews and role plays in pairs or small groups. In the course of their interviews, students jot down notes as their classmates answer their questions. Then they will incorporate this information into their homework writing assignments.

Teacher's Edition marginal notes

The textbook's PREFACE FOR INSTRUCTORS includes general directions for presenting audio and video segments, grammar, vocabulary, pronunciation and aural discrimination exercises, communicative activities, and culture. Instructors are reminded to reference these directions via marginal notes in each unit of the Teacher's Edition textbook. Specific marginal notes are reserved to highlight special exercise features or teaching recommendations, and to point instructors to this manual for additional information on individual exercises.

How to use *Recyclage* exercises

Certain features of language, such as understanding spoken numbers, can only be assimilated over time. For these features there are additional exercises in the units marked with  to be done in subsequent classes. Such exercises are ideal as warm-up activities, as supplementary activities for students who finish pair work before the other groups, or as mini activities if there are a few minutes left at the end of a class.

Langue parlée and *Langue écrite*

Exercises focused on helping students acquire conversational speech patterns are marked *Langue parlée* to focus students' attention on the particularities of

spoken French. When speaking and writing norms differ (most notably in the inclusion of the negative particle *ne*), writing exercises are marked either *langue écrite* or *langue parlée* to focus students' attention on the appropriate forms in a given context.

OVERLAPPING AND RECYCLING WITHIN AND ACROSS UNITS

Throughout *Comme on dit* you will find a tight interweaving and progression of exercises within and also across units. As students progressively learn new information, they must also consider how that new information fits into what they already know in order to understand not just individual rules or features of the language but how the language works as a system. For example, in unit 2 students learn non-nasalized and nasalized 'o' in the context of leave-taking expressions (*bonne journée !, bon voyage !*). In unit 3 they focus first on nasalized 'a' in the context of introductions (*je vous présente..., enchanté !*), contrasting /ã/ with /õ/ in aural discrimination and speaking exercises in both class exercises and homework exercises. Finally in unit 4, as students learn to give their age and ask the price of items, they focus on the nasal sound /ẽ/ and its many orthographic representations (*un, vingt, combien, etc.*) and ultimately compare and contrast all three nasal vowels in both class and homework exercises.

The overlapping and continual recycling of material in *Comme on dit* can be seen not just in the area of pronunciation but also in the presentation of grammar rules. In unit 19, for example, students learn to use *depuis* + present tense to talk about how long they have been living in their current location. In unit 20, they expand the use of *depuis* + present tense to say how long they have been doing various activities, and then they learn the new structure *pendant* + *passé composé* to say for how long they lived in certain locations or did various activities in the past. In subsequent units students review *depuis* and *pendant* structures and contrast those structures with related structures (e.g., *il y a*) as they talk about the sports they do now or have done in the past and for how long (unit 23), how long they have known various close friends and how long ago they met those friends (unit 27), and which artistic and manual activities they do now or have done in the

past and for how long (unit 29). In each of these units, students first synthesize rules in class and then master those rules through the numerous grammar, speaking, listening, reading, and writing homework exercises completed outside of class on the companion website.

SUPPLEMENTAL RESOURCES

The FOR INSTRUCTORS section of the program website (<https://CommeOnDitTextbook.com>) contains extensive grammar and vocabulary mini quizzes (*interros*), as well as midterm and final review sheets and sample exams to assess reading, writing, listening, and speaking competency.

Interros

You will find on the program website:

- Lists of all *interros* for each unit with a description of the *interro* content, the textbook and homework exercises the *interro* is based on, and a formulation that can be directly posted as an assignment to students
- All *interros* and *interro* retakes for each unit
- Instructor grading rubrics for all *interros* and *interro* retakes

These mini *interros* may be used separately or may be combined to fit your program needs and are provided as Word documents to facilitate this flexibility.

Given the rapid pace of *Comme on dit*, we recommend giving regular mini *interros* to help students stay on top of the material. Each mini *interro* generally takes less than five minutes of class time, and so we recommend collecting the student *interro* sheets and then correcting the *interro* in class immediately afterward (for example by projecting the blank *interros*, asking students what their answers were, and showing the corrected version). We have provided an *interro* retake for every *interro* to allow a second chance for students who do poorly on the first *interro*. If you decide to use the retake *interros* in this way, we recommend that students be obliged to show you that they have filled in all of the textbook and *devoir* exercises corresponding to the *interro*, and also that you set a maximum possible grade for the retake (e.g., B+) to encourage students to prepare well for the first *interro*.

Midterm and final exams

While daily *interros* are used to test grammatical and lexical knowledge, all exam components are competency-based. There are writing, speaking, and listening midterm exams and reading, writing, speaking, and listening final exams in the FOR INSTRUCTORS section of <https://CommeOnDitTextbook.com>. All exams include a student sheet and a teacher's grading rubric. There are also grammar review exercises with answer keys and a list of exam preparation study tips that students can use to prepare for these exams. These review exercises can be used in class or can be assigned as exam preparation homework.

PEDAGOGY

ALL-EXERCISE FORMAT

The workbook format of *Comme on dit* requires students to actively engage in every exercise. These exercises were designed to be done in class, with answers completed and verified by the instructor. Nevertheless, time constraints may not always allow this, in which case you may choose to assign certain exercises for homework as class preparation.

INDUCTIVE METHOD

Instead of using a traditional explicit approach to presenting grammar rules, in *Comme on dit* students are led to formulate the rules for themselves and then to assimilate those rules through a stepwise manner. Students first listen to and read authentic segments. Then students are guided to notice key structures and induce the rules governing their use, forming and verifying hypotheses through a variety of fill-in-the blank or multiple choice exercises.

IMPORTANCE OF IMAGES

Every image in *Comme on dit* is linked to a particular exercise and serves a specific pedagogical goal. In addition to images used primarily for cultural import, each unit has numerous images with authentic unedited written discourse that you will be guided to use in presenting, expanding on, or reinforcing the grammar or vocabulary highlighted in the unit. For example, you will direct students to analyze book titles to figure out conjugation patterns and to understand everything

from comparative structures and tense usage to vocalic reductions common in the spoken language. Such images are essential input for students to induce the patterned forms of French and how they are used to communicate.

NATURAL RECYCLING

There is a natural recycling and expansion of grammar rules as students regularly revisit structures used by French speakers across many topics and language functions. Core vocabulary terms are also continually recycled as students are asked to recognize them in subsequent nonscripted segments and use them in subsequent spoken and written in-class exercises and homework assignments.

EXPLICIT APPROACH TO NEGATIVE TRANSFER

It is important to know which structures are appropriate to use and just as important to know which structures are inappropriate to use. The analysis of common mistakes made by English-speaking students is one of the principles guiding the way grammar is presented throughout *Comme on dit*. Interferences between French and English are addressed systematically and explicitly: students are led to make direct comparisons between French and English in contexts where negative language transfer from English is common (e.g., after inducing the structure *avoir X ans* to give one's age in French and using that structure in a series of exercises, students are asked to choose the one correct way to say "I'm 10" in French and cross out all of the ungrammatical choices that are, nevertheless, common transfer errors).

EXPLICIT DISCRIMINATION BETWEEN RELATED GRAMMATICAL STRUCTURES, SOUNDS, AND VOCABULARY ITEMS

Once students have learned a new structure, word, or sound, they must learn how it fits with related structures, words, and sounds. Consequently, many grammar exercises guide students to discriminate between related language structures, for example the direct object pronouns *en* and *le, la, le* or the prepositions *pendant* and *depuis*, etc. As students learn new sounds, they are led to compare and contrast those sounds with related sounds, such as distinguishing between /u/ and /y/ or between the different nasal vowels. When

relevant, students are led to understand the cultural import of semantically-related expressions, such as the difference between *ami* and *friend* or the use of *fort* instead of *gros* when describing people.

STRONG EMPHASIS ON PRONUNCIATION

In order to understand French native speakers and be understood by them, students have to master the basic sound system of French. Consequently, in *Comme on dit* students systematically work through all of the major pronunciation rules and spelling correspondences in the early units, alternating between comprehension and production, and gradually adding new sounds and comparing and contrasting them with related sounds. In addition, exercises draw students' attention to the ways some basic, everyday expressions are typically pronounced. After noticing these features of conversational speech, students practice and then use them productively in communicative exchanges with a partner. By the end of this first-year program, an average student is quite comprehensible to native French speakers accustomed to dealing with foreigners, and an excellent student has pronunciation skills that closely approximate native speech and can easily be understood by native French speakers *unaccustomed* to dealing with foreigners.

BUILDING AN EXTENSIVE PERSONAL LEXICON

Comme on dit places a strong emphasis on vocabulary-building. Students are led to understand vocabulary through a variety of images and pedagogical strategies, such as using contextual clues, identifying cognates as well as thematically associated words and word families, and also by comparing and contrasting word meanings. Vocabulary-building exercises typically require students to both write and speak, with exercise types ranging from match-up, phrase completion, and the creation of personalized lists to vocabulary-based interactions and note-taking activities. Students have access to extensive vocabulary lists at the end of the textbook, from which they can select what they need in order to talk about their personal world. Additionally, common culture-bound terms (e.g., “undeclared major”) are addressed head on and students are given ways to phrase their thoughts in a manner that would be comprehensible to a native French speaker unfamiliar

with American culture. To reinforce the vocabulary-building work done in class, there are automatically graded vocabulary exercises to be assigned as homework on the companion website. Students' mastery of core vocabulary and their own personalized vocabulary lists for each highlighted lexical domain is assessed through in-class mini *interros*.

INTEGRATED CULTURE

It is a well-known trope of sociolinguistics that language and culture are intimately bound together and that one cannot teach a language separately from its cultural context. In *Comme on dit*, the French language is thus presented primarily through the conversational norms and everyday world of one particular community of speakers of French, that of university-educated students from France. However, through hundreds of mini segments culled from interviews with 100 different native French speakers, students are exposed not just to the linguistic expression of their French peers but to a wide variety of accents and range of explicit and implicit cultural references. Additionally, numerous French cultural facts are explored as offshoots of these segments (sociological, historical, geographical, behavioral, etc.) and through the unedited readings and hundreds of authentic pictures and written realia that are all fully integrated into the method.

While traditionally the breadth of French culture has been seen through the notion of ‘la francophonie’, we do not consider ‘la francophonie’ to be a culture *per se*, as there are many different Francophone cultures. We prefer to take a more snapshot approach, examining the larger French-speaking world through the biographical and autobiographical spoken and written discourse of individuals.

ADDITIONAL PEDAGOGICAL USES OF *COMME ON DIT* MATERIAL: WARM-UP EXERCISES

There are numerous ways to use material from previous classes as warm-up exercises:

- Audio and video segments: A great way to get students into “French mode” at the beginning of class is to select one or more segments from the previous class and have students repeat the dialogue(s) after you (preferably with the book closed) or listen to/

watch the segment again, and then re-read the dialogue with a partner.

- Grammar exercises: Exercises marked with  in the Teacher's Edition textbook are ideal as warm-up exercises for future classes.
- *Communiquer* and *jouer un rôle* exercises: Having students redo communicative interactions from a previous class with a different partner in a warm-up exercise will reactivate their grammar and vocabulary.
- Vocabulary: There are numerous other ways to activate vocabulary domains learned in previous lessons:
 - Put students in groups and see which group can write down the most words for a given category (e.g., classroom objects, hot drinks, things you can write with, etc.).
 - Have students do the same activity in groups of two, going back and forth until one of the two students runs out of vocabulary.
 - Depending on the grammar they know, students can work in pairs to find things in a given category they both like (or dislike), have (or don't have), etc.
 - Go over some of the vocabulary exercises orally before having students open their textbook at the beginning of the following class session.
- Pronunciation: Reviewing a sound by having students repeat after you and then having them do or redo a pronunciation exercise with a partner is a quick and easy warm-up exercise. You may also choose a sound you have studied (e.g., /õ/) and have students work in pairs to see how many words they can list that contain that sound. Finally, pronunciation exercises marked with  are ideal as warm-up exercises for future classes.

COURSE MANAGEMENT AND RECOMMENDATIONS

COURSE PLANNING AND MANAGEMENT

Placement test

We provide a multiple-choice placement test on the program website (<https://CommeOnDitTextbook.com>) based on the specific content of the method. This placement test can be used by quarter-based and semester-based programs to appropriately place students in any

of the first-year courses (i.e., 1st or 2nd semester or 1st, 2nd, or 3rd quarter).

Grade distribution guidelines

Comme on dit places equal emphasis on speaking, listening, reading, writing competency, and grammar. With the exception of the grammar and vocabulary *interros*, all homework and assessments are competency-based. We recommend the following grade distribution, which acknowledges the importance of all four skills (reading, writing, speaking, and listening) as well as grammatical and lexical knowledge. You will note that we recommend weighting the writing component more than the reading component, given the importance of writing to help students synthesize grammar rules and vocabulary as they continually restructure their linguistic system. Finally, within each category, we recommend a weighting of homework and in-class assessments that balances the importance of students' skill-getting efforts with their demonstrated competence and that also takes into consideration the relative number and significance of the homework assignments in relation to the assessments.

Grade Distribution Guidelines for

Comme on dit Components

Grammar and vocabulary *interros*: 20%

Writing: 23%

- Homework writing assignments (1st and 2nd versions) (10%)
- Midterm and final writing tests (13%)

Reading: 17%

- Reading assignments (10%)
- Final reading exam (7%)

Listening comprehension: 20%

- Listening comprehension assignments (10%)
- Midterm and final listening comprehension tests (10%)

Speaking: 20%

- Voice recording homework assignments, class participation and out-of-class activities (8%)
- Midterm and final speaking exams (12%)

Timetable: suggestions for homework and *interros*

Recommendations for the assignment of homework exercises and *interros* are provided within each unit in

the Teacher's Edition textbook. Additionally, a general timetable for different homework exercises and *interros* is provided on the program website in order to help instructors prepare their course syllabi.

GRADING RECOMMENDATIONS

Grading *Compréhension Orale* assignments

For each unit there are one or two sets of nonscripted audio segments similar to those done in class, which should be assigned as homework and completed on the companion website. While the in-class listening exercises focus on particular pronunciation, lexical, and structural features of the segments, the homework listening exercises focus on students' overall comprehension skills. The assignments include multiple choice questions as well as fill-in-the-blank answers, with variable answer possibilities taken into consideration. Even so, sometimes students come up with right answers that fall outside the expected formulations; consequently we highly recommend that you review the student listening comprehension exercises and award additional credit where warranted. Reviewing student exercises also allows you to identify any words or expressions that are problematic for the class as a whole, so that you can address those issues and review the relevant mini segment with the entire group.

Grading *Lecture* assignments

In addition to the in-class segment transcriptions and mini readings that highlight specific grammatical structures and vocabulary or provide cultural context, students read one or two unedited texts (from various literary and non-literary sources) per unit as homework assignments on the companion website. These reading exercises contain general comprehension and information-specific questions, leading students to gain both top-down and bottom-up reading strategies. In addition to multiple choice and T/F questions, there are some fill-in-the-blank questions, with variable answer possibilities taken into consideration. Even so, sometimes students come up with right answers that fall outside the expected formulations; consequently we highly recommend that you review the student reading exercises and award additional credit where warranted. Reviewing student exercises will also allow

you to identify particular structures or expressions that are problematic for the class as a whole, so that you can address those issues and review the relevant area of the reading with the entire group.

Grading *Enregistrement* assignments

Unit-final voice recording assignments (*enregistrement*) on the companion website help students synthesize the grammar and vocabulary, verify they have all of the vocabulary they need to talk about their world, develop their conversational fluency, and prepare for the mid-term or final interview with their instructor. Students may do these assignments individually or with a partner. We recommend that students be graded primarily on their effort for voice recording assignments, with individual feedback given on pronunciation and grammar issues. While written feedback alone can help with grammatical problems, it is important to work with students in person, having them repeat the correct sounds after you, in order to help with their pronunciation. Possibilities for feedback include:

- Send students audio feedback with comments and suggestions, or
- Write up notes on index cards and go over them with the students before or after class or during office hours.

Grading *Rédaction* assignments

Unlike other communicative methods whose aural-oral focus overshadows the development of writing skills, in *Comme on dit* writing competency is as prominent an objective as speaking competency. Indeed, writing is viewed as an important mechanism by which students assimilate, synthesize, and automatize grammatical structures and expand their personal lexicon as they progress from topic to topic. Students practice writing through in-class exercises and through one or two comprehensive homework writing assignments (*rédactions*) per unit. These writing assignments are designed to help students assimilate the targeted grammar of the unit, recycle key grammar from previous units, and expand their personal lexicon. Students are required to use the notes they have taken during their in-class discussions in their writing assignments, incorporating

a certain number of obligatory structures and demonstrating lexical richness in their paragraphs. In this way students progress in their acquisition of French grammar and vocabulary in a very individualized manner.

Students can complete their *rédactions* either online through the companion website or by using the prompt located at the end of each unit in the textbook, which also allows students to preview the writing goals for that unit. In the FOR INSTRUCTORS section of the program website, you will also find a fully detailed grading rubric for every writing assignment, with linguistic competency (i.e., the ability to appropriately use the structures targeted in the unit), richness, and accuracy the three major categories of evaluation.

We recommend that students write a first version and a final version of all writing assignments. In correcting the first version of the writing assignment, we recommend a layered approach to grading, and that you (in whichever order you prefer):

- Highlight mistakes, giving correcting tips (agreement, tense, etc.) when appropriate but not giving the right answer unless it is a structure or a lexical item that students cannot be expected to know at their level.
- Find and note the correct use of the required grammatical structures.
- Highlight the richness elements. We recommend that the final grade for richness be given for the *first* version of each writing assignment in order to encourage students to put some effort into writing well-developed sentences with a good variety of vocabulary for their first version.

With respect to the final version, in addition to correcting all remaining mistakes, we recommend that students who have misused a required grammatical structure in the first version be asked to include an additional sentence that shows their ability to use it.

EXAMS

What's included on the program website:

- Sample midterm and final exams for quarter-based and semester-based academic calendars, including audio files for oral comprehension portions

- Grammar review sheets for students
- Exam study tips sheet for students

Suggested guidelines for administering and grading exams

Speaking exam grading guidelines

The speaking exams help students synthesize all of the mini conversations that they have practiced in class with their partners. You will notice that there are linguistic richness points that students gain for using structures and vocabulary relevant to the unit topics. These richness points balance points taken off for problems (relevant to the level). The other rubrics are pronunciation, comprehension, fluency (remaining in French and maintaining an appropriate response speed). We recommend sharing the speaking exam sheets with students ahead of time to help them to review and practice for the exam. When administering the exam, we recommend starting with the suggested questions but then spinning off and asking complementary questions based on student responses. This will prevent students from relying on memorized answers and will better indicate their interactional competence.

Listening comprehension exam grading guidelines

For each segment, we recommend the following steps when administering the exam:

1. Have the students read the questions.
2. Play the segment in its entirety.
3. Play each mini segment a few times (or the entire segment if there are no mini segments).
4. Play the segment again in its entirety.
5. Repeat these steps with subsequent segments.
6. Time permitting, go through the segments mini segment by mini segment to see if anyone wants to hear it again and/or play each segment one last time in its entirety.

Reading exam grading guidelines

Although the reading final exams are administered in a pen and paper rather than an online format, the reading texts and question types used are similar to those students have worked with as homework.

Consequently, you should be prepared to award credit for right answers that fall outside the expected correct answer formulations. If you are giving the reading and writing final exams during the same exam session, we recommend that you give the reading exam first and then collect the copies before having students do the writing exam. This will ensure that students will not lift any expressions from the reading texts and incorporate them into their writing exam.

Writing exam grading guidelines

Although students will receive a final grade for the midterm writing exam, we recommend using the midterm not just as an assessment tool but also as a learning opportunity by requiring students to hand in a corrected version of the exam as a mini homework writing (for a few points). For this mini homework writing we recommend that students hand in a new, typed version of the writing exam, correcting all problem areas and adding additional sentences to show their ability to use any required grammatical structures that were misused in their exam.

We recommend the same general grading approach as for the unit writing assignments, but with final grades assigned for each component:

- Highlight (but do not correct) mistakes and assign a final grade for mistakes. (For the midterms only, give correcting tips for agreement, tense, etc. when appropriate but not the right answer, unless it is a structure or a lexical item that students cannot be expected to know at this level.)
- Tally up the points to be taken off for grammatical errors *only* up to where the student has attained all the richness and obligatory grammatical structure points. Following this system will assure a grading balance between content and accuracy: it will neither penalize those students who write a lot (and therefore have an increased potential for making errors) nor will it privilege students who make few errors but who use very simple sentences with few lexical items.
- Find and note the correct use of the required grammatical structures, and assign final grades for the required structures.

- Highlight the richness elements and assign a final grade for richness elements.

ADDITIONAL UNIT NOTES

UNIT 1

Exercice 24

Nous n'avons pas transcrit les nombreux "euh" d'hésitation qui apparaissent dans les segments audio et vidéo. Dans les études linguistiques, 'euh' est généralement considéré comme un mot de remplissage qui n'appartient pas à la même catégorie que les autres, et il est souvent difficile de savoir s'il est produit intentionnellement ou n'est qu'un bruit de respiration.

Exercice 34

Les étudiants vont généralement entendre des négations sans *ne* dans les segments audiovisuels, puisqu'ils sont authentiques, et vont imiter ces négations dans les exercices oraux. Ils apprendront cependant à toujours mettre le *ne* de la négation à l'écrit (sauf quand on leur demandera explicitement de reproduire dans leurs rédactions des dialogues ou des jeux de rôle en imitant la langue parlée). C'est dans l'unité 3 que la différence entre la négation en langue parlée et la négation en langue écrite est explicitement abordée : à partir de ce moment-là, tous les exercices de production orale ou écrite porteront la mention *langue parlée* ou *langue écrite*. Nous ne pensons pas qu'il soit nécessaire de signaler cette distinction aux étudiants avant l'unité 3.

Exercice 36

1. Je suis désolé/e, je suis en retard. Excusez-moi.
 - Il n'y a pas de problème/pas de souci.
2. Je suis désolé/e. Excusez-moi.
 - C'est pas grave. C'est rien.

UNIT 2

Exercice 26

1. À tout à l'heure ! À plus !
2. À bientôt ! À plus ! Bonne journée !
3. Bon voyage ! À la prochaine !
4. À demain ! Bonne soirée !

5. À tout de suite !
6. À demain ! Bonne journée !

UNIT 4

Exercice 8

1. Complétez les tableaux colonne par colonne. Faites répéter les mots de la première colonne, puis demandez aux étudiants : When these groups of letters are word final, are they pronounced as in *a* or *b* ? Procédez de même pour les autres colonnes. Après le travail en groupes, faites répéter les petites phrases modèles individuellement à des étudiants, puis à toute la classe en chœur.
2. le son /œ/

De nombreux Français ne prononcent pas la nasale /œ̃/: dans l'accent parisien, par exemple, *lundi* est prononcé /lɛ̃ di/, comme si le mot s'écrivait *lindi*, au lieu de /lœ̃ di/. Ici nous présentons rapidement le son /œ̃/ pour le bénéfice des quelques étudiants qui pourraient entendre la différence entre /ɛ̃/ et /œ̃/ et se poser des questions, et pour souligner l'idée qu'il y a des variations dans la façon dont le français est prononcé. Mais nous n'apprenons pas aux étudiants à reconnaître cette différence, ni à prononcer le son /œ̃/, et nous donnons systématiquement /ɛ̃/ comme transcription phonétique dans les mots qui pourraient contenir la nasale /œ̃/.

UNIT 6

Exercice 28

A)

1. 11 heures 10
2. 3 heures et demie
3. 8 heures moins le quart
4. 9 heures moins 10
5. 2 heures moins 20
6. 4 heures et quart
7. 2 heures moins 10
8. midi et demi

B)

1. 3 heures et quart
2. midi moins 25
3. 4 heures 40
4. 6 heures et quart
5. 11 heures 4

6. 8 heures moins 10
7. 9 heures et demie
8. 2 heures et quart

UNITÉ 18

Exercice 15

Les explications des réponses :

1. petit = adjectif
2. un petit garçon = nom avec article
3. le fils de mon cousin = nom avec article
4. étudiante = nom de profession utilisé comme si c'était un adjectif
5. étudiante en médecine = nom de profession composé utilisé comme si c'était un adjectif
6. une étudiante moyenne = nom de profession modifié, donc utilisé avec un article
7. acteur = nom de profession utilisé comme si c'était un adjectif
8. l'acteur qui joue dans X = nom de profession modifié, donc utilisé avec un article
9. mon acteur préféré = nom de profession modifié, utilisé avec un adjectif possessif
10. un grand acteur = nom de profession modifié, donc utilisé avec un article

Exercice 17

- | | |
|----------------|--|
| Woody Allen | Il est cinéaste et acteur/C'est un cinéaste et acteur américain. |
| Beethoven | Il est compositeur/C'est un compositeur allemand. |
| Jules César | Il est empereur/C'est un empereur romain. |
| Coco Chanel | Elle est styliste/C'est une styliste française. |
| Penelope Cruz | Elle est actrice/C'est une actrice espagnole. |
| les Beatles | Ils sont musiciens/Ce sont des musiciens anglais. |
| Dostoïevski | Il est écrivain/C'est un écrivain russe. |
| Gustave Eiffel | Il est ingénieur/C'est un ingénieur français. |
| Euclide | Il est mathématicien/C'est un mathématicien grec. |
| Elvis Presley | Il est chanteur/C'est un chanteur américain. |

Manet	Il est peintre/C'est un peintre français.
Voltaire	Il est philosophe et écrivain/C'est un philosophe et écrivain français.

UNIT 20

Exercice 19

La règle de l'accord du participe passé avec les personnes représentées par le pronom *on* ne fait pas l'unanimité, mais c'est celle que nous avons choisi de suivre dans cette méthode, pour plusieurs raisons. D'abord, elle est acceptée par un nombre croissant de grammaires françaises : il semble donc que la norme évolue dans ce sens. Ensuite, elle peut être mise en parallèle avec deux autres règles d'accord avec les personnes représentées par les pronoms : puisqu'on accorde le participe passé avec les personnes représentées par les pronoms *je, tu, vous, nous*, il semble logique d'ajouter *on* à la liste. Et puisqu'on accorde les **adjectifs** avec les personnes représentées par *on*, il semble logique d'accorder aussi les participes passés, vu que la limite entre participes passés et adjectifs est parfois floue (par exemple : *on est surprises*).

UNIT 21

Exercice 8

Dans tous les pays, les questions de nationalité et d'ethnicité peuvent être difficiles à aborder, c'est pourquoi cet exercice ne commence pas par les questions *Tu es de quelle nationalité ? Tu es américain ?* ou *Tu es de quelle origine ?* qui pourraient gêner certains étudiants, mais fournit quelques modèles parmi lesquels les étudiants peuvent choisir comment ils souhaitent se définir dans ces domaines. Une stratégie possible est d'utiliser ces structures pour vous présenter vous-même, et d'inviter

les étudiants à vous poser des questions complémentaires, si c'est pertinent.

UNITÉ 25

Exercice 19

Les adjectifs épithètes dans la transcription de l'exercice 18 :

couleurs **simples** **petite** écharpe
 anorak très très **long**
grosses **paire** tenue **préférée**
 manches **courtes** **grande** écharpe

Exercice 23

1. les gros problèmes temporaires ou les petits problèmes chroniques
2. les profs désorganisés et intéressants ou les profs ennuyeux et organisés
3. les exercices difficiles et créatifs ou les exercices faciles et répétitifs
4. les amis égoïstes et intelligents ou les amis bêtes et gentils
5. les grandes villes intéressantes et/mais polluées ou les petites villes ennuyeuses et/mais saines

UNIT 27

Exercice 24

Certains étudiants transfèrent directement l'anglais *I.D.* et inventent un mot français '*I.D.*' qu'ils prononcent /i d/. Pour éviter ce transfert, après avoir fait répéter *Ta carte d'identité* aux étudiants, demandez-leur : *c'est quoi, une /i d/ en français ?* Certains vont dire en anglais : *I.D.*, alors répondez *quelle idée !* Écrivez *une idée* au tableau.