

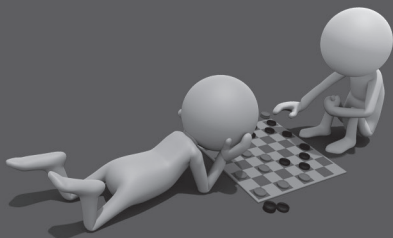
Classical Subjects *Creatively* Taught™

French for Children

Primer B

Learn more than
how to order
a croissant

Joshua Kraut
with David Spieser, PhD





French for Children Primer B

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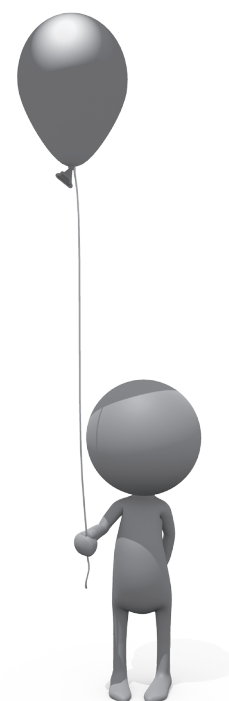
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*These sections are continued from *FFCA*. See page 5 for a note about this.

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25	04_06	4	56	63	12_02	12	132				
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SUGGESTED SCHEDULE

There are seventeen chapters in *French for Children Primer B*, thirteen of which are content chapters and four are review. Doing one chapter per week (content and review chapters) will allow you to finish the course in approximately half of an academic year. Alternatively, if you complete one content chapter every two weeks, taking just one week per review chapter, the course will take a full year—thirty weeks.

WEEKLY SCHEDULE

The following is a basic weekly schedule, to be modified as necessary by the teacher. Note that days two and five call for longer sessions.

Day One (approx. 30 mins.)

Listen to the audio file of the opening dialogue and have students follow along in the text. Take a few minutes (not too long) to ask students what they've understood from the dialogue and what they think is going on. Total comprehension at this stage is not essential; students should be encouraged to guess at the details of the plot or simply the meaning of new vocabulary items based on context. Present the vocabulary and the paradigm (grammar chant). Students should chant through the paradigm and vocabulary two or three times, using the recorded audio files (and/or teachers' pronunciation) as a guide. (Optional step 1: At this point, the video can be played up to the point at which the instructor reads through the chant and the vocabulary, but the video should be stopped after that.) Then, ask students to skim back over the dialogue to see if they understand more of the French. Again, do not take too long for comprehension questions at this stage; the dialogue will be revisited later. (Optional step 2: Students can take turns reading different parts in the dialogue, one or two lines each. This activity is meant to help students read the French and develop good French pronunciation more than to stage a drama, since students may not understand every word of the dialogue.)

Day Two (approx. 55–65 mins.)

Review the paradigm (grammar chant) and vocabulary and have students chant them again one or two times. Watch the video (either picking up where you left off from day one or viewing it in its entirety). The videos are approximately forty-five minutes to an hour in

length. While you should feel free to stop them and rewind at any time, be aware that they may take a while to get through with frequent interruptions.

Day Three (approx. 30 mins.)

Start with a quick chant of the paradigm and vocabulary. Then spend some time explaining the grammar page, paying special attention to the examples. If you see an italicized sentence, be sure to emphasize it (you may consider having students circle these and other key sentences with a colored pencil for future reference). Ask comprehension questions, such as “What two words do you need to turn a positive sentence into a negative one in French?” or “What is an irregular verb?” After this, begin the worksheet, or assign it as homework.

Day Four (approx. 30 mins.)

Again, start the day with a quick chant of the paradigm and vocabulary. Next, the worksheet should either be started or completed. Check students’ work and go over any corrections with the students. Grammar should be reviewed and retaught as necessary. One means of reviewing grammar can be to view the video again to ensure comprehension of key grammatical topics for that chapter.

Day Five (approx. 50 mins.)

Students should take the quiz without looking back at the rest of the chapter. When the quiz has been completed, go over the answers together and review any trouble spots. Finally, go back and listen to the opening dialogue once more, having students follow along in the text. Discuss what is happening, and identify vocabulary/grammatical points that help in understanding the dialogue. Translate the dialogue together.

BIWEEKLY SCHEDULE

The following is a basic biweekly schedule spread over seven class meetings, to be modified as necessary by the teacher.

Day One (approx. 30 mins.)

Listen to the opening dialogue and follow along in the text. Take a few minutes (not too long) to ask students what they’ve understood from the dialogue, and what they think is going on. Total comprehension at this stage is not essential; students should be encouraged to guess at the details of the plot or simply the meaning of new vocabulary items based on context. Present the vocabulary and the paradigm (grammar chant). Students should chant through the paradigm and vocabulary two or three times, using the recorded audio files

(and/or teachers' pronunciation) as a guide. (Optional step 1: At this point, the video can be played up to the point at which the instructor reads through the chant and the vocabulary, but it should be stopped after that.) Then, ask students to skim back over the dialogue to see if they understand more of the French. Again, do not take too long for comprehension questions at this stage; the dialogue will be revisited later. (Optional step 2: Students can take turns reading different parts in the dialogue, one or two lines each. This activity is meant to help students read and develop good French pronunciation more than to stage a drama, since students may not understand every word of the dialogue.)

Day Two (approx. 55–65 mins.)

Review the paradigm (grammar chant) and vocabulary and have students chant them again one or two times. Have students watch the video (either picking up where you left off from day one, or else in its entirety). The videos are between forty-five minutes and an hour in length. While you should feel free to stop them and rewind at any time, be aware that they may take a while to get through with frequent interruptions.

Day Three (approx. 30 mins.)

Start with a quick chant of the paradigm and vocabulary. Then spend some time explaining the grammar page, paying special attention to the examples. If you see an italicized sentence, be sure to emphasize it (you may consider having students circle or highlight these and other key sentences for future reference). Ask comprehension questions, such as “What two words do you need to turn a positive sentence into a negative one in French?” or “What is an irregular verb?” Go back and listen to the opening dialogue once more, having students follow along in the text. Discuss what is happening, and identify vocabulary/grammatical points that help in the understanding of the dialogue (a full translation is not necessary at this time—target in particular those sections of the dialogue that employ grammatical notions discussed in the Grammar section). If time remains, have students begin the worksheet.

Day Four (approx. 30 mins.)

Again, start the day with a quick chant of the paradigm and vocabulary. Next, the worksheet should be started. Students may consult the chapter to complete this section. Grammar should be reviewed and retaught as necessary. One means of reviewing grammar can be to view parts of the video again to ensure comprehension of key grammatical topics for that chapter.

Day Five (approx. 30 mins.)

The worksheet should be completed and reviewed. Trouble spots should be addressed. Students should prepare for taking the quiz by playing vocabulary games (e.g., flash cards, bingo, charades, etc.).

Day Six (approx. 30 mins.)

Have students take the quiz, noting that they are not to look back at the previous sections of the chapter.

Day Seven (approx. 30 mins.)

Review the quiz. Then, return a final time to the opening dialogue, having students listen to the audio file and follow along in the text. Translate the dialogue together. Discuss what is happening and identify vocabulary/grammatical points that help you understand the dialogue. Students may be encouraged to read aloud and to do their best to “act the part” if they feel so inclined.



INTRODUCTION

Welcome back for another exciting course in French! *French for Children Primer B (FFCB)* picks up right where the previous volume—*French for Children Primer A (FFCA)*—left off. In fact, if you look at the table of contents in this book, you’ll see that some of the “series” of grammatical themes simply continue on here. For example, we’re beginning in chapter 1 with part 2 in our discussion of irregular verbs—that’s a continuation of part 1 from *FFCA*. You’ll come across other grammatical units that began in *FFCA* and are expanded upon in this book, so if you see a part 3 of some unit that appears to be missing the first two parts, make sure you have a look back at *FFCA*!

Just as a reminder, then, there are two types of chapters in this book: *lesson chapters* and *review chapters*. Review chapters bring together the information you’ve seen in the previous few chapters, and give you an opportunity to test your knowledge. Lesson chapters are where you learn things for the first time.

In each lesson chapter, you will see a few things: At the top of each page in the lesson chapters, you will see different titles. The title that is **BIGGER THAN THE REST** tells you which part of a chapter you are in. The four main parts of each lesson chapter are: Memory, Grammar, Worksheet, or Quiz. Let’s take a look at what you’ll find in each of the different parts.

MEMORY

Dialogue

The dialogues in this book continue to tell the tale of Jean and Aurélie, whom you met in *FFCA*. As in that book, the dialogues in this book introduce you to some of the new vocabulary that you’ll be learning in each lesson chapter. Feel free to read over the chapter’s vocabulary list before reading the dialogue if you desire, but we do not recommend that you try to memorize the vocabulary letter-for-letter before attempting to read the dialogues.

The most rewarding way to approach the dialogues may simply be to *jump right in and try to figure out what words mean by their context*. The mix of French and English within the dialogues continues in this book, though with more emphasis on the French. As with *FFCA*, this mixture of languages should make it possible for you to decipher the new French words in each chapter. Even if you can only narrow it down to a guess (for example: “I think this word must be some kind of food,” or “I think this word is an action that means to go some-

where”), that’s a great start. This will give you a “feel” for the word even before you study the vocabulary more deeply (see item 3 in this list). There are translations of all of the dialogues in the back of the teacher’s edition of *FFCB* (see Appendix A: Dialogue Translations).

Chant

The French word **chant** means the same thing as the English word “chant,” so you already know what this is! In each chapter we ask you to chant a certain set of words or phrases. Why? The goal is to help you and your mouth get used to forming the sounds of these words. You can listen to the audio files of the chants. The chants and their translations are also included in their own appendix (appendix B) at the end of this book.

Vocabulaire

There are approximately ten vocabulary words in each chapter. After reading through the dialogue and trying to figure out the new words ahead of time, we recommend that you spend a few minutes committing these words to memory every day that you are working on the chapter. Memorize the vocabulary, and following the chapter will be easy as pie. Don’t memorize it, and you’ll be flipping pages back and forth the whole time to look up what the words mean! As a way of making memorizing the vocabulary easier, try creating flash cards and having someone quiz you with them.

GRAMMAR

This section is where we discuss the inner workings of French grammar—and how to use it. Pay close attention to a few different *icons* that may appear on the pages of the Grammar section:



Remarque: The French word **remarque** looks like an English word you may know—“remark.” In this book, when you see the **Remarque** icon, this means that you will be given a little bit of extra information to remember about the grammar rule you’ve just learned.



Renvoi: A **renvoi** is a sort of reminder to go back to a subject that has already been mentioned. For example, if we are talking about something in chapter 7, which uses some of the information from chapter 2, there will be a **Renvoi** icon in chapter 7, which tells you “Turn to chapter 2 if you need to refresh your memory.”

WORKSHEET

The Worksheet is just what the name says it is: worksheet exercises where you can put your brain to the test and see if you can use the grammar lesson to complete the charts,

sentences, and word puzzles you'll find. For the Worksheet, feel free to flip back and forth between the exercises and the pages in the Grammar section in case you get stuck; the idea is to learn as you go. Answers to the exercises from both the Worksheet and the Quiz sections are found in *French for Children Primer B Answer Key*.

An additional note on the answer key: In *FFCA*, for present-tense verb phrases, such as **je parle**, we supplied two translations: "I speak/I am speaking." Both translations were included in the answer key. In *FFCB*, we will no longer provide both translations since we'll be introducing even more expressions that could be translated multiple ways. It would be too complicated, for instance, to list four different possible translations for a sentence that combined a present-tense verb and another one of these expressions! However, specifically on the topic of the verb translations, you can rest assured that both translations are still appropriate unless it is clearly a situation in which one seems more natural than the other. The key is simply to know in the back of your mind when you'd use one translation and when you'd use the other.

Quiz

Finally, the end of each lesson chapter contains a Quiz section. This section is similar to the Worksheet, except this time you're *only* supposed to use your brain—no looking back at the Grammar section, the Worksheet, your flash cards, your notes, nothing, zero, zip, **rien** (**rien** is French for "nothing"). Of course, **la police** won't come to your house if you do go back and look, but the point is that *if you still need to go back to previous pages for help, you have not really learned the lesson*, and so you should probably not go on to the next chapter until you can pass the quiz with either a perfect score or only one or two answers wrong. And, of course, once you're done with the quiz, we highly recommend going back to the opening dialogue and reading it through once more—probably much faster, and more enjoyably this time!—to cement in all of the new things you've learned.

La dictée

At the end of every Quiz section we've included an exercise called a **dictée**—a dictation exercise. Traditionally in this exercise, the teacher reads a short sentence slowly, a few words at a time, and the students copy down, or transcribe, what they hear. You can hear the sentences read on the CD or audio file. (Check the CD Track & Audio File Information page for the list of the **dictée** associated with each chapter.) If the teacher feels comfortable doing so, he or she may read the sentences aloud as well, including perhaps a faster repetition (one which approaches a normal speech rate) the second time.

Transcribing spoken French is especially helpful since, as you'll see, there are many letters that you may not hear pronounced, but which are important to include in the written form nonetheless. In fact, the **dictée** has a rich tradition in francophone culture, believe it or not—a bit like our spelling bees. Today in the francophone world there are **dictée** competitions in many different regions, and they attract both schoolchildren and adults! Our hope is that these “spoken puzzles” will be challenging and instructive for you as well.

Here are a few practical tips regarding **dictées**:

First, you should feel free to incorporate the **dictées** in the Worksheet section if you find that more helpful, or if it works more neatly with your schedule. Second, as for the marking of the **dictées** (assuming they are being used in a Quiz), the instructor should be generous with “partial credit” in these exercises. It can be quite challenging to get the entire sentence exactly right, so having a breakdown of how students can obtain points for each sentence—rather using an all-or-nothing scheme—would be preferable. One could award points, for example, for each correctly spelled word.

TREASURES IN THE BACK OF THE BOOK: NEW MATERIAL IN *FFCB*

Far, far away, in the back of this book, you will find several things:

Appendices

The appendices contain some of the same information you will learn from the book's regular lesson chapters, but it is condensed and organized into charts in the appendices to make it easier to search through. There is a preposition appendix (appendix E; prepositions appear throughout this book), verb appendix (appendix C) with verb conjugations, and a past participle appendix (appendix D; also see chapter 11).

Glossaries

The alphabetical glossary contains all of the vocabulary items in this book, along with their translations, presented in one long, alphabetical list. Think of this section as a “mini-dictionary” that contains the words for both *FFCA* and *FFCB*. For nouns, you will see the clues to determining the noun's gender in the glossary entry. In the glossary by chapter—you guessed it—all of the vocabulary words from *FFCB* are listed by the chapter in which they first appear. This glossary can be a very handy tool when you're studying your vocabulary. You will also find a categorical glossary that divides the book's vocabulary, along with the Conversation Journal words and phrases, into various categories based on how they are used.

DIALOGUE [01_01/TR. 1]

In case you're just joining us or can't quite recall what was happening in the dialogue sections in FFCA, we have been following the story of Jean, a field mouse, and Aurélie, a dairy cow, who were mistakenly released into the wild after zookeepers mistook them for protected species. They have been trying to find their way back to the zoo and at this point in the story have joined up with a somewhat eccentric village miller and his son. The miller and his son are on their way to the local fair, which happens to be on the way to the city.

Aurélie, Jean, the miller's son, and the miller—still carrying his donkey—set off for the fair. The miller manages to walk at a surprising pace, given his load, and soon he has gone some distance ahead of the others. Jean and Aurélie begin talking with the boy as the miles go by.

JEAN, *speaking to the miller's son.* **Alors! Comment t'appelles-tu?**

THIBAUT. **Je m'appelle Thibault—et vous? Comment vous appelez-vous?**

JEAN. **Moi, je m'appelle Jean.**

AURÉLIE. **Et je suis Aurélie—enchantée!**

THIBAUT. **Enchanté! Je suis content de marcher avec vous.**

JEAN. **Nous sommes contents aussi.** The road is a long one, and we're glad for the company. Plus, we weren't quite sure we could trust your dad's . . . errr . . . well . . . judgment. . . *Jean points ahead to the miller, who is still huffing and puffing as he carries his donkey.*

THIBAUT. **Ah non, ça va, ça va. Il aime ses animaux, c'est tout. Et il aime beaucoup son âne!** He's just making sure it doesn't get too tired.

JEAN. Well, it's still nice to go along with you.

AURÉLIE. **Et vraiment . . . nous avons un peu peur de voyager . . . nous habitons dans le zoo!**

JEAN. Yes, you see, and we are not used to traveling like most folks. **Toi, tu voyages beaucoup?**

THIBAUT. **Non. C'est dommage. J'ai envie de voyager. J'ai envie de visiter beaucoup d'endroits.**

AURÉLIE, *not believing that people actually want to travel on purpose.* **Vraiment? Où?**

THIBAUT. Oh, I don't know. **Beaucoup d'endroits sont intéressants . . . la plage, les montagnes . . . la ville, peut-être? Tout le monde dans mon village parle de la grande ville. "Oh, la ville, elle est magnifique!"** They say, "La ville, elle est grande

et belle!" The farthest I've been, though, is just the next town over where the market is, so how should I know? **Mais vous, vous êtes de là-bas. Vous pensez que la ville est si belle?**

JEAN. **Hmmm . . . tu as des bonnes questions.** You know, it's been so long since I was out walking around there. **Nous sommes toujours dans le zoo, alors c'est difficile pour nous d'avoir une idée.**

AURÉLIE. **J'ai une idée.**

THIBAUT AND JEAN. What is it?

AURÉLIE. **Nous visitons la ville ensemble!**

THIBAUT. Hey, Jean, what do you think of that?

JEAN. **Oui! Je pense que c'est une bonne idée. Aurélie, tu es une vache intelligente!** But I'm afraid it will be quite a challenge getting back . . . **si nous réussissons, I'll be glad to see the city avec toi, Thibault! Allons-y!**

CHANT (AHEM, RAP) [01_02/TR. 2]

To Be or Not to Be

Les garçons: Je suis beau. (Yo!)
Les filles: Je suis belle. (Belle!)
Tu es beau. (Yo!)
Tu es belle. (Belle!)
Il est beau. (Yo!)
(Et elle est belle, belle, belle, belle!)
Nous sommes beaux. (Yo!)
Vous êtes beaux. (Yo!)
Vous êtes belles. (Belles!)
Ils sont beaux (Yo, yo!)
(Et elles sont belles, belles, belles, belles!)




Être (to be) [01_03/Tr. 3]

Person	Singular	Plural
1st Person	je suis (I am)	nous sommes (we are)
2nd Person	tu es (you are)	vous êtes (you are)
3rd Person	il/elle est (he/she/it is)	ils/elles sont (they are)

VOCABULAIRE [01_04/TR. 4]

Français	Anglais
être, je suis	to be, I am
voyager, je voyage	to travel, I travel
visiter, je visite	to visit, I visit
avoir envie de, j'ai envie de	to feel like/to want, I feel like/I want
un endroit	a place
une idée	an idea
ensemble	together
intelligent/bête	smart/dumb
content ¹ /triste	happy/sad
difficile/simple	difficult/simple ²



Conversation Journal [01_05/Tr. 5]

C'est dommage.	That's a shame. <i>or</i> That's too bad.
où?	where?
un peu	a little (For example, "I know a <i>little</i> German.")
si ³	so (as in "so nice" or "so sad")



RENVOI

Don't remember what *infinitives* are? See **chapitre 3** of *FFCA*!

- In **chapitre 13** of *FFCA*, you learned the word **heureux**, which also means "happy." **Content** is simply a synonym for **heureux**; there are no precise rules governing when to use which word, though some contexts (too many to list here!) do tend toward one usage over the other. One major example of this is when the sentence is **negative**: Saying "I'm not happy" with **content** usually means "I'm a bit mad/frustrated," whereas saying "I'm not happy" with **heureux** means you're actually feeling blue.
- Do you remember the word **facile** from *FFCA* **chapitre 12**? In addition to "easy," it can also mean "simple." In French, **facile** and **simple** are synonyms, just as "easy" and "simple" are in English. So **difficile/facile** is a pair of opposites just as **difficile/simple** is.
- You might remember from *FFCA* **chapitre 9** that **si** means "if" in English. Well, here we're dealing with the same two letters—the same sound, even—but an entirely different word. **Si** in this week's **chapitre** means "so" as in "He's so smart!" We call words such as **si** (if) and **si** (so) *homonyms*. In English, we have homonyms, too, such as the word "lies." You can say, "He lies down on the sofa" or "He tells lies." It is a totally different word in each case!

IRREGULAR VERBS, PART 2: ÊTRE

In *FFCA*, our first exposure to irregular verbs—Irregular Verbs, Part 1—introduced us to the verb **avoir** (to have). Our chant in this chapter contains the verb **être**, which means “to be.” As you look at the different forms in the chant, you might notice something that seems curious: The word **être** doesn’t seem very closely related to the forms **suis**, **es**, **est**, **sommes**, **êtes**, or **sont**, right? (OK, maybe **êtes** does look like **être**, but that’s really the only one that does.) It doesn’t seem to conjugate like the verb **parler** (to speak) does, for example. You have the infinitive, **parler**, and then you just go straight on down the line with the conjugations: **parle**, **parles**, **parle**, **parlons**, etc.

Well, there is no way around it: The verb **être**, like the verb **avoir**, is just one of those *irregular* verbs—verbs that change forms without following a normal pattern. In fact, **être** is one of the *most* irregular (or unpredictable) verbs that exists in French! That means that it will take a little extra practice to learn its forms (hint, hint). Be careful, also, about your pronunciation with this verb—there are many opportunities to say too much! In the following chart, we’ve put a line through all of the letters that should “keep quiet.” Just to be sure you can recall them, have another listen to the chant on the audio file [01_03/Tr. 3].

~~Je suis-~~~~Tu es-~~~~Il/Elle est-~~~~Nous sommes-~~~~Vous êtes-~~~~Ils/Elles sont-~~

LIAISON

If you’ve learned one firm rule about pronunciation so far, it’s been “Don’t say too much!” People learning French often pronounce letters—especially at the ends of words—that are actually silent. We’ve seen many examples so far: From the **t** in **chat**, the **x** in **jeux** or **chevaux**, to the **m** and **p** in the word **champ**—there are far too many to list here! However, you should know that there are certain occasions when you may—in fact, when you *must*—pronounce the last consonant of a word. Occasionally when a word ends in a consonant, we will pronounce this last letter *when the following word begins with a vowel*. Now, even with the following word beginning in a vowel, this rule does not apply all of the time. It applies only under certain conditions.

We have a perfect example in this **chapitre**: the sentence “You are,” or **vous êtes** in French. **Vous** is a subject pronoun, and **êtes** is a verb. The subject pronouns **nous**, **vous**, and **ils/elles** all end with an **s** that you normally wouldn’t hear in sentences such as **Nous chantons** (We are singing). However, *when these subject pronouns find themselves next to verbs that begin with vowels, we always pronounce the final s*. This is what is called a **liaison** (LEE-AY-ZAHN). **Liaison** is a French word we’ve borrowed in English. It means a connection or something that serves to connect, which makes sense since we’re connecting consonants to vowels in this case.

You’ve just read about one of the biggest categories of **liaison**, that which links subject pronouns to verbs that begin with vowels. Here are a few additional examples of this type of **liaison**:

ils étudient	they study
elles aiment	they like
nous espérons	we hope

The other major category in which there is an obligatory liaison is between certain words and *nouns* that begin with vowels. There are three categories of words to which this applies: articles (see *FFCA chapitre 7*), numbers, and adjectives (see *FFCA chapitre 12*). Here are a few examples:

a friend = un ami (article + noun)
two schools = deux écoles (number + noun ⁴)
a little tree = un petit arbre (adjective + noun)

There are even more rules governing **liaison** in French, but we will not go through all of them in this book.⁵ You’ve learned the essential principles here for making sure you form a **liaison** when required; if you avoid all other **liaisons** (by not saying too much!), your pronunciation will still be perfectly acceptable. The best way to learn these **liaisons**, in any event, is to listen attentively to spoken French, such as in the audio files of the dialogues and chants for each chapter.



4. When the *x* is pronounced at the end of a word, before a vowel, it makes a *z* sound.

5. The rules to which we are referring govern when you can *choose* to form a liaison, not when you *must* do so.

TRADUCTION

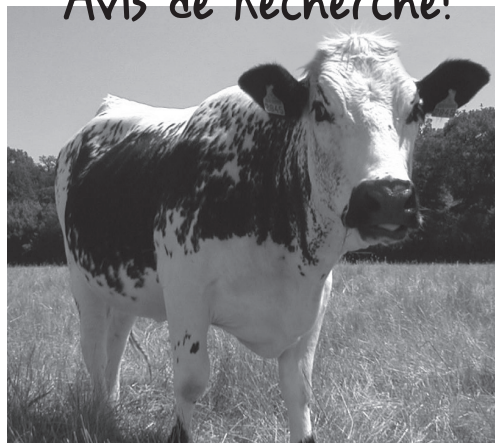
Of course, during Jean and Aurélie's absence from the zoo, their keepers have been searching all over for their escaped animals. Here are the two missing-animal posters that have been put up around town to help track them down. Translate Jean's poster from French to English; then translate Aurélie's poster from English to French!

Avis de Recherche!



**Il s'appelle Jean.
Il est une souris.
Il a onze ans.
Ses yeux sont bleus.
Son nez est rouge.
Ses oreilles sont petites.
Il est très intelligent et sympa.**

Avis de Recherche!



Her name is Aurélie.
She is a cow.
She is eleven years old.
She is very funny.
Her eyes are green.
She has four big legs.
Her mouth is very big.

*Missing Person Notice



SAY IT ALOUD!

The following are sentences that (we could imagine) come from Jean and Aurélie’s meeting with Thibault. Fill in the blanks using the different conjugations you’ve learned for the verb **être**. Then, translate the sentences. Finally, say them out loud and compare your pronunciation to what you hear on the audio file [01_06/Tr. 6].

1. **Jean et Aurélie habitent dans le zoo. Le zoo _____ dans la ville.**

Translation: _____

2. **La maison de Thibault _____ dans un petit village.**

Translation: _____

3. **Ses sœurs _____ jeunes. Elles ont cinq, sept, et neuf ans!**

Translation: _____

4. **“Aurélie, tu _____ intelligente!”**

Translation: _____

5. **“Nous avons peur de voyager, alors nous _____ contents de marcher ensemble.”**

Translation: _____

6. **Thibault a envie de marcher à la ville: “Moi aussi! Je _____ très content de marcher à la ville avec vous. Vous _____ très sympas.”**

Translation: _____



GRAMMAIRE

Circle the correct answer.

1. The verb **être** does not follow a normal pattern, so we call it:
 - a. erratic.
 - b. regular.
 - c. irregular.
 - d. unreliable.
2. When you say, "**Mes amis sont sympas,**"
 - a. you cannot hear the **tin sont**.
 - b. you cannot hear the **n** in **sont**.
 - c. you cannot hear the **n** or the **t** in **sont**.
 - d. you can hear all of the letters in **sont**.
3. If you saw a note lying on the ground that said, "**Merci! Je suis contente!**" the one thing you could be sure of is that:
 - a. The author of the note is sad.
 - b. The author of the note is a female.
 - c. The author of the note is in trouble.
 - d. The author of the note is mean.
4. How do you say, "I like to be at school" in French?
 - a. **Il aime est à l'école.**
 - b. **Je suis aimer à l'école.**
 - c. **J'aime être à l'école.**
 - d. **J'aime suis l'école.**





NOUVEAU VOCABULAIRE

Fill in the blank with the correct translation(s) for each word.

Français	Anglais
1. être, je suis	_____
2. voyager, je voyage	_____
3. visiter, je visite	_____
4. avoir envie de, j'ai envie de	_____
5. un endroit	_____
6. une idée	_____
7. ensemble	_____
8. intelligent/bête	_____
9. content/triste	_____
10. difficile/simple	_____

ANCIEN VOCABULAIRE

Fill in the blank with the correct translation(s) for each word.

Français	Anglais
1. le genou	_____
2. regarder, je regarde	_____
3. la grange	_____
4. avoir besoin de, j'ai besoin de	_____
5. porter, je porte	_____
6. mignon	_____





Français	Anglais
7. méchant	_____
8. l'eau	_____
9. mais	_____
10. un enfant	_____

HIDE~AND~SEEK CONJUGATION

Somewhere in the following chart, there is a verb form from another verb that is trying to hide in this conjugation chart. It's playing hide-and-peek with you. Seek it out, circle it, and then add the correct conjugation for être. Make sure you write the translations for all the other conjugations, too (we've left space inside the chart so you can stick them right in there).

REMARQUE
 In French, the game hide-and-peek is called **cache-cache**, which literally means "hide-hide" in English.

Person	Singular	Plural
1st Person	je suis _____ (_____)	nous sommes _____ (_____)
2nd Person	tu es _____ (_____)	vous avez _____ (_____)
3rd Person	il/elle est _____ (_____)	ils/elles sont _____ (_____)



TRANSLATION: THE ÊTRE STAIRCASE

Translate the following sentences into French, and see if you can make it to the bottom of the staircase full of **être** verbs. Don't forget to make those adjectives agree with the subjects in gender and number!

I am happy. _____

You are happy. _____

You are sad. _____

He is sad. _____

He is interesting. _____

She is interesting. _____

She is intelligent. _____

We⁶ are intelligent. _____

We are funny. _____

You⁷ (**vous**) are funny. _____

You are handsome. _____

They are handsome. _____

They are beautiful. _____

6. We don't know the gender of "we" in this sentence, so let's imagine that "we" is a mix of males and females, then.

7. Again, let's assume that this is a mix of males and females.

Q

DICTÉE!

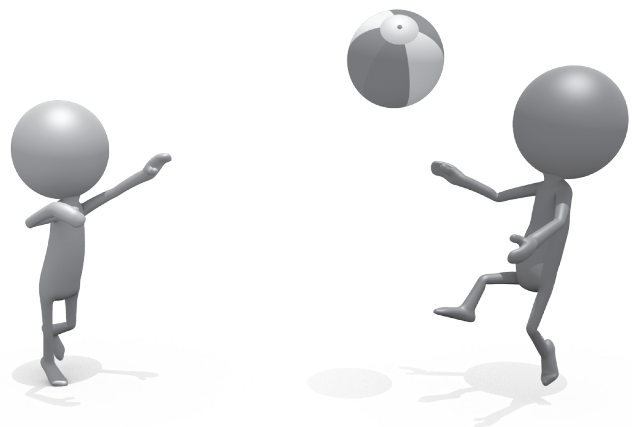


Listen to the audio file [01_07/Tr. 7] of the **dictée** for this **chapitre**. On the lines provided, write down the three sentences you hear. You do not need to write translations for them, though it's good practice to think through what the English translation would be. You may stop and repeat the audio file several times as you're writing down the sentences.

1. _____

2. _____

3. _____



DIALOGUE [02_01/TR. 8]

Suddenly, the miller stops dead in his tracks and cries out. The three companions soon catch up and see, approaching in the distance, the outline of a wolf walking toward them. As he nears, however, the four travelers realize that this is no ordinary predator.

THIBAUT. Bonjour, Monsieur le Loup. Ça va?

MONSIEUR LE LOUP. Ça va très bien, merci! Et vous, les amis? Vous allez où aujourd’hui? Vous allez aussi aux champs, peut-être?

JEAN. Aux champs? Non . . . nous allons à la foire.

MONSIEUR LE LOUP, relieved. Aha! Ça c’est très, très bien. The fields are so boring, anyway.

AURÉLIE. Mais, monsieur? Alors, pourquoi vous allez aux champs?

MONSIEUR LE LOUP. Moi? Euh . . . je vais aux champs pour . . . euh . . . pour le business . . . oui, c’est ça.

JEAN, noticing the wolf’s peculiar attire. I see. Mais j’ai une question. Pourquoi portez-vous un manteau?

MONSIEUR LE LOUP. Ah, mon manteau . . . alors . . . ça . . .

THIBAUT. Oui, Monsieur le Loup . . . et vous portez aussi un chapeau? Les loups portent des chapeaux?

MONSIEUR LE LOUP. Mon chapeau? Alors, c’est pour . . . euh . . .

THIBAUT. And it looks like there’s something written on your hat, too—“Je suis Guillaume, le berger des moutons.” Monsieur? Vous êtes berger?

MONSIEUR LE LOUP. Oui . . . euh . . . oui! Et bien sûr, je m’appelle . . . Gérard—non—Guillaume! Je vais aux champs pour regarder mes moutons.

AURÉLIE. Oh, il est très intéressant, le loup. J’ai envie d’aller avec Guillaume!

MONSIEUR LE LOUP. Avec qui? Ah, non, non, non! C’est une mauvaise idée . . . besides, tu vas à la foire; I don’t want to make you late . . . vas-y, vas-y!

JEAN, growing more and more suspicious. Alors, Guillaume. Vous aimez être berger?

MONSIEUR LE LOUP. Moi? Ah oui. [smiles] J’aime les moutons. Ils sont filets mignons—mmm ahem—[coughs] excusez-moi—très mignons . . .

CHANT [02_02/TR. 9]

Aller (to go)

Person	Singular	Plural
1st Person	je vais (I go)	nous allons (we go)
2nd Person	tu vas (you go)	vous allez (you go)
3rd Person	il/elle va (he/she/it goes)	ils/elles vont (they go)

VOCABULAIRE [02_03/TR. 10]

Français	Anglais
aller, je vais	to go, I go
un manteau	a coat
un chapeau	a hat
une chemise	a shirt
un pantalon	pants
une chaussure/ chaussette	a shoe, a sock
un mouton	a sheep
un berger	a shepherd
une foire	a fair
un loup	a wolf
porter, je porte	to wear, I wear (Note: You've already learned that the verb porter means "to carry." It can also mean "to wear" as in "to wear clothing.")



Conversation Journal [02_04/Tr. 11]

Vas-y!/Allez-y!

Go ahead!/Go on!/Keep going! (a kind of encouragement)

aujourd'hui

today

très bien

very good

ça

that/it (**C'est ça!** = That's it!)

IRREGULAR VERBS, PART 3: ALLER

Encore (again)! Another irregular verb? That’s right. In this **chapitre** we attack the verb **aller**, which means “to go.” Looking at this **chapitre**’s chant, you might recognize at least one of the conjugations already. Do you remember the expression **allons-y** (see the *FFCA chapitre 2* Conversation Journal), which means “let’s go”? Now you can see the connection between **aller**, the verb that means “to go,” and **allons-y**. In fact, in this **chapitre**’s Conversation Journal we add another couple of expressions with the verb **aller** to our collection: **Vas-y!** or **Allez-y!** As the Conversation Journal shows, this expression is a kind of encouragement meaning “Go ahead!” or “Go on!” **Vas-y** is just the *informal* form, and **allez-y** is the *formal* form (or *plural*, if you’re talking to a group of people). Here again are the conjugations of **aller**, which you saw in the chant. Notice, as with other irregular verbs we’ve seen, that you can’t guess what the conjugations would be just by looking at the infinitive, **aller**:

*** RENOI**
If you can’t quite remember what *formal* and *informal* mean, check *FFCA chapitre 5*.

*** RENOI**
Allons-y is found in the Conversation Journal of *FFCA chapitre 2*.

Aller (to go)

Person	Singular	Plural
1st Person	je vais (I go)	nous allons (we go)
2nd Person	tu vas (you go)	vous allez (you go)
3rd Person	il/elle va (he/she/it goes)	ils/elles vont (they go)

THE ACROBATIC À

The verb **aller** is often accompanied by another little word that you already know: the word **à**, which can mean “to” or “at.” That’s logical enough, right? If you’re going, you’re usually going *to* a place—we don’t just say, “I’m going the supermarket,” or “I’m going my friend’s house.” It’s better to say, “I’m going *to* the supermarket,” or “I’m going *to* my friend’s house.” Well, it’s the same in French:

- Je vais à la plage.** I’m going *to* the beach.
- Je vais à la maison.** I’m going *to* the house.
- Je vais à la forêt.** I’m going *to* the forest.

Hmmm . . . that wasn't so bad. I guess we're finished, and we can move right on to the Worksheet section—enough with all of this grammar. **Allons-y!** But wait! Hold on just one minute here. Something smells fishy. All of those places look like *feminine* nouns: **la plage, la maison, la forêt**. What's going to happen when we try some sentences with *masculine* nouns, such as **le zoo, le lac, or le village**? Will everything stay the same? If we keep the word **à** in the same place, won't the sentence be—



Je vais au zoo. I'm going to the zoo.
Je vais au lac. I'm going to the lake.
Je vais au village. I'm going to the village.

Oh là là! What just happened? Where did the word **le** go?

What we just experienced might remind you of another explosion that occurred in *FFCA*—that of the Daring **de**, which combined with different articles such as **le** and **les** to produce new words. In this chapter, we meet a distant cousin of the Daring **de**—another fairly exciting word, the Acrobatic **à**. When the word **à** jumps onto the word **le** in a sentence, we get the combination **au**. Every time. Do you want to see another example, then? Imagine we're at a friend's party, and someone asks us what we're doing:

Je parle au garçon. I'm talking to the boy.

Now, if we'd been talking to his sister, who was standing next to him, we would have just said:

Je parle à la fille. I'm talking to the girl.

There's nothing strange about that second sentence. In the first sentence, however, the Acrobatic **à** grabbed hold of the **le** in **le garçon**, and the resulting combination was **au garçon**.

The Acrobatic **à** has one more trick up its sleeve, too. It also leaps onto the plural article **les**. Watch what happens in these sentences:

Il visite les villages dans la forêt. He's visiting the villages in the forest.

Il va aux villages dans la forêt. He's going to the villages in the forest.

In the first sentence, you still see the word **les** because he is not visiting *to* the villages of the forest—he is visiting the villages *in* the forest. However, in the second sentence, he is going *to* the villages in the forest. **Il va (à + les) aux villages de la forêt.**

*** RENOI**
 The Daring **de** is introduced in *FFCA* **chapitre 11.**

A quick chart to summarize the movements of the Acrobatic à will come in handy here:

Combination	Result	Examples
à + la	à la	Nous allons à la maison.
à + le	au	Ils parlent au garçon.
à + les	aux	Les moutons vont aux champs.

ATTENTION

You do not have to worry about the articles **un, une, or des**. Nothing special happens when **à** meets these articles. They remain the same: **Je parle à un oiseau. Je parle à une vache. Je parle à des animaux.**

We should also note that nothing in particular happens when the Acrobatic à meets an *indefinite* article such as **un, une, or des**:

Nous allons à une plage près d'ici. We're going to a beach near here.

Les animaux vont à un zoo dans la ville. The animals are going to a zoo in the city.



RENVOI

Do you remember definite and indefinite articles? If you need a little reminder about them, check out **chapitre 8** of *FFCA*.

Both **à** and **de** are part of a group of words that we call *prepositions*. A *preposition* is a little word that shows the relationship between other words in a sentence, such as a noun, by giving us information about its position, direction, or other properties. An example of a preposition in English is the word "to," as in "to the forest." We could then attach that to a sentence like this: "The cow walks to the forest."

We've already seen a number of prepositions in *FFCA*:

à (to, at)	devant (in front of)
à côté (de) (next [to])	loin (de) (far [from])
avec (with)	pour (for)
dans (in)	près (de) (near [to], close [to])
de (of, from)	sur (on, on top of)
derrière (behind)	vers (toward)

CHANT

Remplir (fill in) le tableau (the chart/table).

Person	Singular	Plural
1st Person	je vais (I go)	_____ (we go)
2nd Person	_____ (you go)	_____ (you go)
3rd Person	_____ (he/she/it goes)	_____ (they go)
—	_____ (Go on! Keep going!)	_____ (Go on! Keep going!)

In the following sentences, fill in the blanks with the correct forms of the verb **aller** (to go). Remember, you can use the infinitive form **aller**, too! An example is provided below.

Exemple: L'oiseau et le renard vont à la montagne.

REMARQUE

In *FFCA*, present-tense verb phrases such as **vont à la montagne** were translated as “go to the mountain” or “are going to the mountain.” The examples and answer key reflected both possibilities. In *FFCB*, we will no longer provide both translations since we’ll be introducing even more expressions that could be translated multiple ways. It would be too complicated, for instance, to list four different possible translations for a sentence that combined a present-tense verb and another one of these expressions! However, you can rest assured that both translations are still appropriate unless it is clearly a situation in which one translation seems more natural than the other. The key is simply to know in the back of your mind when you’d use one translation and when you’d use the other.

1. Le loup _____ aux champs.
2. Jean et Aurélie _____ à la ville.
3. Le meunier (the miller) _____ à la foire.



4. Le loup parle: "Tu _____ aux champs?"
5. Le meunier parle: "Non, je _____ à la foire."
6. Jean et Aurélie parlent: "Nous _____ à la ville."
7. Le loup parle à Jean et Aurélie: "Ah, vous _____ à la ville! Très bien!"
8. Thibault parle à Jean et Aurélie: "J'ai envie d' _____ avec vous!"
9. Finalement (finally), Thibault _____ à la ville avec Jean et Aurélie.

SAY IT ALOUD! THE ACROBATIC À

Remplir (Fill in) **les trous** (the holes) in the following sentences by circling the correct kind of Acrobatic à—that is: **à**, **à la**, **au**, or **aux**. (Hint: We've given you the gender of the noun—either masculine [m.] or feminine [f.]—that follows the preposition in each sentence. Sometimes you'll need it, sometimes you won't!) Once you've chosen the correct Acrobatic à, translate the sentences into English. Finally, go back and pronounce the complete sentence in French, comparing your pronunciation to what you hear on the audio file (02_05/Tr. 12).

1. J'aime les endroits intéressants. J'aime aller _____ endroits (m.) intéressants.
[à / à la / au / aux]

Translation: _____

2. Vous allez _____ zoo (m.)?
[à / à la / au / aux]

Translation: _____

3. Je suis berger. Je vais _____ champs (m.)!
[à / à la / au / aux]

Translation: _____

4. Ma sœur est paresseuse. Elle reste _____ maison (f.).
[à / à la / au / aux]

Translation: _____



5. Tu parles _____ enfants (m.) méchants?

[à / à la / au / aux]

Translation: _____

6. Mon frère va _____ une grande école (f.).

[à / à la / au / aux]

Translation: _____

7. Tu restes _____ maison (f.) aujourd'hui?

[à / à la / au / aux]

Translation: _____

GRAMMAIRE

Circle the correct answer.

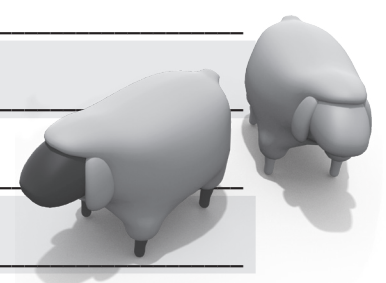
- The words **à**, **de**, and **dans** are examples of a kind of word called a _____.
 - preposition
 - conjunction
 - article
 - adverb
- If you heard just the two words **au** and **aux** read aloud one after the other, the difference in pronunciation:
 - would be like the difference between "oh" and "oaks."
 - would be fairly small.
 - does not exist.
 - would be similar to the difference between "aw" and "ox."
- Which two words will you *never* see next to each other in French?
 - aller** and **à**
 - aller** and **aux**
 - à** and **la**
 - à** and **le**



NOUVEAU VOCABULAIRE

Fill in the blank with the correct translation(s) for each word.

Français	Anglais
1. aller, je vais	_____
2. un manteau	_____
3. un chapeau	_____
4. une chemise	_____
5. un pantalon	_____
6. une chaussure/chaussette	_____
7. un mouton	_____
8. un berger	_____
9. une foire	_____
10. un loup	_____
11. porter, je porte	_____



ANCIEN VOCABULAIRE, SPECIAL EDITION~PREPOSITIONS

Fill in the blank with the correct translation(s) for each word. No peeking at the list in this **chapitre!**

Français	Anglais
1. à	_____
2. à côté de	_____
3. avec	_____
4. dans	_____





Français	Anglais
5. de	_____
6. loin (de)	_____
7. pour	_____
8. près (de)	_____
9. sur	_____
10. vers	_____

PREPOSITIONAL FAMILY REUNION!

In the following sentences, the Daring **de** joins forces with its distant cousin, the Acrobatic **à** to form fantastic new **phrases**.⁴ Isn't it handy to be able to say where people come from and where they are going to? Just as in the Worksheet section, the goal of this exercise is for you to pick the correct preposition from the choices below each blank and circle it. Check *FFCA chapitre* 11 if you run into trouble with the preposition **de**. Once you've chosen the correct preposition, translate the **phrases** into English.

1. **Les animaux vont** _____ **grange (f.)** _____ **forêt (f.)**.
de / de la / du / des **à / à la / au / aux**

Translation: _____

2. **Ma famille marche** _____ **village (m.)** _____ **montagne (f.)**.
de / de la / du / des **à / à la / au / aux**

Translation: _____

3. **Les oiseaux volent** _____ **arbres (m.)** _____ **champs (m.)**.
d'un / d'une / des **à / à la / au / aux**

Translation: _____

4. **Une phrase** means "a sentence." As you say the word in the plural, though, don't forget that we drop the final **s** on **phrases**—*FRAHZ*." When you want to say the English word "phrase" in French, you'd say **une expression**. And then, to say "an expression," such as an idiom, or something like that, you . . . Hey! What are you doing still reading this footnote!? Go back to the Quiz!

4. Notre chien va _____ maison (f.) _____ école (f.) pour
de / de la / du / des à / à l' / au / aux
chercher notre petite sœur.

Translation: _____

5. Ils voyagent _____ petit village (m.) _____ grande ville (f.).
d'un / d'une / des à / à la / au / aux

Translation: _____

OÙ VONT-ILS? (WHERE ARE THEY GOING?)

Complétez les phrases (complete the sentences) **avec un sujet** (with a subject), unless there already is one (as in sentences 3 and 5), **et le verbe aller** (and the verb **aller**) in the appropriate form. You do not need to write out the full translation into English. **Voir l'exemple** (see the example):

Exemple: Oh no! I forgot my library book in our classroom. I need it for this weekend.
Stay here. **Je vais à l'école!**

- We've got our suntan lotion, snorkels, towels, and snacks—we're ready.
_____ **à la plage.**
- How many of you have subway tickets? How about a map of downtown?
Are you at least planning to visit some cool museums? No? That's too bad!
_____ **à la ville!** It doesn't happen that often!
- Fred** _____ **à la maison**—he's had enough of work!
- What's with all of your camping gear? Oh! I see. _____
_____ **à la montagne.**
- Aujourd'hui Alexandre** _____ **à l'école.** It's his first time, so he's very nervous!
- _____ **à la foire avec son âne sur sa tête?**
Il est fou (crazy)!

Q

DICTÉE!

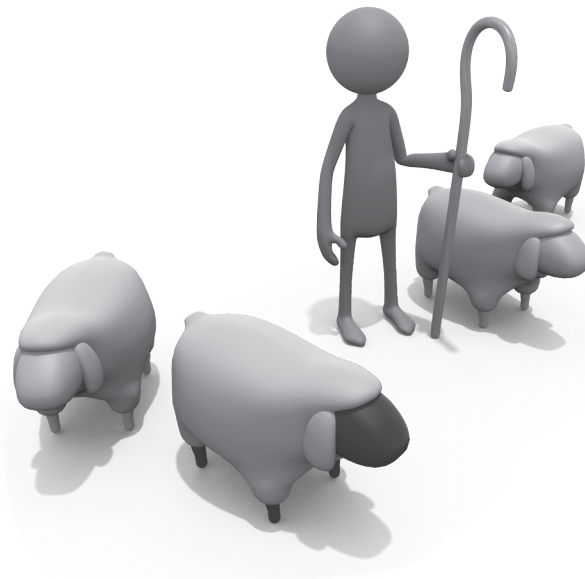


Listen to the audio file [02_06/Tr. 13] of the **dictée** for this **chapitre**. On the lines provided, write down the three sentences you hear. You do not need to write translations for them, though it's good practice to think through what the English translation would be. You may stop and repeat the audio file several times as you're writing down the sentences.

1. _____

2. _____

3. _____



DIALOGUE [03_01/TR. 14]

JEAN, *who has had enough of the wolf's story*. **Monsieur le Loup, excusez-moi, mais nous ne sommes pas bêtes. Vous n'êtes pas berger.**

MONSIEUR LE LOUP, *laughing nervously*. **Bien sûr, vous n'êtes pas bêtes, ou stupides . . . but you really don't think that I'm a shepherd? Ha ha . . . alors, pourquoi pensez-vous que je ne suis pas berger?**

LE MEUNIER. Well, your appearance, for one. **Vous n'avez pas l'air d'un berger.**

MONSIEUR LE LOUP. I don't seem like a shepherd? **Aha . . . ben, c'est normal . . . puisque je suis nouveau. . . .**

THIBAUT. Hmm . . . I'm not sure I believe that one, either. **En plus, vous ne marchez pas comme un berger. Ce n'est pas leur manière de marcher à quatre pattes.**

MONSIEUR LE LOUP. **Vraiment . . . euh . . .**

JEAN. **Vous ne portez pas des vêtements de berger. Votre manteau, c'est un grand sac! Où est votre pantalon? Où sont vos chaussures?**

MONSIEUR LE LOUP. Well, I mean, I have them, they're just back in my—

AURÉLIE, *realizing what's happening*. **Oh là là! Vous ne parlez pas comme un berger! Pas du tout!**

MONSIEUR LE LOUP. **Je ne parle pas comme un berger? Comment?** How do you know that?

AURÉLIE. **Puisque votre manière de parler n'est pas gentille.**

MONSIEUR LE LOUP, *backing away slowly*. Well, friends, you'll have to excuse me. I really must be going. **Mes moutons sont délicieux—ahem!—un peu vieux, et ils ont besoin de moi pour trouver la grange. . . .**

JEAN. **Bien sûr.** Be off! But don't think that your costume is going to fool any sheep—let alone a real shepherd and his dogs. Besides, **les bergers n'ont pas de queue!**

MONSIEUR LE LOUP, *shouts as he is running away*. We'll see! **J'espère que les moutons ne sont pas intelligents comme vous!**

ATTENTION

Behold another word in the BAGS club (see *FFCA chapitre 14*): **Gentil** means “nice,” which fits perfectly into our category “goodness.” That means that **gentil** (which turns to **gentille** in the feminine) will come *before* the noun it describes.

CHANTE [03_02/TR. 15]

Je ne mange pas de fromage. (I don't eat cheese.)

A lost poem from the miller's wife from her childhood (before imported cheese)...

**Je ne mange pas de fromage.
Il n'est pas bon dans mon village.
Puisque je n'aime pas marcher loin,
Je reste ici, et mange le pain.**

VOCABULAIRE [03_03/TR. 16]

Français	Anglais
avoir l'air (de), j'ai l'air (de)	to seem (like), I seem (like)
commencer, je commence	to begin/to start, I begin/I start
des vêtements	clothes
un sac	a bag
une patte	a paw, hoof, foot
une queue	a tail
une manière	a way, a manner
le pain	bread
ce	this, that ¹
comme	like (ex., "He looks <i>like</i> you.")



Conversation Journal [03_04/Tr. 17]

puisque	since (ex., "We're tired <i>since</i> we didn't sleep last night.")
pas du tout	not at all

1. In fact, **ce** is the word that begins the expression **C'est...** (**c'est** = **ce** + **est**), meaning "This is..." or "That is..." — or even "It is..."

NEGATION

So far we've learned quite a few verbs in this book. We know how to say everything from "I sing" (**je chante**) to "you're swimming" (**tu nages**) to "they're mean" (**elles sont méchantes**). But what about saying, "I *don't* sing" or "you're *not* swimming" or "they're *not* mean"? In short, what we're asking is: How can we take a sentence and make it *negative*?

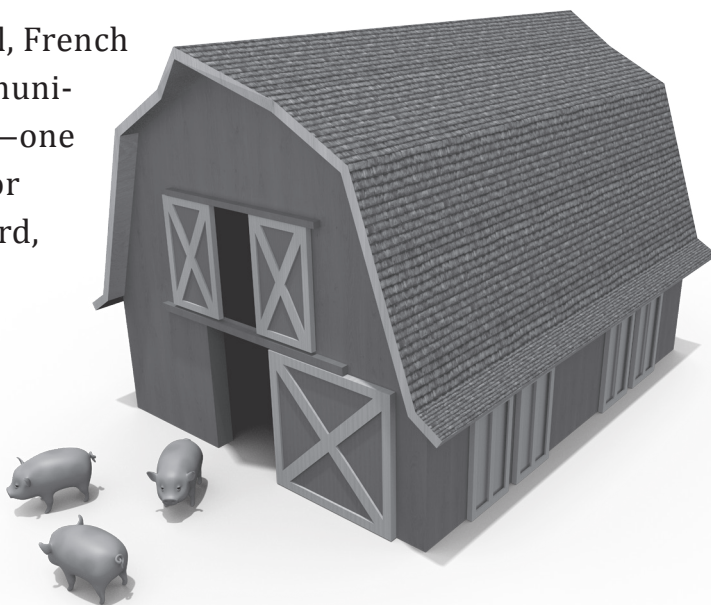
Now, when we call a sentence "negative," we don't mean that the sentence is mean-spirited or nasty. In speaking of a "negative" sentence, we simply mean that it includes a negative marker, such as the word "not." In English, different negative markers include words such as "not," "never," and "none." In the case of "not," the negative marker simply reverses the meaning of the same sentence without the marker. For instance, "You're swimming" and "You're not swimming" have opposite meanings; "They're mean" and "They're not mean" are opposites, too.

So how do we do this in French? Well, we'll let you be the judge of that. Consider the following sentences: What happens in a negative expression?

Positive Sentence	Negative Sentence
Je chante. (I sing.)	Je ne chante pas. (I do not sing.)
Tu nages. (You are swimming.)	Tu ne nages pas. (You are not swimming.)
Elles sont méchantes. (They are mean.)	Elles ne sont pas méchantes. (They are not mean.)

Hmmm . . . clearly we've added some words in the negative sentences. Which ones? We added these two: **ne** and **pas**. And **voilà!** That's how we make a negative sentence in French.

Now, this might seem odd. After all, French seems to take two words just to communicate one idea. In English, it's simpler—one idea, one word: "You are swimming" or "You are *not* swimming." So which word, you might ask, means "not" in French, then—**Ne** or **pas**? Well, the answer is really "both"—these words function as a pair. It turns out that *the negative words ne and pas form a sandwich around the verb*. Once you've surround-



ed the verb of a sentence with **ne** and **pas**, you've made it negative. Think of the words **ne** and **pas** like the two lenses in a pair of glasses. You need *both* lenses in order to see clearly, just as you need both **ne** and **pas** to understand clearly that the verb is negative:


I do not sing.

Sometimes **ne** changes to **n'**, as when the verb begins with a vowel sound. The following are some examples. Remember that sentences with an asterisk (*) are *incorrect*, and you will never hear them in French.

***Je ne aime pas les serpents.** → **Je n'aime pas les serpents.**

I do not like snakes.

***Vous ne avez pas peur des loups?** → **Vous n'avez pas peur des loups?**

You are not afraid of wolves?

***Ils ne habitent pas dans la maison.** → **Ils n'habitent pas dans la maison.**

They do not live in the house.²

Now, when you look back at the poem from the miller's wife in this **chapitre's** chant, you should be able to spot what's happening each time there is a negative action.

REMARQUE

Actually, if you dig a bit deeper into the history of French, you'll see that the word **pas** is *not* originally part of negative sentences. This word actually means "a step" (as in "A journey of a thousand miles begins with a single *step*"). It is what you might call a "small quantity" word. Other small quantity words, such as "a point" (**point**) or "a drop" (**goutte**) also came to be included in negative expressions in French, though far less frequently than **pas**. In English, we have something similar in expressions such as, "I don't sing one *bit*" or "She doesn't speak a *lick* of Spanish." In French, though, the word **pas** is not optional like small quantity words are in English. Also, in English, using these small quantity words adds extra meaning ("She doesn't speak a lick of Spanish" is a bit stronger than simply saying "She doesn't speak Spanish"). In French, using **pas** is just the normal way to make a sentence negative—no extra strength or other meaning is added.

2. The last sentence contains the verb **habiter**, which does not look like it should create any funny business with an apostrophe since it begins with a consonant (**h**). Ah! But we said that when there is even a vowel *sound*, that the **e** from **ne** would be squeezed out—and **habiter** certainly does begin with a vowel sound, since the **h** is silent.

One last rule to remember with **ne** and **pas** is that you will almost never hear the *indefinite articles* **un**, **une**, or **des** just after a negative verb.³ So, if you have a sentence such as **J'ai une voiture** (I have a car), which you want to make negative, you can kiss the word **une** good-bye! **Un**, **une**, and **des** are replaced by the word **de** in a negative sentence. Take a look at the following examples of The Disappearing Articles **Un** and **Une**:

*** RENVOI**
To refresh your memory on definite and indefinite articles, go back to *FFCA chapitre 8*.

J'ai une voiture.

I have a car.



Je n'ai pas de voiture.

I do not have a car.

Il regarde un oiseau.

He's looking at a bird.



Il ne regarde pas d'oiseau.

He's not looking at a bird.

Nous avons une grange.

We have a barn.



Nous n'avons pas de grange.

We do not have a barn.

Vous avez des frères.

You have brothers.



Vous n'avez pas de frères.

You do not have brothers.

THE CURIOUS HAVES, PART 5

As Jean, Aurélie, Thibault, and his father, the miller, speak to the shepherd, they realize more and more that he doesn't look, talk, or act quite like a shepherd does. In short, he doesn't *seem* like a shepherd (which is, of course, understandable, given who he really is). How does the miller put it? He says, "**Vous n'avez pas l'air d'un berger**" ("You don't *have the air of* a shepherd"). **Voilà**, another case of the verb **avoir** (to have) being used in a most curious way in French—for the expression "to seem." So, then, whether it's to seem like some thing (a shepherd, a rock star, a good idea, or a pepperoni pizza) or to seem some way (dangerous, amazing, funny, or difficult), for both of these expressions we use **avoir l'air (de)** in French:

Il a l'air d'un gentil garçon.

He seems like a nice boy.

Tu n'as pas l'air méchant.

You don't seem mean.

Tu as l'air sympa.

You seem nice.

Ton chien a l'air d'un loup!

Your dog seems like a wolf!

3. Really, when we say "just after the verb," we mean if the word **un**, **une**, and **des** is part of the *object* of the verb. The object of a verb is simply the thing or person that is receiving the action of the verb: "My sister broke (← verb) an expensive sculpture (← object) yesterday," or "Who stole (← verb) my pet giraffe (← object)!" You'll notice in the exercises that sometimes you do see **un**, **une**, or **des** appear in negative sentences, just not as part of the object of the verb.

SAY IT ALOUD!

There are three things that you need to do to each of the following sentences:

1. Make the sentence *negative*. (Of course, the rule you just learned for **pas de** will not apply everywhere; it is used only when there is **un, une, or des** right after the verb.)
2. Translate the *negative* sentence into English.
3. Go back and pronounce the *negative* French sentence you created in step one, comparing your pronunciation to the audio file (03_05/Tr. 18). An example is provided below.

Exemple: Nous commençons un jeu.

Negative: Nous ne commençons pas de jeu.

Translation: We are not starting a game.



RAPPEL

In this example, the word **un** was changed to **de** because the sentence is *negative*.

1. **Nous portons des vêtements intéressants.**

Negative: _____

Translation: _____

2. **Notre chat mange notre pain!**

Negative: _____

Translation: _____

3. **Je porte mon fromage dans un sac.**

Negative: _____

Translation: _____

4. **Tu chantes comme un oiseau.**

Negative: _____

Translation: _____



5. **Elle nage comme un poisson.**

Negative: _____

Translation: _____

6. **Ils ont l'air gentil.**

Negative: _____

Translation: _____

7. **Vous travaillez beaucoup.**

Negative: _____

Translation: _____

NEGATIVE MESS

Put the words in the following sentences back in the correct order before you translate them into English.

1. **loup Le ville ne va à la pas.**

Correct Order: _____

Translation: _____

2. **pantalon Le n' pas a de loup.**

Correct Order: _____

Translation: _____

3. **l'air Le n' gentil pas loup a très.**

Correct Order: _____

Translation: _____

4. **champs Aurélie pas ne va aux.**

Correct Order: _____

Translation: _____



5. **pas Jean n'ont Aurélie peur et du loup.**

Correct Order: _____

Translation: _____

6. **"sommes Nous bêtes ne pas!"** say Jean and Aurélie in unison.

Correct Order: _____

Translation: _____

7. **"Vous berger ne que je suis pensez pas?"** asks the wolf.

Correct Order: _____

Translation: _____

GRAMMAIRE

Circle the correct answer.

1. To say, "You seem bizarre" in French, you'd say:

a. **"Tu as air bizarre."**

b. **"Tu as un air bizarre."**

c. **"Tu as l'air bizarre."**

d. **"Tu es l'air bizarre."**

2. If a French person asked you to join him for an appetizer of **escargots**

(**un escargot** = a snail; pronounced *ES-KAR-GO*), you would probably say:

a. **"Je ne pas manger des escargots."**

b. **"Je ne mange des escargots."**

c. **"Je mange ne des escargots."**

d. **"Je ne mange pas d'escargots."**

(Then again, you might say yes if you were adventurous . . . they're great with butter!)

3. If your neighbors insisted they had found your dog, but your family only owned cats, you could protest:
- a. **“Nous n’avons pas de chien!”**
 - b. **“Nous ne avons pas de chien!”**
 - c. **“Nous navons pas de chien!”**
 - d. **“Notre chien ne voyage pas!”**
4. The wolf in our tale is not wearing a real coat, like a shepherd would, of course; he is wearing something more like a big old bag. How could we say, “He’s not wearing a coat”?
- a. **“Il ne porte pas un manteau.”**
 - b. **“Il ne porte pas de manteau.”**
 - c. **“Il ne porte pas manteau.”**
 - d. **“Il ne porte pas les manteaux.”**



Q NOUVEAU VOCABULAIRE

Fill in the blank with the correct translation(s) for each word.

Français	Anglais
1. avoir l'air (de), j'ai l'air (de)	_____
2. commencer, je commence	_____
3. des vêtements	_____
4. un sac	_____
5. une patte	_____
6. une queue	_____
7. une manière	_____
8. le pain	_____
9. ce	_____
10. comme	_____

ANCIEN VOCABULAIRE

Fill in the blank with the correct translation(s) for each word.

Français	Anglais
1. qui?	_____
2. un chapeau	_____
3. quoi?	_____
4. où?	_____
5. un endroit	_____
6. réussir, je réussis	_____
7. le genou	_____

Français	Anglais
8. pourquoi?	
9. porter, je porte*	
10. comment?	

*Be sure to include both meanings of this word!

NEGATIVES, PART I

Circle the best *negative* response to the following questions. Then, translate that response.

Exemple: Tu as envie d'aller à la plage?

- a. Non, je ne pas ai envie d'aller à la plage.
- b. Non, j'ai ne pas envie d'aller à la plage.
- c. Non, je n'ai pas envie d'aller à la plage.

Translation: No, I don't feel like going to the beach.

1. **Le fromage est dans le sac?**

- a. Non, le fromage nest pas dans le sac.
- b. Non, le fromage est pas dans le sac.
- c. Non, le fromage n'est pas dans le sac.

Translation: _____

2. **Ta sœur commence à l'école aujourd'hui?**

- a. Non, ma sœur ne commence pas à l'école aujourd'hui.
- b. Non, ma sœur commence pas à l'école aujourd'hui.
- c. Non, ma sœur ne commence à l'école aujourd'hui.

Translation: _____

3. **Votre chien a sept pattes!?**

- a. Non, notre chien n'a sept pattes!
- b. Non, notre chien n'ont pas sept pattes!
- c. Non, notre chien n'a pas sept pattes!

Translation: _____



4. **Le pain a l'air délicieux?**

- a. **Non, le pain ne pas a l'air délicieux.**
- b. **Non, le pain a ne pas l'air délicieux.**
- c. **Non, le pain n'a pas l'air délicieux.**

Translation: _____

NEGATIVES, PART 2

In this last section, you no longer have the choice of three answers. You must create the answer yourself. That is, don't just rephrase the question—answer it negatively! After you write the *negative* response in French, translate it into English in the space provided.

1. **Tu aimes ma manière de chanter?**

Negative Answer: _____

Translation: _____

2. **Vous portez des nouveaux vêtements?**

Negative Answer: _____

Translation: _____

3. **Je mange comme un cochon?**

Negative Answer: _____

Translation: _____



DICTIONNAIRE!

Listen to the audio file [03_06/Tr. 19] of the **dictée** for this **chapitre**. On the lines provided, write down the three sentences you hear. You do not need to write translations for them, though it's good practice to think through what the English translation would be. You may stop and repeat the audio file several times as you're writing down the sentences.

1. _____

2. _____

3. _____