School of English, Journalism
and European Languages

Faculty of Arts

HEF216

French Language 2B

Unit Handbook

Unit coordinator: Adam Russell

Semester 2, 2010

Table of contents

General information **3**

Unit resources **3**

Prescribed Texts 3

Recommended reading 4

The written language and reading components 4

The *Interaction* textbook 4

The Translation Component 7

HEF216 Online 7

Typing accents 11

Listening Extension Suggestions **12**

Overview of assessment requirements **15**

Assessment Details **15**

Assignment 1 16

Assignment 2 18

Oral Test 20

Aural Test – (Online Quiz) 21

Quizzes (Compulsory Online Training Exercises) 22

Examination 24

APPENDIX A: Translation Component **25**

About translation 25

Practice translation Passages: English – French 28

Practice translation Passages: French – English 40

General information

This second semester core language unit is the continuation of HEF215. It aims progressively to bring students to a point where their intermediate level skills in reading, understanding, writing and speaking will equip them for advanced level study in French language and literature. Students need to have regular access to the Internet with an up-to-date browser, capable of supporting 'Blackboard (CE 6) and iLrn: Heinle Learning Center'. It is essential that you read thoroughly the detailed description of HEF216 online, in the Study Guide section of this Handbook.

Learning a language is by no means easy, particularly in 2nd year, where you move past the basics to more sophisticated understanding and usage, but it is a fascinating and immeasurably satisfying process. As in HEF215, there will be an emphasis on reading comprehension, and manipulation of the language in context, while grammar and vocabulary are revised, reinforced and extended. Listening and speaking skills also remain a priority.

HEF216 also introduces translation from and into French, which is a wonderful way to learn to be precise in language and to learn about language. The translation component of the unit is found in Appendix A at the back of this document.

Unit resources

Prescribed Texts

Students will require the following:

1) ***Interaction*** **shrink-wrapped bundle.** ISBN: 9781428248595

This includes:

- St Onge/St Onge - *Interaction* 7th edition with CD-ROM (French), Thomson Heinle, 2007, ISBN 9781413000818
- Workbook/lab manual ISBN 9781413018080
- Lab Audio CD ISBN 9781413018103
- DVD ISBN 9781413018127
- Writing Assistant CD-ROM French ISBN 9781428229488

At the beginning of the teaching period, those of you who were not enrolled in HEF215 this year will be issued with a code number to give you access to the CENGAGE *Interaction* website, where the compulsory online training exercises are found, along with many other excellent resources.

2) ***A Comprehensive French Grammar.*** ISBN: 9781405153850. Price, G., Blackwell 6th ed. 2008

3) ***Collins-Robert, Collins/Le Robert,*** 8th ed. 2008. French Dictionary. ISBN: 9780007280445

Recommended reading

(Particularly useful if you are unsure of grammatical terms)

- Morton, J. *English Grammar for Students of French: The Study Guide for Those Learning French* 5th edition, Olivia & Hill Press, 2002. ISBN 9780934034326.

Sample pages of *English Grammar for Students of French* can be found at the following website: http://www.oliviahill.com/

The written language and reading components

These are based around the textbook *Interaction,* which you will find both in hard copy and online. The oral (speaking) assignment and test are based on the textbook, but there is also much material on the ***iLrn: Heinle*** *Interaction* site (duplicated on the CDs and DVD) which is particularly useful for pronunciation and listening comprehension.

The *Interaction* textbook

This is composed of ten chapters, the first six of which were covered in HEF215. The remaining four chapters and some of the grammar points found in Appendix A of the *Interaction* text, along with the Translation Component (see below) will be taught over the course of the semester in accordance with the Unit Schedule (page i of this document). A good guide to how to use *Interaction* is found in the following:

From the Instructor's Preface to *Interaction*, Seventh Edition

Cultural material

The […] chapter opener *Un peu de culture contemporaine* focuses on contemporary culture. The High-C cultural material, *L'héritage culturel* has been [placed at] a juncture about halfway through each chapter in order to make the presentation of cultural material more manageable and to enliven the format of the chapters. Likewise, various smaller Notes culturelles are […] interspersed throughout each unit and strategically placed to provide a break in the sequencing of the *Structures* segments […]. In the […] *A lire* feature, […] the literary […] selections […] are […] accessible and of enhanced interest to today's students. In addition, a short reading drawn from contemporary non-literary sources, *Texte de culture contemporaine,* […] is designed to enhance both reading skills development and support the chapter theme by illustrating the key cultural themes of the unit as presented in excerpts from a variety of culturally-relevant sources.

Scope and Sequence

Interaction[…] has ten chapters. […] The order in which grammar is presented in *Interaction* allows students to move in progressive steps: the elements most necessary for basic communication precede those used in more complex expression.

Structures

The ultimate goal of *Interaction* [is] to encourage the use of spoken French in the classroom and to develop students' ability to function in realistic contexts. Of particular help in Structures are the interesting and difficult points of French usage found in the Rappel! section. When the French wish to call a driver's attention to street repairs or construction work, they place a Rappel! sign near the potentially hazardous site as a reminder that particular caution should be exercised when passing nearby. *Interaction* likewise urges students to remember the basic rules of the road and to apply them with prudence when operating in troublesome areas. The basic premise of *Interaction* is that students, like their counterparts on the French roads, have already demonstrated a knowledge of fundamental principles but must now be guided through hazardous zones, which, experience has shown, require special reminders and warnings.

Discrete point activities

The numbered activities within the Structures sections are short, highly-controlled drills designed to verify mastery of the individual elements of structure as they are presented. This material throughout the Seventh Edition is contextualized […]. In addition, every item has been reviewed to ensure that each one leads students to produce authentic utterances and represents a viable linguistic pattern.

Synthèse activities

These occur after each grouping of related grammar points in a chapter and provides combined practice of concepts presented up to that juncture. […] At every juncture of each unit, there are […] activities that help students with their basic review of structures. Students are constantly being asked to pass immediately from practice with individual structures to usage of those structures in open-ended, communicative contexts.

Pour s'exprimer

Placed strategically at a point in the chapter when students are becoming increasingly comfortable with the structures, functions and vocabulary, the *Pour s'exprimer* section is designed to develop the aural comprehension skill. The student CD [the CD which comes with the textbook] contains authentic conversations with native speakers that are newly recorded and updated for this edition. […]

A l'écoute

This section in the student text provides activities that encourage students to detect the cohesion and coherence of the conversation and to guess at its overall meaning from context clues that reach beyond individual words. Following this work with the recorded conversational model, the *A vous la parole* segment presents circumstances based on the model and overall theme of the chapter designed to encourage students to incorporate authenticity into their speaking by teaching them to use fillers, idiomatic expressions, and other turns of phrase that characterize native French speech.

Situations orales

These open-ended activities culminate this segment of each chapter, presenting contexts that require students to function in French while demonstrating mastery of the chapter's structures, vocabulary, and cultural information.

Situations écrites

At the end of the structures portion of each unit, preceding the reading segment, is the *Situations écrites* activity. These situations are intended, like the *Situations orales,* to serve as capstone activities but are specifically designed to have students interact with the structures, vocabulary, and cultural information of the unit in a written format.

A lire

The segment of each unit devoted to reading skills development […] bears the title *A lire* and consists of two different readings. The *Texte littéraire* feature […] provides short literary readings accompanied by pre- and post-reading skills development activities. In the Seventh Edition, […] the readings have been […] designed to […] provide not only a cross section of authors, genres and eras, but also a […] balance between metropolitan and francophone selections. These readings [are] graded in length and level of difficulty throughout the texts. Many are excerpts, but some pieces of poetry or short prose are used in entirety. All selections are relevant to the unit theme and serve to bring each unit full circle by relating to the High-C cultural context presented in the L'héritage culturel segment of the chapter. Following the literary reading is a […] *Texte de culture contemporaine.* These shorter texts are drawn from contemporary sources. They serve as a capstone activity that ties together all the cultural information of the unit and provides more open-ended practice in reading material of the kind that students would normally encounter in non-literary contexts.

[…]

Liens culturels

This feature, […] consists of a series of capstone activities at the very end of each unit. As the heading indicates, the open-ended questions of the *Liens culturels* are designed to lead students to make connections between the cultural information presented throughout the chapter and the readings that culminate each unit. These questions highlight the "links" between the various elements of the unit theme that students have followed from the more traditional High-C cultural information, to the contemporary manifestations of the same cultural principles, in the activities of the grammar review, to the treatment of the cultural theme in the literary readings.

Interaction Workbook/Lab Manual (*Cahier d'activités orales et écrites*)

A completely revised workbook provides […] oral and written activities which progress methodically from comprehension to expression; it […] also offers a […] ***Prononcez bien***! section. This section focuses on a specific phonetic difficulty that students may encounter in each given chapter. The written activities […] offer practice on every point of structure in the unit. In addition, the new ***A l'écran!*** section […] provides activities based on appropriate segments of the new video to accompany *Interaction,* Seventh Edition.

The Translation Component

This is found in Appendix A at the back of this document. It is an integral and important part of the unit. It contains study notes on how to proceed with translation from English into French/ French into English, passages for translation into French, graded in difficulty, hints on the problems arising in each passage and a suggested translation of each. The French-English translations are taken from the *Interaction* textbook. The passages concerned are listed after the English-French section in the Translation Component, along with suggested translations. Internal students will cover some extra translation material in class, and texts and suggested translations will afterwards be posted on the website for the benefit of all.

All students should be sure to learn those grammar points from Appendix A of *Interaction,* (beginning on p. 387) which are listed in the Study Timetable in this document, and should also use the Study Timetable as a guide when working their way systematically through the Translation Component material.

It is in this part of the unit that you will find most useful the prescribed texts *A Comprehensive French Grammar,* which is as thorough as its title suggests, and the *Collins Robert Senior* dictionary (or equivalent). Do not try to use a lesser dictionary when translating, since this often results in hilarity on the part of the marker, but a poorer mark for the student. Use your dictionary to check parts of speech and examples of usage, so that you use the most appropriate word, making sure you make any changes necessary (article, gender, agreement, number, case etc.).

HEF216 Online

After you have accessed UNE's Online Learning System (Blackboard) and found your personal list of units, click on the appropriate link for this unit, FREN202.

Blackboard

The Home Page

On the FREN202 Blackboard home page there is a white message board, which the unit coordinator will use to post important information of concern to all students. It should therefore be **checked very regularly,** as the information may not be given anywhere else (except, perhaps, in the Blackboard 'Discussions' section). **It is for this reason, among others, that we strongly urge you always to access the *iLrn: Heinle Interaction* site via the FREN202 site (see below), so that you can check for updates as you go.**

Immediately below the message board there are two gates.

The gates

If you click on the gate to the left, you will enter the ***iLrn: Heinle*** login page. If you click on the one to the right, you will continue to the next page of Blackboard, where you will find communication tools including chat and discussions. **You are asked to use these, rather than the ones provided on the *iLrn: Heinle site.*** You will also find

extra learning resources in the form of links to outside sites and, close to the start of second term, the aural (listening) test in the form of an online quiz.

Through the Blackboard Gate

- **Click on the right-hand gate** on the Blackboard FREN202 homepage and you will find yourself in the FREN202 Blackboard learning area, with links to files containing various content pages. Click on the left-hand gate below the white noticeboard to reach the other Blackboard pages.
- Click on the link to the page containing the item you wish to use/view:

The *Communiquons* page

Discussions (Bulletin Boards)

- ***La Tribune des Etudiants*** **(Student Forum)** for students to use as a kind of delayed response 'chat' forum or a place to ask questions of staff or each other. Please do NOT use the *Tableau d'affichage administrati*f (see below). Postings may be in French, though English is acceptable. If you write in French accuracy is always important, but here the more important thing is to communicate with growing confidence. Please, therefore, do not spend time correcting each other's French unless asked to do so by the original sender. On the other hand, do not assume another's unusual French offering is necessarily correct!
- ***Le Tableau d'affichage administratif*** **(Administrative Bulletin Board):** Here the coordinator will post to students administrative messages of importance, which are too long for the Noticeboard (though an alert may be posted there). Check both boards regularly.

Where you are responding to a topic or question, try to remember to press ***Répondre***, rather than ***Créer un message***, so that the automatic filing system groups similar messages together in threads. If you wish to return with a new response to an earlier posting, click on the original message, then on ***Répondre***. **Please use the *Créer un message* button only for an entirely new subject or query.**

Confusingly for English speakers, the subject line (obligatory) is called *objet.*

Use the *Publier* button to send the message.

Une pièce jointe is an attachment.

Un brouillon is a draft.

Clavardage (Chat Rooms)

Here students can meet to 'chat' in French. It is essential to arrange these sessions (by private email or Blackboard *Courrier* or by sending a general invitation via the bulletin board) rather than take 'pot luck' in the hope that someone else will appear for a chat. Those who have used this medium have found it challenging and useful to have to write in French on the spot. Though accuracy is always important, the more important thing here is to communicate with growing confidence. Do not always assume another's French is correct; if you remember what they wrote, check it later. If you can, try to get by without a dictionary. Words looked up in a hurry can often be wrong, providing a humorous interlude for the coordinator but stalling immediate communication.

The coordinator has access to a log of past chat sessions and, time permitting, may post some corrections of major or frequent errors on the *Tableau d'affichage administratif* — without mentioning names, of course!

The *Liens extérieurs* page

Here are outside links to a wide variety interesting, relevant and useful French sites especially selected for both language and culture practice and extension in HEF216.

The *Devoirs* page

This page will be available as a Blackboard (not Heinle) quiz which is your end of semester aural test. Further details will be provided close to the due date.

The *Labo audio-visuel* page

Extra listening and pronunciation practice from beginner to advanced level, including some well-known singers and songs.

The *Le français à l'UNE* page

Link to information on the UNE French Discipline

The *Liens génériques UNE* page

Links supplied generically to all UNE websites

iLrn: Heinle Learning Center *Interaction* website

- The left-hand gate on the FREN201/202 Blackboard home page leads to the ***iLrn: Heinle Learning Center.***
- Click on the left hand gate to enter the ***iLrn: Heinle*** *Interaction* (also *Quia*) site.

Enrolling in *iLrn: Heinle*

After you have clicked on the left-hand gate you will find yourself at a Blackboard page which is the FREN201/FREN202 introduction to the Heinle site.

Click on the link labelled:

Heinle/Quia Books Learning Center

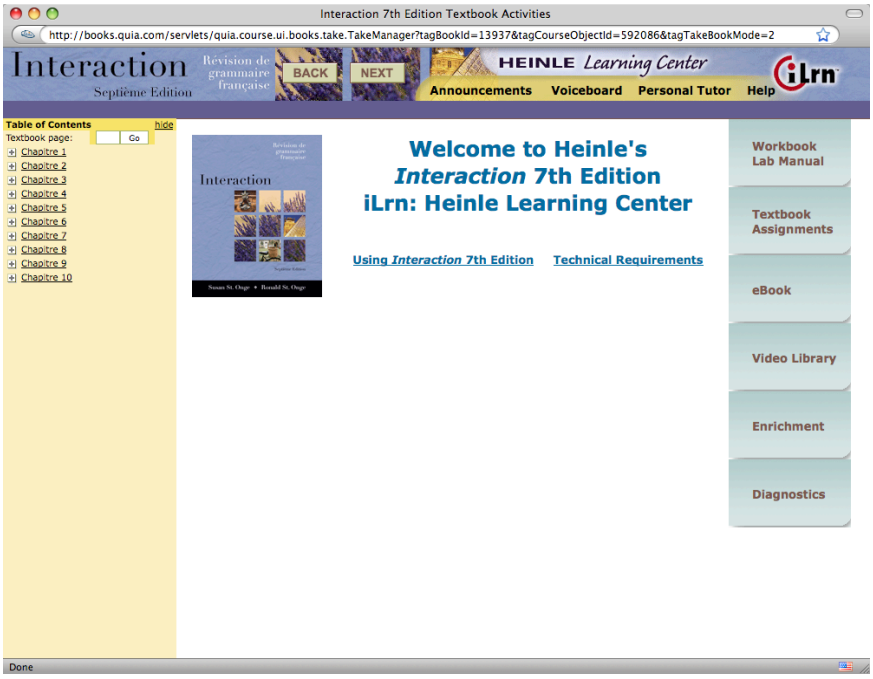
You have been, or will be sent by our AA, Joy Kirby, a code plus instructions on accessing the *Interaction* site. Follow these exactly, then …

Enrolling in the UTAS class

You will then need to enter your own name and ID in the appropriate class:

Finding your way around the iLrn:Heinle FREN201/202 Interaction website

Inside the FREN201/202 *Interaction* site you will see a page looking something like the one below. (Lecturers may not have exactly the same view as students).



Read the 'Using *Interaction* 7th Edition' information, and remember that:

- **the message board and other communication tools we will be using are on the Blackboard section of the FREN201/202 site (through the other, right-hand gate)**.
- **the *iLrn: Heinle Interaction* site is not administered by UNE.**

Contents of the *Interaction* site

- An audio-enhanced eBook [the textbook online] with integrated, interactive activities
- The Workbook/ lab manual online with audio
- Interactive enrichment and self-testing activities
- Diagnostic activities that generate a personalized study plan for each student
- A video program that reflects both French and francophone lifestyles while modeling the functions, grammar, and vocabulary presented at the intermediate level. Exercises on the videos are found in the *Activités écrites* section at the end of each chapter of the Workbook/lab manual *(Cahier d'activités orales et écrites),* both online and in the printed book.

All students, internal and external, *must* work through the online self-correcting interactive exercises assigned for each chapter (the Compulsory Online Training exercises — see Study Timetable and Assignment section of this document).

Some of the Compulsory Online Training exercises are from the *Interaction* Textbook, others from the online workbook/lab manual.

For the Online Training activities, click on the Workbook/Lab Manual or Textbook assignments, as necessary. If you want to use the e-book, use the back/forward arrows to scroll between adjacent pages, but type in the page number, if known, in the space provided to jump quickly to a particular page.

Do not worry if the audio or video (or sometimes a page) is slow to load, but if you find the speed frustrating, use the CDs and DVD instead.

Do not ignore the parts of the site that are not specifically set. If you can use the 'Enrichment' link to the podcasts it is a wonderful tool and much French may be learnt while jogging, driving or washing up. The Diagnostics tool is very valuable for personal study direction, even if it is a bit too literal at times.

Integrating different elements of the unit, including assessments

As far as possible, try to keep to the weekly timeframe outlined in the Study Timetable. Use the *Interaction* textbook as your main point of reference, along with the Translation component. Do not forget to learn the listed extra grammatical points from Appendix A of the textbook.

As you work through each part of each *Interaction* chapter (internal students remember that you are expected to do for yourselves what there is not time for in class), the compulsory Online Training Exercises, will help to reinforce what you have learned — preferably the same day, or at least within a week. These exercises cover the four skills. Do not neglect speaking and listening in favour of reading and writing. The online material is also found in the CDs, DVD and *Cahier*, but with the online exercises you obtain instant feedback and can practise until you get it right.

Be sure also to look at the assignments at least each week and complete the written exercises which apply to what you have just read or learned. The written parts of the assignments are specifically designed to help you consolidate as you go. Though you are of course forbidden from asking for help with a specific part of any assignment, whether from your lecturer or anyone else, you may ask for help with general points of grammar which you do not understand. (Say, 'Please would you help me understand the agreement of the past participle?' Do not ask, 'Should there be an agreement here?' if 'here' refers to something assessed.) Doing your written assignments as you study will help show you what you have not properly understood, and it is quite proper to ask, for instance via the Blackboard discussions, for help. (Email is acceptable too, of course, but will not help other students who may be having trouble with the same point.)

Thoroughly read the guide at the front of the Translation Component (Appendix B of this document). When it is a translation week, work through the translations in order. You will find there are more than officially required, so do as many as you can, being careful to balance French/English with English/French. Translation is exacting, creative and satisfying, and each year there are students who find the process extremely enjoyable, and who go on to do our third year translation units.

There are assessed translations in assignment 2 (English-French) and in the examination (French-English).

Typing accents

Note that accents (apart from Ç) are not required to be used in upper case.

1. **Mac Platform**

é	Hold down **option** and **e**, release and type **e**

à, è, ù	Hold down **option** and `(top left corner), release and type required **letter**
â, ê, î, ô, û	Hold down **option** and **i**, release and type required letter
ï, ë, ü	Hold down **option** and **u**, release and type required letter
ç, (Ç)	Press **option** and **c** (shift **C**) together
œ	Hold down option key and type **q**

2. PC Platform

é	Hold down **control** and **'** (apostrophe) , release and type **e**
à, è, ù	Hold down **control** and ` (top left corner), release and type required **letter**
â, ê, î, ô, û	Hold down **control** and ^ , release and type required letter
ï, ë, ü	Hold down **control** and **:** (colon), release and type required letter
ç, Ç	Hold down **control** and **,** (comma), release and type **c** (shift **C**)

Listening Extension Suggestions

Television

NSW. Please check programming in your own state or territory.

SBSONE

- 9.20 a.m. Monday to Saturday: news via satellite from FR2 Paris, in French, no subtitles.
- Many French films. Use the subtitles to help you at first, then put masking tape or a magazine over them so you listen attentively.
- Documentaries in French from time to time. Consult programme guides.

SBSTWO

- 10.20 a.m. and 5.50 p.m., Monday to Saturday: news via satellite from FR2 Paris, in French, no subtitles.
- Many French films.
- Documentaries in French from time to time. Consult programme guides.

Radio

SBS Radio French broadcasts

local frequencies

Melbourne 1224am
Sydney 1107am
Wollongong 1485am

Canberra 1440am

local times

Sunday 4.00 p.m.
Tuesday Thursday Friday 11.00 a.m.
Saturday 9 p.m.

national frequencies

Adelaide 106.3fm
Adelaide Foothills 95.1fm
Bathurst 88.9fm
Brisbane 93.3fm
Darwin 100.9fm
Hobart 105.7fm
Newcastle & Hunter Valley 1413am
Perth 96.9fm
Wagga Wagga (NSW) 103.5fm
Young (NSW) 98.7fm

national times

Sunday 4.00 p.m.

Tuesday, Friday 11.00 a.m.

Podcasts/Streaming/Video downloads

SBS TV and Radio

Go to:

http://www20.sbs.com.au/podcasting/

On the left, click on 'In Language'.

International Francophone

Major French stations now provide audio and visual streaming and podcasts. Radio France Inter has one of the more user-friendly radio sites:

http://www.rfi.fr/radiofr/listes/001/liste_editions_par_type_11.asp

TV5Monde is also very user-friendly and versatile for video:

http://www.tv5.org/

For podcasts from many French and Francophone radio stations, go to:

http://www.dkpod.com/sources/liste_sources.php?id_rub=510

On the left, click on the station of your choice, and the available podcasts will be displayed. The station may be a little slow to load. Click on the little black creature in headphones for the programme you want!

DVDs/Videos

Most video hire outlets have French DVDs or videos with or without subtitles.

Try also watching your English language DVDs with their French subtitles, and see how (or even whether) the English is translated or paraphrased in French.

Overview of assessment requirements

For your own sake, you must follow all the instructions for each assignment (given in the Assessment Details below and in the assignments themselves). You will not be awarded marks if you have not done what is asked; nor will marks be given for doing what is *not* asked! Do please double check this, and make sure you have included everything. Make sure also that you submit all your assignments by the due date, and if you find you have a valid reason not to, ask for an extension before 'closing time' on the due date.

Since language learning is multi-skilled and memory-based, all the tasks have been designed to help you learn as you go. **Complete each exercise task as you complete each section of the relevant chapter, so that you consolidate what you have just learned. Do not wait until the last minute, or you will lose the benefit of consolidation and you will find the task enormous.** This is particularly the case for the written exercises and the Compulsory Online Training Exercises.

Take time and care over the translation, and check that you have vocabulary, tenses and agreements as correct as you can make them.

Assessment Details

Please note that the Compulsory Online Training Exercise, though not listed first, run throughout the semester, beginning at week one.

Assignment 1

Due date: **Monday 23 August 2010**

Weight: **7%**

Length: **Written exercises**

The written section (7% of your final mark) consists of some exercises which test language skills only, plus comprehension exercises, based on reading passages from the text, and a translation exercise. It is long because it is designed to be completed little by little, as you study the structures and topics to which each exercise relates.

Questions

Apart from exercise 20, questions are taken from the *Interaction* textbook.

1. Page 226, *Dans, L'Airbus,* Compréhension questions 1, 2, 3	14 points
2. Page 227, *Sur les rails, Réflexion,* question B	15 points
3. Page 230, exercice B, part 1 (Ecrivez les réponses.)	10 points
4. Page 235, exercice 6, nos 1, 2, 3, 4,	8 points
5. Page 236, exercice 7, nos1,2,8,9,10 (Ecrivez des phrases complètes.)	10 points
6. Page 236, exercice 8, nos 3,4,6,7,8	10 points
7. Page 238, exercice 10, nos 2,4,5,7	6 points
8. Page 245, *Synthèse* A. Répondez aux questions 1,3,7,8,10 (Utilisez autant de pronoms que possible.)	16 points
9. Page 247, *A vous la parole*, questions 4,5,6,7,8,9, (Ecrivez les questions et les réponses.)	24 points
10. Page 251, exercice 2, nos 1,3,5	6 points
11. Page 256, exercice 4, nos 4,5,6 (colonne 2)	9 points
12. Page 261, *Pour mieux lire,* questions 1a et 1b	12 points
13. Page 272, exercise C, tout. (Faites les changements nécessaires.)	6 points
14. Page 290, *Synthèse,* exercice A (tout)	30 points
15. Page 290, *Synthèse,* exercice B, questions 2,4,5,7,10	20 points
16. Page 306, *Pour mieux lire,* questions 2, 3, 4 (deux images)	24 points
17. Traduisez le suivant en français:	
a) You have your diploma, but I want Florence to get hers, so that you can continue to work together.	6 points
b) I hope their friend (f) is more intelligent than the last one they invited to your place.	6 points
c) After I have finished my lunch, and before I leave, show me the story you wrote that is better than his.	6 points
d) It was better that you left. I knew you wanted to be there, but it was clear that she didn't want anyone to accompany her.	6 points
e) **[Utilisez le passé simple avec les autres temps nécessaires.]** Queen Victoria reigned for sixty years. She was a serious woman who would also laugh a lot, which is admirable.	6 points
Total	**250 points**

Assessment criteria for assignment 1

All answers will be assessed on the accuracy and appropriateness of your written French. Comprehension exercises will also be assessed on the accuracy of your answers. Those questions which allow for freedom of expression will also be assessed on content and the accuracy and range of vocabulary and structures in your responses.

End of Assignment 1

Assignment 2

Due date: **Monday 27 September 2010**

Weight: **12%**

Length: **Written exercises**

Unless otherwise stated, questions are taken from the *Interaction* textbook.

Total: **250 points**

1. Page 311, *Réflexion* A — 10 points
2. Page 324, *Synthèse* B, nos 1,2,3 — 7 points
3. Utilisez cette liste des états et des territoires autraliens pour répondre à la question qui suit. Les règles se trouvent à la page 321.

Australian Capital Territory – le Territoire fédéral de Canberra
New South Wales – la Nouvelle-Galles du Sud
Northern Territory – le Territoire du Nord
Queensland – le Queensland
South Australia – l'Australie-Méridionale (f)
Tasmania – la Tasmanie
Victoria – le Victoria
Western Australia – l'Australie-Occidentale (f)

Dans quels états ou territoires se trouvent les villes de Melbourne, de Cairns, d'Alice Springs, d'Esperance et de Launceston? — 10 points

4. Page 324, Exercice B questions 1,2,3,7 — 8 points
5. Page 336, exercice 6 (tout) — 10 points
6. Page 337, exercice C, questions 3,4,5 — 10 points
7. Page 344, *Après la lecture,* questions 1,2,3 — 36 points
8. Page 351, *Réflexion,* question A — 10 points
9. Page 360, *Compréhension* – Gaugin*,* questions 1 (première partie) et 2 — 9 points
10. Page 360, *Compréhension* – Magritte*,* question 1 — 15 points
11. Page 363, exercice 3, questions 1,3,8 — 6 points
12. page 364 *Synthèse* C, questions 3,5,6,9,10 (les questions initiales seulement) — 10 points
13. — 90 points

Traduisez l'extrait suivant en français. Comme c'est un texte littéraire, il sera nécessaire d'employer le **passé simple**:

'The Rector [*le pasteur*] was standing before the empty grate, warming himself at an imaginary fire and reading a letter […]. As Dorothy came in he laid the letter aside, drew out his gold watch and scrutinized it significantly.

'I'm afraid I'm a bit late, Father.'

'Yes, Dorothy, you are A BIT LATE,' said the Rector, repeating her words with delicate but marked emphasis. 'You are twelve minutes late, to be exact. Don't you think, Dorothy, that when I have to get up at a quarter past six to celebrate Holy Communion,

and come home exceedingly tired and hungry, it would be better if you could manage to come to breakfast without being A BIT LATE?'

It was clear that the Rector was in what Dorothy called, euphemistically, his 'uncomfortable mood'. He had one of those weary, cultivated voices which are never definitely angry and never anywhere near good humour—[…] The impression he gave was of suffering perpetually from other people's stupidity and tiresomeness.

'I'm so sorry, Father! I simply had to go and ask after Mrs Tawney. […] Her baby was born last night[…].' The Rector did not actually grunt, but he uttered a small dissatisfied sound as he moved towards the breakfast table.

From: George Orwell, *A Clergyman's Daughter*, 1935'.

Assessment criteria for Assignment 2

All answers, including the translation, will be assessed on the accuracy and appropriateness of your written French. Comprehension exercises will also be assessed on the accuracy of your answers. Those questions which allow for freedom of expression will also be assessed on content, and on the accuracy and range of vocabulary and structures in your responses.

End of Assignment 2

Oral Test

Due date: **Week of Monday 4 October 2010**
Weight: **12%**
Length: **15 – 20 minutes**

Part A

For questions 1– 4, prepare by listening and practising with the CDs. During the test, you will be handed a paper with the printed exercises to read aloud.

1. Ecoutez CD 4, pistes (tracks) 9 et 10. Préparez l'exercice A, page 108 du *Cahier d'activités.* 10 points

2. Ecoutez CD 4, pistes 20,22,23,24. Préparez les exercices A, C et D, pages 124 – 125 du *Cahier d'activités.* 30 points

3. Ecoutez CD 5, piste 10. Préparez l'exercice A, page 140 du *Cahier d'activités.* 5 points

4. Ecoutez CD 5, piste 22 –. Préparez l'exercice A, page 159 du *Cahier d'activités*, questions 1,2,3,4,7. 5 points

Part B

During the test, you will be handed a paper with the printed passage to read aloud.

Lisez à haute voix, 'Exploration et Utopie', *Interactions,* page 359, du titre jusqu'a 'Nouveau monde' (ligne 12). 60 points

Part C

Parlez pendant 2 minutes sur le sujet suivant:

'Si je pouvais changer trois choses.' 100 points

Part D

Questions sur votre discours; questions générales. 40 points.

Total: **250 points**

Aural Test – (Online Quiz)

Due date: **Friday 15 October 2010**
Weight: **4%**

The aural test will be based on Track 10 of the CD which accompanies the *Interaction textbook* (see also p. 329).

The test itself will be a quiz in the *Evaluations* section of the Blackboard website, on view and available from the second week of the second term of this semester.

When you have completed the test, don't forget to click on the *Terminer* button at the bottom of the page. Remember that the submission and results of Blackboard quizzes are never visible via e-submission. If you receive a score, your test has been submitted and immediately marked.

Questions

The quiz questions will be posted on Blackboard.

Assessment criteria for Aural Test

All answers will be judged on accuracy.

Quizzes (Compulsory Online Training Exercises)

Due date: To be completed by Friday 15 October 2010

Weight: 5% (for completion only)

These exercises are intended as compulsory practice for both internal and external students, though the video component will also be covered in class for internals. They are compulsory because they are very valuable. They should be completed online on the ***iLrn: Heinle Interaction*** website (which can be accessed via the FREN201/202 Website). They will be found in either the 'Textbook' or 'Workbook' section of the site, as indicated below. You may attempt each exercise as many times as you wish. You will be given your score each time, and you will be told which questions you have got right and wrong. You may return to the exercises for revision at any time (even during the examination period, which is after the final submission date). Of course, you should also try to do the other exercises on the site, which are equally valuable. For the *Vocabulaire actif* exercises, please only insert words found in the lists, and be careful of capitals, accents and spacing.

Each Training Exercise is also found in the printed copy of either the *Interaction* Textbook or Workbook, and the audio and video components on the CDs and DVD. Each of these is part of your shrink-wrap package, so those who are wary of the Internet, have a computer crash or have slower Internet connections can practise first in print or watch/listen to the CDs/DVD.

The list of Training Exercises on the following page looks daunting because it includes two sets of exercise numbers for each exercise. Reading across each row from the left, you will find the letter designating the Online Training that is set. Refer to the Unit schedule to see when these *should* be attempted. Second comes information telling you in which online book each exercise is found. <u>The numbers in the printed books do not correspond to those in the online book exercises (except the e-book), so column three gives the exercise numbers online, and the same row in the far right column lists the page numbers in the printed books, in the same order.</u> Use the 'Textbook assignments' link on the left, not the e-book, for the textbook assignments. If you want to use CDs for listening, the CD tracks are given on the relevant page of the printed book.

Please let the coordinator know immediately if you find any anomalies in the list.

2010 Interaction Compulsory Online Training Exercises

Interaction **chapter**	**Online Section**	**Online Exercise Numbers**	**Equivalent Printed Book Pages and Exercises**
7	Textbook Activities	7.4: A,C,D; 7.6: 1,2,3; 7-9: B1; 7-10: 1	228-9 exs A, C; D; 231-3, exs 1,2,3; 236, ex 9; 245, ex 1; 246, ex B; 249, *Compréhension;* 251,ex 1; 255, ex 3
7	Workbook	7-1:A,B,C,D,F,G,H,I,J; 7-2: A,B; 7-3: A,D,F,G; 7-6: B	103-7, exs A,B,C,D, F,G,H, I,J; 108, exs A,B; 109: A; 111, ex D; 113, exs F,G; 117, ex B
8	Textbook Activities	8.4-B; 8.6:1,2,3; 8.7: 4,6,7,10, 8.8: 2,4,5,7,A1	270-71, ex B; 274 ex 1; 275 ex 2; 276 ex 3; 281, ex 4; 283, ex 6; 284, ex 7; 289, ex 10; 296, ex 2; 299 exs 4,5; 300-1, exs 7,A;
8	Workbook	8-1: A,B,C,D,F,G,H,I,J,K; 8-2: A,B,C,D,E,F; 8-3: A,B,D,F,G; 8-6: B	119-23, exs A,B,C,D,F,G,H,I,J,K; 124-5, exs A,B,C,D,E,F; 126-9, exs A,B,D F,G; 133, ex B
9	Textbook Activities	9.4; 9.6: 2; 9.7: 1,2,3,A1,5; 9.8: 1,2,3,5,A,B; 9.9: 6-1	314, questions; 317-18, ex 2; 319, ex 1; 322, ex 2; 323, ex 3; 324,ex A; 328, ex 5; 333, exs 1,2; 334, ex 3; 335-6, exs 4,5; 336-7, exs A,B; 344, *Pour mieux lire* 1;
9	Workbook	9-1: A,B,C,D,E,F,G,H,I,J,K 9-2: A,B,C,D; 9-3: A,B,D,E,F,G	135-9, exs A,B,C,D,E,F,G,H,I,J,K; 140-2,exs A,B,C,D; 143-147, exs A,B,D,E,F,G; 151-2, ex B
10	Textbook Activities	10.4: A,C; 10.6: 1; 10.10: 2, A1,B1,D1; 10.11: 1,3,4,A1,C1	354 -5, A,C; 357, ex 1; 363 ex 2; 364, exs A,B,D; 369, ex 1; 371, ex 3; 372, ex 4; 375, ex A; 376, ex C
10	Workbook	10-1:A,B,C,D,E,F,G,H,I,J,K 10-2: A,B,C,D; 10-3: G 10.6: B	153-158, exs, A,B,C,D,E,F,G,H,I, J,K; 159-60, exs A,B,C,D; 164, ex G; 169-70, ex B

Assessment Criteria for Compulsory Online Training Exercises

Assessment is on completion of the exercises, rather than on accuracy. No extra marks will be given for completing any exercise more than once, though it is highly recommended that you persevere with each until you get it right. Although omission of all or some of the exercises might bring a student's marks down below 50%, so that they receive the result 'N' (fail), omission of all or some of these exercises cannot by

itself cause the result ‘NI’ (fail incomplete). Omission of any other assessment task, however, will bring about the result ‘NI’.

End of Compulsory Online Training Exercises

Examination

The HEF216 written examination is of two hours’ duration. There will not be any previous papers available.

The examination consists of:

- Part A: vocabulary and grammar exercises, concentrating on the material covered in chapters seven to ten inclusive of *Interaction,* plus the prescribed grammar from Appendix A of *Interaction*
- Part B: a previously unseen passage for translation from French into English
- Part C: two ‘free expression’ questions, one of which will be a short discursive essay on a topic related to those covered in chapters seven to ten of *Interaction.*

Assessment criteria for Examination

All answers, whether in English or French, will be assessed on the accuracy and appropriateness of your written language. Comprehension exercises will also be assessed on the accuracy of your answers. Those questions which allow for freedom of expression will also be assessed on content and the accuracy and range of vocabulary and structures in your responses.

APPENDIX A: Translation Component

Welcome to the Translation Component of HEF216.

These notes are followed by the translation exercises, which are graded according to difficulty.

About translation

The translation of whole passages, as opposed to single sentences, from English into French is an exercise which is of great benefit to the student. By working on translation passages you will learn to think with subtlety and precision about the exact meaning of words and expressions in both languages. You will have to take into consideration not only individual words or sentences, but overall context, to think about the tone of the passage and its register as well as general stylistic questions such as the avoidance of awkward sentence construction and undue repetition. Tenses and agreements will also have to be examined in the light of the passage as a whole; a French pronoun, for instance, may well have its type, number and gender determined by a noun several sentences earlier!

Translation is an exercise entirely suited to language learning in a university, since one of the major aims of a university course is to encourage the application of clear, precise and logical thought to complex problems.

THE PRACTICE TRANSLATIONS

Though a suggested timetable is given in the Study Timetable, you may, of course, slot the practice translations into your own schedule as you see fit, bearing in mind that the final written assignment contains an English to French translation passage, and the examination a French to English one.

The English-French practice translation passages, together with helpful footnotes and a suggested rendering for each appear first. They are graded in difficulty, to take you from a fairly elementary level to a substantially higher one.

How to proceed

Always read the whole passage before you start, so that you are aware of tone and context as you proceed.

Attempt each English-French translation in this section the first time without looking at the notes which follow it, or at the suggested translation. When you have finished, look at the notes, which I hope cover the most likely difficulties, and make any necessary changes to your work. Check number, gender and tense. Finally, compare what you have done with the suggested translation. Note the words suggested. Some things you have written may be different but perfectly correct — or they may be not quite so good, or even horribly wrong! Sometimes there is only one good way to translate a particular phrase; sometimes there are several. Unfortunately, not all possibilities can be covered. Grammar and usage, however, are either right or wrong!

Using your dictionary

To cope adequately with translation, you will need a good English-French French-English dictionary (the *Collins Robert Senior* is the dictionary required for this unit) and, ideally, especially if you intend to continue into third year, access to a good French-French dictionary, such as *Le Petit Robert,* as well. When checking a word, make sure you know what part of speech it is. Sometimes, for instance, one word can be a noun or a verb, another an adjective or an adverb. The part of speech will always be given in the dictionary before the various definitions. Read the definitions carefully. A good dictionary gives examples of usage, which help enormously in narrowing down your choices. Having selected what you think is the right word for the job, verify it by checking the examples at the French end of the dictionary (and/or in the French-French dictionary).

Use of Tenses in French

You will soon, or have already encountered the *passé simple* (past historic; preterite) in the reading passages of *Interaction*. Now you will have to use it. It is the normal narrative tense used for formal written French, except in letters, diaries and where direct speech (i.e. in inverted commas) is included in the text. Its relationship to the other tenses (imperfect, pluperfect, etc.) corresponds to the relationship of the *passé composé* to those tenses in spoken and informal French, except in the rare cases when the past anterior is required, and when it (the *passé simple*) is used as an alternative to the imperfect, indicating habitual action.

There are times, however, when the *passé composé* needs to be used in conjunction with the *passé simple.* The use of the *passé simple,* and its relationship to some other tenses in formal written French are well defined in *Interaction,* pages 392–394. *A Comprehensive French Grammar* is also one of your prescribed texts and, it may help you to study the section on the imperfect, the preterite (*passé simple*) and the perfect (*passé composé*): sections 405–410 beginning on page 316. You also need to study section 411 on page 321 (though you will not be tested on the past anterior) and sections 5 and 6 on punctuation, pp. 6-8.

Idioms and Paraphrases

An idiom is defined in the Concise Oxford Dictionary as: ‘a form of expression peculiar to a language ..., peculiarity of phraseology approved by usage though having meaning not deducible from those of the separate words… .’

Such expressions are often a stumbling block to novice translators. Think about these English sentences: He was fed-up. She was beating about the bush. He wanted to get on with the task in hand. Obviously, none of these expressions can necessarily be translated word for word (though French does occasionally have exact equivalents), because the meaning of each is more than the sum, of its parts, so to speak. Of course, French has idioms too, which are difficult to translate into English. In either case, if the expression is common enough (and the dictionary expansive enough), you may find it listed towards the end of the definitions of the key word (beat about the bush is translated in *Collins* under beat). If it is not, or the translation given doesn't seem to quite fit the context, think hard about the exact meaning of the phrase in the other language. Can you find a one-word synonym you can look up instead?

Sometimes there just isn't an expression in the other language which fits. In these cases it is permissible to paraphrase, i.e. rewrite the phrase or sentence so that it conveys as nearly as possible the sense of the original. Do not paraphrase for the sake of it, or because you think you can improve upon the author's style. Obviously even when translating straightforward prose you will often have to change the word-order, and even the order of phrases; more rarely, you may have to combine or rearrange sentences; but do none of these things unless there is a good reason. You are aiming for as exact a translation as possible in good, readable French, not a re-write!

I can think of no better way to end than by reproducing the words of a very old-fashioned book, *French Proses for Later Stages,* published in 1929. Most of the advice applies equally to translation from French to English:

> **TO STUDENTS**
>
> Translation into French demands constant alertness of mind. Examine closely each word. It is of no use to know the rules if you are not wary and alert enough to apply them. Seek not merely the word, but the best word. Use the two parts of your dictionary, first the English-French portion, and then verify from the French-English. If possible, refer then to a Petit Larousse.
>
> The following hints may be of use:
> Send in work that can be read easily: it simplifies the work of the examiner and keeps him in a good humour.
>
> First read the whole of the passage to be translated.
> When about to write, divide your prose into phrases. Think each section out before writing a word. If in doubt about a grammatical construction, consult a grammar beforehand. When you have written a phrase, re-read and criticize before commencing the next.
>
> If you make an alteration, erase properly, and see whether the change affects other words; a change in gender may affect a word two or three sentences farther on.
>
> Leave a margin. In this you can make a note of your errors, which you should study before commencing your next prose. In this way recurrent errors can be eliminated. You should, of course, keep all proses in one book, with correct copies for future revision and practice.
>
> Keep a notebook for words and phrases. Learn a little at a time, but learn frequently.
>
> Learn type phrases off by heart, and as many idioms as possible.
>
> And READ, READ, READ as much French as you can.

I do hope you enjoy this section of the unit. I am sure that by the end you will have learnt a lot!

Jennifer Hatte

Practice translation Passages: English – French

- Attempt each translation the first time without looking at the footnotes.
- Look at the footnotes and correct anything which you now see is wrong, or could be handled better.
- Look at the suggested translations, bearing in mind that there can be variations in ways of solving a problem.
- In the footnotes to the practice translations reference may be made to your set texts with the following abbreviations:

Collins Robert	—	CR
Price, G., *A French Reference Grammar,* Oxford, 2008	—	GP
St. Onge and St. Onge, *Interaction,* Boston, 2007	—	I

Practice Translation One

We never wanted[1] to go there[2] in summer. It was[3] always too hot and there were flies everywhere. There were fewer than[4] fifteen or sixteen years ago; nevertheless I was not very happy[5] when my father suddenly announced that we had to spend a week at our aunt's place[6].

On the other hand,[7] the food was good. Aunt Jemima made her own cakes and biscuits — the chocolate cakes were the best! I once ate[8] four slices in twenty minutes, not bad for a little girl of eight![9] There was always something interesting[10] for dinner and there was always plenty.[11]

---

1 What tense will you *mainly* be using in this passage?

2 Position?

3 Be careful to use the correct verb.

4 See *I*, p. 99.

5 Careful! This is not fewer than fifteen *of* something, but fewer *flies* than at another time. Should you therefore use *que* or *de*? See *GP*, paragraphs 166 and 167.

6 Which preposition?

7 *Par contre*

8 Tense? Spelling?

9 What extra word do you need?

10 See *GP*, paragraph 667 i

11 Which pronoun do you need to insert?

So, when I had thought a bit[12], I decided that perhaps it[13] wasn't a bad idea after all. I couldn't[14] swim the year before, but I could do it now — perhaps well enough to swim in the lake. After all, my mother had told me [15] I was a real champion![16]

---

12 A good place for a past infinitive!

13 *GP* paragraph 251

14 What is the best word to use for *to be able* when it means *to know how to*? This is 'one step further back' in time, so what tense do you need?

15 Don't forget the relative pronoun!

16 Gender?

Suggested Translation One

Nous ne voulions jamais y aller en été. Il faisait toujours trop chaud et il y avait des mouches partout. Il y en avait moins qu'il y a quinze ou seize ans; néanmoins je n'étais pas très heureuse quand mon père annonça soudain que nous devions passer une semaine chez notre tante.

Par contre, on y mangeait bien (la nourriture était bonne). Tante Jemima faisait ses propres gâteaux et biscuits — les gâteaux au chocolat étaient les meilleurs! Une fois je mangeai quatre tranches en vingt minutes, pas mal pour une petite fille de huit ans! Il y avait toujours quelque chose d'intéressant pour le dîner et il y en avait toujours beaucoup.

Donc, après avoir réfléchi un peu, j'ai décidé qu'après tout ce n'était peut-être pas une mauvaise idée. L'année précédante, je n'avais pas su nager mais maintenant je savais le faire — assez bien, peut-être, pour nager [or: me baigner] dans le lac. Après tout, ma mère m'avait dit que j'étais une vraie championne!

Practice Translation Two

[What is the register of the beginning of this passage?]

"Where you going?"[17]

"Dunno!"[18]

"Can I[19] come?"

"No!"

"Why not?"

"None of your business!"

"It's not fair!"

"Too bad!"[20]

"I'll tell mum!"

"Go on then!"

From the kitchen window I watched them leave[21] the garden, Guy in front. Annie was following a few metres behind. She was trying to make herself invisible; it wasn't important that she didn't manage[22] it, as anyway Guy was pretending[23] not to notice she was there. It was a typical day in the life of my children and![24] I was tired already.[25] Bill was not going to come home[26] before eight that[27] night.[28] I was in the middle of[29]

---

17 Read *GP*, paragraph 5, i and ii for the punctuation of speech and dialogue.

18 *J'sais pas* is a good equivalent. *Ne* is often omitted in very casual speech.

19 In speech, in this register it is of course very acceptable not to use inversion, but do note that if you do invert the first person singular of *pouvoir* with its pronoun, the verb takes on a special form: *puis-je*. (Try pronouncing the non existant *peux-je*) and you will soon see why.

20 *Tant pis*

21 Verb of perception plus infinitive. See *E* p. 224

22 Which tense? The writer might want to emphasise the finality of the failure, or its continuing nature. The English doesn't tell us.

23 Not *prétendre.* Careful of the position of the negative.

24 *Jour* or *journée*? remember that with the former the emphasis is on time as a unit, whereas with the latter it is on what goes on within it. The same applies to *an/année* and *soir/soirée.*

25 Position?

26 Use *rentrer* and omit any word for *home.*

27 *Ce ...là*

28 Use *soir*.

29 Use *en train de*

making dinner but I stopped and[30] sat down on my favourite chair. Sitting[31] there I started to think about the time[32] when[33] my babies were little and Bill didn't work so hard.

[30] Though *et* is grammatically acceptable, French would prefer a preposition (which one?) plus the infinitive.

[31] What is the difference between *s'asseoir* and *être assis*?

[32] Which word for *time*?

[33] Which word for *when*? See *GP* 277.

Suggested Translation Two

— Où vas-tu?

— J'sais pas!

— Je peux venir?

— Non!

— Pourquoi pas?

— Ça te regarde pas!

— C'est pas juste!

— Tant pis!

— Je le dirai à maman!

— Vas-y!

De la fenêtre de la cuisine, je les regardai quitter le jardin, Guy devant. Annie suivait quelques mètres en arrière. Elle essayait de se faire invisible; il n'était pas important qu'elle n'y arrive pas, car de toute façon Guy faisait semblant de ne pas remarquer qu'elle était là. C'était une journée typique dans la vie de mes enfants et j'étais déjà fatiguée. Ce soir-là, Bill n'allait pas rentrer avant huit heures. J'étais en train de faire [préparer] le dîner, mais je m'arrêtai pour m'asseoir sur ma chaise favorite. Assise là, je commençai à penser à l'époque où mes enfants étaient petits et Bill ne travaillait pas si dur.

Practice Translation Three

Mr. Robert lived[34] alone in a small flat on the second floor of number 50A rue Orly, in Paris. Every day except Saturday and Sunday he would go[35] to his office, and if the weather[36] was fine, he liked to walk[37]. At night, he spent his spare time reading[38] or watching television. One night[39] while he was watching a very interesting programme, there was a black-out.[40] Groping about, he made his way down[41] to the janitor's room. He was about to knock on the door when the lights came on again,[42] When he reached his front door, Mr. Roberts noticed that it was locked. As he had left his key inside, he decided[43] to go back[44] and[45] borrow a key from[46] the janitor. Armed with[47] the key, Mr. Robert was about[48] to open the door when he heard two men quarelling[49] violently in his flat. On entering,[50] he was glad to discover that the voices he had heard were coming from[51] the television set.[52]

---

34 Tense?

35 Not a conditional.

36 Do you need this word?

37 *Y aller à pied.*

38 Use the preposition *à* + infinitive.

39 Use *soir*.

40 *Une panne d'électricité*. Note that you need the *passé simple* of *avoir* for *there was*.

41 "groping … down": use: *descendre* + *à tâtons*.

42 There are many dictionary translations for *come on*. None of those in *CR* is suitable. Neither is there anything useful under *go on*. Such cases need detective work. If you think of what is happening, you will realise that the light is lighting itself again. A check under *light* reveals *s'allumer*. It is then necessary to check the existence of *se rallumer*, which conveys the whole meaning. (The *again* is contained in the prefix *re-*, = 'r' of *rallumer*.) Is this still descriptive or repeated, or do we have a completed action here?

43 *Se décider à*.

44 Again, there are several dictionary possibilities. Use *revenir sur ses pas* or *rebrousser chemin.*

45 Use *pour*.

46 Which preposition?

47 *Armé de* – for once the idioms coincide!

48 *Etre sur le point de* + infinitive.

49 It is best to use an infinitive here, though a relative (*qui*) clause is possible, (see infinitive after verbs of perception, *GP*, paragraph 427).

50 *En entrant.*

51 *Émaner de.*

52 *La télévision, le téléviseur, le poste de télévision* are all correct. *La télévision* is probably most current.

Suggested Translation Three

M. Robert vivait seul dans un petit appartement au deuxième étage du numéro 50A rue Orly, à Paris. Chaque jour à part (sauf) le samedi et le dimanche, il allait à son bureau, et s'il faisait beau, il aimait y aller à pied. Le soir, il passait ses heures de loisir (son temps libre) à lire ou à regarder la télévision. Un soir, pendant qu'il regardait une émission très intéressante, il y eut une panne d'électricité. Il descendit à tâtons vers le bureau du concierge. Il était sur le point de frapper à la porte, quand les lumières se rallumèrent. Lorsqu'il arriva à sa (propre) porte d'entrée, M. Robert remarqua qu'elle était fermée à clé. Comme il avait laissé la clé à l'intérieur, il décida de rebrousser chemin pour en emprunter une (pour emprunter une clé) au concierge. Armé de la clé, M. Robert était sur le point d'ouvrir la porte quand il entendit deux hommes se disputer violemment dans son appartement. En entrant, il fut heureux de découvrir que les voix qu'il avait entendues émanaient de la télévision [du téléviseur].

Practice Translation Four

After leaving[53] the car at the garage they decided to wait in a café. As they walked[54] towards the nearest one,[55] Julia observed that they were not really in a village. It was simply[56] a part of the highway with houses and one or two shops. She could hear men working[57] somewhere. Two small, dirty children played together in front of the baker's. Otherwise, there was no sign of life. If I lived here, Julia thought, I would very quickly become depressed.

It was two o'clock in[58] the afternoon and there was nobody in the café. A cat was asleep on one of the tables. The owner appeared after a few moments. He looked tired. They knew they were obliged to order something, so Charles ordered two orange juices.

"Let's hope", he said, "that we won't have to stay here long."

"Yes," replied Julia. "It's[59] a pity that we had the accident here, but don't worry. Think: when the car has been repaired[60] we can leave, and then, in two weeks we'll be in the West Indies."

---

53 Past infinitive.

54 Use *se diriger.*

55 Omit *one.*

56 *Tout simplement.*

57 Verb of perception.

58 Not *dans*

59 In careful written French you would use *il est* here, but this is speech and *c'est* is normal.

60 Tense?

Suggested Translation Four

Après avoir laissé la voiture au garage, ils décidèrent d'attendre dans un café. Comme ils se dirigeaient vers le plus proche, Julia observa qu'ils n'étaient pas vraiment dans un village. C'était tout simplement une partie de la route avec des maisons et un ou deux magasins. Elle entendait [pouvait entendre] des hommes travailler quelque part. Deux petits enfants sales jouaient ensemble devant la boulangerie. Autrement [A part cela] il n'y avait aucun signe de vie. Si je vivais [j'habitais] ici, pensa Julia, je deviendrais très vite déprimée.

Il était deux heures de l'après-midi et il n'y avait personne dans le café. Un chat dormait [était endormi] sur une des tables. Après quelques moments, le propriétaire apparut. Il avait l'air fatigué. Ils savaient qu'ils étaient obligés de commander quelque chose, alors [donc] Charles commanda deux jus d'orange.

— Espérons, dit il, qu'on ne devra pas [qu'il ne faudra pas] rester ici trop longtemps.

— Oui, répondit Julia, c'est dommage qu'on ait eu l'accident ici, mais ne t'inquiète pas. Quand la voiture sera réparée nous pourrons partir, et puis, dans deux semaines nous serons aux Antilles.

Practice Translation 5

Then Dora noticed that there was a butterfly walking[61] on the dusty floor underneath the seat opposite.[62] Every other thought left[63] her head. Anxiously she watched the insect. It fluttered a little,[64] and began to move towards the window, dangerously close to the passengers' feet. Dora held her breath.[65] She ought to do something, but what? She flushed with indecision and embarrassment.[66] She could not[67] lean forward[68] in front of all those people and pick up the[69] butterfly in her hand.[70] They would think her silly. It was out of the question.[71] The sun-tanned man, evidently struck with the concentration of Dora's gaze, bent down and fumbled with[72] his shoelaces. Both seemed securely tied. He shifted[73] his feet, narrowly missing[74] the butterfly which was now walking towards the centre of the carriage floor.

'The Butterfly', in J. E. G. White and Seidel, G, Post A-Level French: Texts for Translation and analysis, London, 1972, pp. 44 – 45

---

61 Use *se promener*.

62 *La banquette d'en face*.

63 *S'envoler de*.

64 This could mean either that the butterfly takes off for a moment, lands, and continues to walk, in which case, use the verb *voltiger*, or that it flutters its wings while continuing to walk, in which case use *battre des ailes.*

65 *Retenir son souffle.*

66 It is more elegant to change this to: "Undecided, embarrassed, she held her breath".

67 *Pas* is unnecessary here.

68 *Se pencher en avant.*

69 *Prendre*.

70 No possessive adjective is needed (definite article with part of the body).

71 *Impensable* translates this neatly.

72 There is no suggestion of clumsiness here, so use *tirer sur.*

73 There are various dictionary translations of the verb *to shift,* which can mean a host of different things in English. The one you need is *remuer*.

74 Use *faillir* + *toucher.*

Suggested Translation 5

Puis Dora remarqua qu'un papillon se promenait sur le plancher poussiéreux sous la banquette d'en face. Toute autre pensée s'envola de sa tête. Avec inquiétude elle regardait (Elle regardait anxieusement) l'insecte. Il voltigea (battit des ailes) pendant un moment et commença à s'avancer vers la portière, à une proximité dangereuse (dangereusement proche) des pieds des voyageurs. Dora retint son souffle. Elle devrait faire quelque chose—mais quoi? Indécise, confuse, elle rougit. Devant tous ces gens, elle ne pouvait se pencher en avant pour prendre le papillon dans la main. Ils la croiraient bête. C'était impensable. L'homme bronzé, évidemment frappé par la concentration du regard de Dora, se courba et tira sur les lacets de ses chaussures. Tous les deux semblaient bien noués. Il remua ses (les) pieds et faillit toucher le papillon qui s'avançait maintenant vers le centre du plancher du wagon.

‘Le Papillon’, in J. E. G. White and Seidel, G, Key to Post A-Level French, [no other publication details provided], pp. 3 – 4

Practice translation Passages: French – English

Translate the following passages from *Interaction* into English; then check them against the suggested translations on the following pages. Follow the general rules for translation given at the beginning of this section. Try to stay as close to the original as you can, but make sure that the English flows. A successful translation should read as though it were originally written in that language.

Remember that the suggested translations are just one person's interpretation. Yours may even be better.

1) Pages 262-3, 'L'avion du futur ne fait pas rêver', from the beginning to line 11, '707'.
2) Page 313, 'Haïti', all.
3) Page 331, 'La Francophonie et la littérature', all.
4) Page 341, 'Interview avec Tahar Ben Jelloun', lines 14 – 28.

Suggested Translation 1

The Plane of the Future is not the stuff of dreams

The aeroplanes of tomorrow will resemble those of today like brothers. The only difference: they will be safer, more silent and less polluting.

We have moved into the post-Concorde era, that wonderful supersonic plane which turned out to be without descendants. And no other exciting dream is showing up on the control towers' horizon. We must get used to the idea that, though we have long been used to doing so, we won't be flying faster tomorrow than yesterday, maybe slower. Supersonic booms are now kept for military planes. On top of champing at the bit, young civilian travellers will have to put up with the comments from their elders like: 'In my day, you could go to New York in less than four hours.' For the whole of the foreseeable future, which means over several decades, the flight from Paris to New York is condemned to last seven or eight hours, just as in 1956 with the old 707.

Suggested Translation 2

Haiti

Situated in the Caribbean, Haiti is close to America, not only geographically but also by virtue of the presence of numerous Haitian communities living on American soil. The country is poor, its political situation unstable and everyday life is often marked by violence. This explains the emigration of a good number of Haitians to the United States, Canada and Europe. Miami's 'Little Haiti' districts are a real link between the United States and the Francophone world.

The Haitians have preserved from their African origins many cultural traditions of which they are very proud. From its colonial past, Haiti has kept the French language. Although Créole is its first language, a large part of the population speaks French. French has also remained the language of the press and literature in Haiti.

Suggested Translation 3

The French-speaking World and Literature

The world French-speaking community is based on the sharing of the French language for the enrichment of all the countries of which it is made up. Now a language finds its fulfilment in literary activity, which mobilises all its resources, which celebrates it in all its beauty, which sometimes requires it to renew itself or invent innovative forms of expression. A language only lives or prospers because writers, storytellers, poets — all workers in words — bend it to their creative will, reveal it in all its states, make it think, laugh, dream, act … Writers, therefore, are in the first rank of Francophone artisans.

All Francophone literatures arise from parallel desire for a manifest presence in the world. Developing in situations of cultural contacts and even imbalance, literary production in French becomes the means of defining and proclaiming an identity, which may be problematic.

Many texts speak out the urgency of words long repressed, which bloom at last in literature: these are the literatures of colonised people, of communities once dominated, of minorities still under threat. The primary objective is thus to ‘take the floor’ [The pun on ‘parole’ is hard to make work in English], with the whole force of the term, — as in another place they took the Bastille. Literatures in which the writers make themselves the voice of those who had no voice.

Suggested Translation 4

Interview with Tahar Ben Jelloun

Why do you write in French?

TBJ: I was born in Fez, in Morocco. It's a very beautiful town, very traditional, full of little alleyways, the medina. Then, when I was ten, my family moved to Tangiers. I went to high school there. We studied more French than Arabic. I was formed by both languages. Arabic is my mother tongue, but I thought I had something to gain if I mastered French. I put a lot into studying the French language. Then, I went on. I've never written in Arabic. French was a challenge, an extra luxury.

When do you write? Do you use a computer?

TBJ: I write in the mornings. I don't use a computer. I open my exercise book and I wait. Sometimes nothing comes. The mind and body have to get used to it. A book is something very much alive. I think about it all the time. It's very exciting to create character, to make them live. I get used to them, and every morning meet them again. We live together in the same mental space. I create a universe alongside the real universe.