Writing in the Modern Language Major

A Student Manual

FRENCH

Department of Modern Languages
College of Liberal Studies
University of Wisconsin – La Crosse

Introduction

Formerly as UW-La Crosse modern language majors, you were required to complete two writing emphasis courses, at least one of which was a course in our department. Beginning the fall semester of 2002, you will be able to fulfill your writing emphasis requirement through the newly organized Writing in the Modern Language Major Program. In this program you will use writing as a tool for learning a second language. You will also become proficient in using the written language in various genres in which you may be asked to write upon graduating with a modern language major. Instead of being concentrated in one or two courses, instruction to improve your writing skills will be incorporated into all of the courses you will take as a modern language major. As you move through the major, you will be asked to take ownership of the writing process and to become increasingly more self-directed and able to self-edit and self-evaluate for content, clarity, coherence and organization as well as grammar, syntax, spelling and punctuation.

The Writing-in-the -Major Program

Your work in developing effective writing processes in the modern language major actually begins even before the courses required for the major. In Spanish/French/German 201 (the intermediate level) students begin systematic development of the writing skills necessary to do the formal writing required of a modern language major. Below you will find summarized the general expectations for each level of study.

At the 200 level, emphasis is on sound paragraph construction, with clear topic sentences and appropriate supporting examples. In 202, you will also be encouraged to expand your vocabulary and use more complex sentence structures.

In 300-level language courses, you will work with authentic texts, both aural and written, identifying essential information and learning to summarize the most important ideas and to express them in your own words. Compositions at this level will require you to develop a main thesis, with several supporting paragraphs and to make use of effective introductions and conclusions. Composition assignments include a realistic context and audience when appropriate.

In the 300-level Introduction to Literature course you will learn the essential characteristics of literary genres and examine various interpretive strategies for approaching literature. In this course some of the most important objectives are: working with register in language use, developing the ability to synthesize ideas from various sources (individual reading, supplementary materials, class discussion) and combining them into a coherent essay. In order to develop a sensitivity to point of view, you may be asked to do one or more of the following types of assignments: writing to a character in the literary work (with a particular objective/relationship in mind), taking on the point of view of a character, writing an original poem, essay or short story inspired by a reading, studying a theatrical character from the point of view of an actor.

In the more advanced courses at the 300 and 400 level, you will work on developing a more polished, idiomatic style in the target language. You will learn that writing relatively correct sentences in the target language is only a first goal, that you can also learn to produce writing that is more powerful, more elegant, more persuasive or more amusing. You will work on the following skills: refinement of organization in longer essays; thesis development with several paragraphs each developing and supporting part of the thesis along with a strong introduction and conclusion; using more complex syntax, in particular coordinating and subordinating conjunctions with proper use of indicative and subjunctive moods; developing rhetorical structure and use of cohesive devices.

The goal of the department over the course of four years would be for you to develop many of the characteristics of an Advanced-level writer, although Intermediate-High is the minimum acceptable level for teacher certification. The American Council on the Teaching of Foreign Languages (ACTFL) defines the Advanced level as follows:

> Able to write routine social correspondence and join sentences in simple discourse of at least several paragraphs in length on familiar topics. Can take notes, write cohesive summaries, as well as narratives and descriptions of a factual nature. Has sufficient writing vocabulary to express self simply with some circumlocution. May still make errors in punctuation and spelling. Good control of the morphology and most frequently used syntactic structures, e.g., common word order patterns, coordination, subordination, but makes frequent errors in producing complex sentences. Uses a limited number of cohesive devices, such as pronouns, accurately. Writing may resemble literal translations from the native language, but a sense of organization (rhetorical structure) is emerging. Writing is understandable to natives not used to reading the writing of non-natives.

In addition to the above characteristics of the ACTFL Advanced level, we expect that you will be able to do the following in writing upon completion of the French, Spanish or German Studies major:

- Incorporate information and points of view gleaned from a variety of sources into a coherent, critical essay

- Write in sociolinguistic registers appropriate to a variety of situations (e.g. letter to a personal friend vs. business letter)

- Demonstrate cultural knowledge and sensitivity

- Analyze an issue and present the arguments in a logical and organized manner

- Document sources appropriately

Types of Writing and Their Purpose

As part of this program you will be asked to do two very different types of writing: informal writing and formal writing. It is important that you understand the differences between them.

Informal Writing

<u>Purpose</u>: To help you learn the content of the course.

<u>Audience</u>: Yourself (and, occasionally, others very familiar with your subject and purpose, such as your classmates and your instructor)

<u>Examples</u>: Journals, in-class notes, notes taken out of class, informal activities done in class (lists, brainstorming, categorizing, elaborating, free writing) and early drafts of formal writing; homework assignments incorporating specific vocabulary and grammatical structures

<u>Correctness</u>: Only what is necessary for understanding. The purpose of these varied writing activities is to practice what is being or has been learned and to give you a creative outlet for your ideas. (You may be asked to do simple editing—e.g. checking for agreement of nouns, adjectives and articles—on homework assignments and in journals.)

<u>Evaluation</u>: Informal writing is not meant to be judged as a well-written display of knowledge; it is effective if

- everyone who needs to read it can understand it
- it helps you explore and develop your thoughts and feelings
- it helps you recognize and organize what you know
- it reveals what you don't know or are confused about
- it stimulates further reflection and dialogue
- it helps you to acquire new structures and vocabulary

Formal Writing

<u>Purposes</u>: The following are some possible purposes of formal writing:

- to communicate your knowledge
- to display your skill in applying concepts
- to make requests
- to seek information
- to present yourself to others
- to persuade

<u>Audience</u>: Your instructor and/or other readers, such as peers in the profession or general readers, people in business, schools or tourism in the countries where the target language is spoken.

<u>Examples</u>: Guided compositions; compositions based on a specific theme but for which you are free to develop your ideas; a formal letter incorporating specific grammatical aspects; a critical evaluation or response to a specific reading or topic. These writing assignments will go through a "developmental" stage with a number of drafts which will receive feedback for content, organization and mechanics.

<u>Correctness</u>: The writing must follow the conventions your audience expects and is familiar with: spelling, punctuation, grammar, proper format and style.

<u>Evaluation</u>: Potential readers of formal writing have clear expectations that should be taken into consideration by the writer. Your formal writing will be evaluated with those expectations in mind. In particular, your writing should display:

- clear organization
- adequate development of ideas
- clear reasoning and transitions
- effective engagement and guidance of potential readers
- informed use of the conventions of the form (e.g. documentation style and proper citation of sources for a research paper, appropriate formal language for a business letter)

Use of the process approach: feedback and evaluation criteria

As a crucial component in the Writing-in-the-Major Program, faculty in the Department of Modern Languages have agreed on common criteria and a common process to be used in responding to your written work. For many writing assignments you will be asked to do multiple drafts. Because you face the challenge of a new syntax and grammar, faculty members have agreed that feedback on the first draft of formal writing assignments will focus more on content and cultural authenticity, on clarity and comprehensibility of ideas, and on organization and overall structure and less on grammatical accuracy. In subsequent drafts, you will receive more detailed feedback on grammatical difficulties, with a focus on recurring problems, so that you can begin forming a personal list of concepts to keep in mind when beginning or revising subsequent written work.

The model criteria agreed upon by all faculty as the basis for evaluating formal written work are included in the appendices of this manual and can also be found posted on the departmental web page and in the Language Resource Center where you meet with tutors. These criteria will be adapted according to the specific assignment and the level of the class. Faculty will provide you with specific criteria for all formal writing assignments. For formal writing assignments with multiple drafts, grading will take into account the work done throughout the process rather than awarding a grade based solely on a final draft.

Throughout the writing process, you will be held increasingly more responsible for your own editing and revision. In order to aid you in improving this aspect of your writing, faculty have agreed on a common set of editing symbols which will help you to correct your own errors. These will vary from one language to another but will have in common the goal of helping you to identify your areas of grammatical difficulty and to become increasingly better at correcting them yourself.

Availability of Writing Aids

While feedback from your instructors is important in the process of learning to write, in order to improve your written communication, you will need to take increasing responsibility for editing and revising your own work. In addition to the above-mentioned criteria and correction symbols, a number of other aids are provided for your use. Included in this packet is the Guide to Editing Your Written Work, a step-by-step outline to lead you through the editing process. The Spanish Appendices also include a list of conjunctions, relative pronouns and other words and phrases useful to you in putting together compound and complex sentences. The French and Spanish appendices include a list of some of the most commonly used idiomatic expressions in those languages, including some of the false or partial cognates which contrast markedly with English usage. You should regularly consult these quick and easy references to aid you in making your writing more comprehensible to the native reader.

Dictionaries are available from Textbook Rental and can also be consulted in the library and the Language Resource Center. Also available in the Language Resource Center are various references, electronic writing assistants and spelling/grammar checks. All UW-La Crosse computer labs now have grammar and spelling check for languages other than English in their word processing program. If you have trouble accessing the appropriate programs or features in any of the labs, please request assistance. For general assistance in writing (organization, documentation, ideas for introductions and conclusions, etc.), the English Writing Center can also provide valuable advice. It is located in 304 Carl Wimberly (North) Hall. Beginning at the 200 level you will receive explicit instruction (as deemed necessary by the instructor) in the effective use of these tools. If you feel that you need more assistance, please ask your instructor to provide you with additional help.

Plagiarism and proper citation of sources

Whenever you use information from other sources in your writing, you have an academic and ethical responsibility to give proper credit to those sources. Failure to do so—even unintentionally—constitutes plagiarism and is subject to disciplinary action. The

University of Wisconsin System rules contain the following statement regarding academic misconduct:

> UWS 14.01 STATEMENT OF PRINCIPLES: The Board of Regents, administrators, faculty, academic staff, and students of the University of Wisconsin system believe that academic honesty and integrity are fundamental to the mission of higher education and of the University of Wisconsin System. The University has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Students who violate these standards must be confronted and must accept the consequences of their actions.

Proper representation of your work includes not only footnoting your sources but also inserting material from other sources into your own work in a way that makes it clear what is "yours" and what is "theirs." There are many useful Internet sites that provide guidance on how to achieve this goal. You are strongly encouraged to consult your instructor or any of the following sites for help with this important and question.

http://www.indiana.edu/~wts/wts/plagiarism.html
http://condor.stcloud.msus.edu/~scogdill/339/paraphra.html
http://library.byu.edu/~rdh/eurodocs/cite.html
http://www.hamilton.edu/academics/resource/wc/AvoidingPlagiarism.html
http://sja.ucdavis.edu/avoid.htm
http://www.writing.northwestern.edu/tips/plag.html

It is also important to note that if you use the work of others in place of your own, you are the loser, since you are depriving yourself of the opportunity to further develop your own intellectual and linguistic skills.

Typing accents on the computer

Accents in Windows
There are standard key combinations which allow you to type accents in Microsoft Word. First, type the key combination (nothing will appear), then type the letter to be accented (both letter and accent appear together).

PRESS THESE KEYS...	...RELEASE, THEN TYPE...	...FOR THIS LETTER
Ctrl + Shift + ~	n	ñ
Ctrl + '	a, e, i, o, u	á, é, í, ó, ú
Ctrl + `	a, e, i, o, u	à, è, ì, ò, ù
Ctrl + Shift + ^	a, e, i, o, u	â, ê, î, ô, û
Ctrl + Shift + :	a, e, i, o, u	ä, ë, ï, ö, ü
Ctrl + ,	c	ç
Ctrl + Alt + Shift + ?		¿
Ctrl + Alt + Shift + !		¡

Note: There is a simplified procedure (not requiring the Control key) if the US International Keyboard is selected. This is available on the Language Resource Center computers.

Accents on Macintosh Computers

<option> + e, then e (or other vowel)   = é
<option> + `, then e (or other vowel)   = è
<option> + u, then e (or other vowel)   = ë
<option> + i , then e (or other vowel)   = ê

   <option> + n, then n = ñ
   <option>, + c   = ç
   <option> + ?   = ¿
   <option> + 1   = ¡

Personal Responsibility

As you receive more detailed feedback on grammatical difficulties, you will be asked to keep a progressive personalized list of problem areas which you should consult when working on future assignments. You should carry this list forward from one level of instruction to another and may be asked by an instructor to show this personal editing list. Ultimately, you are responsible for your own progress in learning to communicate more effectively in writing. When you turn in a formal writing draft, it is your responsibility to have edited your paper for basic grammatical accuracy, such as agreement (masculine/ feminine, singular/plural, subject/verb and noun/modifier) and certain other features that typically pose problems to those writing in a second language. An instructor has the right to refuse to read and give credit for drafts that neglect this

common and essential step in the writing process. Some instructors may require that you sign off on this step, certifying that you have proofread for a given set of common errors.

The Modern Language Major Writing Portfolio

As a modern language major you will be required to keep a writing portfolio. You should keep in this portfolio two samples of informal writing and at least one complete formal writing project (with all drafts and comments) for each upper-level course taken in the major. It is your responsibility to have this portfolio available to be checked at the time of the final examination in each major level course. You may wish to consult with individual instructors regarding the selection of writing samples to be placed in this portfolio. In your portfolio you must also have a copy of your personal list of grammatical problem areas which you need to refer to when revising or editing your formal writing.

The department is aware that some students in upper-level classes are not certain yet whether or not they are planning to major in the modern language. Since the writing emphasis requirement for graduation will be fulfilled for modern language majors through the new Writing in the Modern Language Major Program, we are asking that all students in 300-level courses and above keep a portfolio. Periodically, a number of student portfolios will be selected to be reviewed more thoroughly for purposes of programmatic assessment. With this in mind, it is important for you to keep your portfolio up to date. In addition to helping us determine how well our program is helping students learn, the portfolio will be valuable to you in monitoring your own progress toward increasingly greater proficiency in the language.

Appendices

Appendix A   Evaluation criteria

Appendix B   Editing Checklist

Appendix C   List of Correction Symbols

Appendix D   List of Idiomatic Expressions and Easily Confused Vocabulary (False and Partially False Cognates) (for French and Spanish)

COLLEGE OF LIBERAL STUDIES OF UW-LA CROSSE
DEPARTMENT OF MODERN LANGUAGES COMPOSITION EVALUATION GUIDE

COMPOSITION SCORED ON 50 TOTAL POSSIBLE POINTS

I. <u>Content and Consideration of Reader (15 points)</u>

13-15	Interesting content and presentation; clear, fluid ideas which are well conceived and developed with sufficient pertinent examples. Consideration of potential readers readily apparent. Signs of originality or thoughtful analysis of topic and information. Research of topic evident.
11-12	Some interesting content; some points not pertinent, sustained and/or fully developed. Consideration of potential readers not always apparent. Some original, some conventional ideas. Generally clear and complete coverage of ideas/topic. Some repetition of ideas.
9-10	Conventional ideas or clichés; little supporting detail included. Difficult to follow development of argument or pertinent ideas. Consideration of readers rarely apparent. Lacking in forethought, insightfulness, originality and clarity. Little or no research of topic in evidence. Some misunderstanding and confusion of information and/or ideas. Significant and unnecessary repetition of similar basic ideas.
7-8	Cursory; gives the impression of writing just to hastily complete the assignment. Consideration of reader not apparent. Incomplete development of ideas and topic leading to confusion and misinterpretation by reader. No research apparent. Misunderstandings of information and poor comprehension of ideas. Inadequate or irrelevant content. Restatements of same basic ideas.

II. <u>Structure and Organization; Logic and Transitions (10 points)</u>

10	Logical progression of ideas from introduction to conclusion with well executed transitions between sentences and paragraphs. Good and appropriate paragraph division. Coherent structure apparent in paragraphs with topic sentences and conclusions.
8-9	Logical progression of ideas but often lacks transitions between paragraphs; difficulties evident in paragraph division and organization. Some structural weaknesses.
6-7	Gaps in Logic or no transitions. Lacks organization and well formed paragraphs.
5	Disorganized; appears to have been written as thoughts appeared to the writer. Illogical transitions from idea to idea and between paragraphs. Incomplete, fragmented, and difficult to understand. Unacceptable.

III. <u>Grammatical Accuracy: Verb tenses and moods, syntax, morphology, adjectives and articles, adverbs, relative clauses, pronouns: special uses such as preterit vs. imperfect, future of probability, unplanned occurrences, indirect discourse, if clauses, sequence of tenses, etc. (10 points)</u>

9-10	Appropriate level of complexity in syntax with very few errors, if any. Evidence of careful attention to all aspects of accuracy.
8	Confined to simpler sentence structures with a few errors OR shows variety and complexity in syntax with errors that do not affect comprehensibility.

7	Occasional errors affect comprehensibility. Simplified and repetitious sentence structure.
6	Errors frequently affect comprehensibility. Many verb forms incorrect. Poor and simplistic syntax. Many errors that could have been avoided with careful and appropriate use of reference materials, verb charts, or consultation.
4-5	Message is largely incomprehensible due to inaccurate grammar which alters or obscures it, OR reader must know English in order to comprehend message. Almost no evidence of syntactical conventions of target language. Shows lack of attempt to use appropriate resources to check grammatical accuracy.

IV. Vocabulary (10 points)

10	Uses appropriate and varied vocabulary, including target language idioms, to fit the topic. Incorporates new vocabulary from course materials. Good dictionary skills evident.
8-9	Usually appropriate vocabulary with some variety; some errors in usage that do not affect message. Some problems with dictionary usage. Occasional use of idioms, but some inaccuracies due to influence of English.
6-7	Often uses inappropriate or nonspecific vocabulary (e.g. overuse of *thing* in place of specific term). Repetitious and limited vocabulary. Imposition of English expressions into target language. Errors that could have been avoided by checking dictionary and using course materials more fully and thoroughly.
4-5	Uses only elementary vocabulary; creates nonexistent words from English OR uses words from English. No evidence of knowledge of idiomatic usage or of appropriate use of source materials, including the dictionary.

V. Punctuation, Spelling and Presentation; Editing and Proofreading (5 points)

5	Correct spelling (including accents) and punctuation; neatly typed with correct format as specified by instructor (font, type-size, indentation). Evidence of careful editing and proofreading of paper.
4	Occasional mechanical errors. Some incorrect spelling, lack of punctuation and care in presentation and/or format. Some errors that could have been avoided by better editing and proofreading.
2-3	Frequent mechanical errors. Sloppiness and inattention to detail which contributes to some incomprehension or ambiguity. Spelling often inaccurate.
0-1	English spelling and punctuation; no accents; mechanical errors in most sentences. Sloppy, careless and inappropriate attention to details which frustrate reader and create incomprehension and confusion.

Comments:

Adapted from: Nance, Kimberly A. and Isidro J. Rivera. Técnicas de composición. Lexington, Mass.: D.C. Heath, 1996, pp. xii-xiii.

Department of Modern Languages
Editing and Revising Your Formal Writing Assignments

A. **Once you have a good draft of your formal paper, READ it. Assess the structure and clarity of your writing by asking yourself the following questions about it. Make necessary improvements.**

1. Can you identify the thesis (a sentence stating the topic and your approach to or belief about that topic)? For creative writing assignments, have you explicitly or implicitly stated the purpose of the work in some way, at some point?

2. Does the paper address the topic assigned? Have you followed instructions?

3. Does each paragraph have a topic sentence? Do you adequately address the topic with sufficient supporting details? Do you use smooth transitions between paragraphs?

4. Can you identify the function of each part of your paper (introduction, development, conclusion, etc.)?

5. Does the title prepare your reader for the content that follows? Is it informative and to the point? Does it show that you have arrived at the title after some thought?

6. What are the strengths of your work?

B. **Check each of the following components of good writing. After checking for these components, revise!**

- Verb tenses and moods. Check also for irregular verb forms.
- Verb conjugations.
- Adjective placement and noun/adjective agreements.
- Article agreement (definite and indefinite articles agree with nouns).
- Orthography (spelling, including accents and abbreviations).
- Richness of vocabulary (**USE ADVERBS AND SYNONYMS. Seek precise, description words.**)
- Variation in sentence structure, including compound and complex sentences.

University of Wisconsin – La Crosse
Département de Langues Modernes
Rédactions formelles - Sigles pour la correction

A.   Orthographe et ponctuation

O	=	faute d'orthographe
A	=	problème d'accent – un accent manque ou est mal placé, ou vous avez utilisé le mauvais accent
M	=	Utilisez une lettre minuscule (m) au lieu d'une majuscule
m	=	Utilisez une lettre majuscule (M) au lieu d'une minuscule

B.   Grammaire

Acc	=	**Acc**ord (entre l'adjectif et le nom ou entre le sujet et le verbe)
Adv	=	Vous avez besoin d'un **adv**erbe ici. Vous avez peut-être utilisé un adjectif ou un substantif au lieu d'un adverbe (par ex. *bon* au lieu de *bien*)
Art	=	Il faut ajouter ou changer un **art**icle (par ex. *des* au lieu de *les*)
Ce/Il	=	Avez-vous bien choisi entre *c'est* et *il est* (ou *ce sont* et *ils sont*, etc.)?
Conj	=	Vous avez besoin d'un **conj**onction ici. Vous avez peut-être utilisé une préposition ou peut-être rien du tout (par ex. *après* au lieu de *après que*)
D	=	**D**éterminant. Vous avez mal choisi votre article (*le, la, les, un, une, des, du, de la, de l'*) ou l'adjectif possessif ou démonstratif (par ex. *mon, ma, mes* ou *ce, cet, cette, ces*)
G	=	**G**enre (masculin ou féminin)
N	=	Il y a un problème dans la **n**égation – choix de mots, ordre des mots, mot(s) qui manque(nt)
PV	=	**P**roblème de **v**oix passive. Par ex. vous avez dit "Elle a arrêté" au lieu de "Elle a été arrêtée."
#	=	Nombre (pluriel ou singulier)
Pr	=	**Pr**oblème dans le choix de la **pr**éposition, ou préposition qui manque (par ex. *de, à, pour, avant, sur, etc.*)
Pp	=	**P**roblème dans le choix ou la place du **p**ronom **p**ersonnel (par ex. *le, la, les, lui, leur*, etc.)
Rel	=	Problème dans le choix ou la place du pronom **rel**atif (par ex. *qui/que/dont/lequel*)
Vf	=	**V**roblème dans la **f**ormation du temps du verbe. Vous avez choisi le bon temps, mais vous l'avez mal formé (par ex. *être* au lieu d'*avoir* aux temps composés, conjugaison des verbes irréguliers)
Vp	=	**V**erbe **p**ronominal (verbe réfléchi). Cette idée serait mieux exprimée par un verbe pronominal (avec *se* etc.)
Vt	=	**V**roblème dans le choix du **t**emps du verbe. Choisissez un autre temps (par ex. l'imparfait au lieu du passé composé).
Vm	=	**V**roblème dans le choix du **m**ode du verbe (par ex. l'indicatif au lieu du subjonctif)

C. Syntaxe

Ang	=	**Ang**licisme. Votre phrase est traduite directement de l'anglais. Il faut trouver une structure plus idiomatique.
Mal	=	**Mal**adroit. Il y a une meilleure façon de le dire.
X	=	Omettez ce(s) mot(s).
Ord	=	Changez l'**ord**re des mots.

D. Diction, style, organisation

*	=	Passage particulièrement intéressant ou bien écrit
?	=	Clarifiez; je ne comprends pas. Expliquez mieux ou changez la structure.
^	=	Ajoutez la structure indiquée
R	=	"Run on" – Séparez en deux phrases ou ajoutez une conjonction.
Frag	=	**Frag**ment, phrase incomplète
Rep	=	Vous vous **rép**étez. Eliminez ou modifiez ce passage.
Trans	=	Insérez une **trans**ition ou clarifiez celle qui existe déjà.
Voc	=	Consultez le dictionnaire. Ce n'est pas le mot que vous cherchez.
Var	=	Consultez le dictionnaire. Il faut plus de **var**iété dans le vocabulaire.
¶	=	Nouveau paragraphe

Appendix D
Expressions idiomatiques et vocabulaire problématique

- **to achieve** – réaliser
  (achever – to complete, to do (someone) in)
- **actually** – en fait, à vrai dire
  (actuellement = currently)
- **to ask (for)** – demander
  to ask a question – poser une question
  to ask someone for something – demander quelque chose à quelqu'un
  to ask someone to do something - demander à quelqu'un de faire quelque chose
- **to attend** – assister à
  (attendre = to wait for)
- **to complete** – accomplir, achever
- **to feel + adjective** – se sentir – Je me sens triste.
  to feel (= opinion) – croire, penser
  to feel + noun – sentir – Je sens le vent dans mes cheveux.
- **fun** –
  to have fun (have a good time) – s'amuser
  that was fun – c'était amusant
  to make fun of someone/something – se moquer de
- **to introduce** – présenter (one person to another
- **to leave** – partir – Je pars à neuf heures.
  to leave a place or a person – quitter – Je quitte la maison à neuf heures.
  to leave something or someone somewhere – laisser – J'ai laissé mes clés sur la table
- **to look (at)** – regarder
  to look for – chercher
  to look like – ressembler à
  to look (a certain way) – avoir l'air – Il a l'air intelligent.
- **to meet (for the first time)** – faire la connaissance (de)
  to meet (accidentally bump into) – (se) rencontrer
  to meet (by arrangement) – (se) retrouver
- **to move** – bouger
  to move an object from one place to another – déplacer
  to move from one house or city to another –déménager
  to move someone (emotionally) - émouvoir
- **people (in general)** – les gens – Les gens qui parlent au cinéma m'énervent.
  people (a limited number of fairly specific people) – personnes – Il y avait six personnes au banquet.
  the people (as opposed to the aristocracy) – le peuple
  people (part of a national group) – le peuple – Le peuple français
- **to realize** – se rendre compte (de)
  (réaliser = to make real, to achieve, to accomplish, as in: Elle a réalisé son rêve de devenir professeur.)

- **really** – vraiment, très, bien
- **to return (to the place where you started)** – retourner
  to return (to the place where the speaker is) – revenir
  to return (home) - rentrer
  to return (an object to someone) – rendre
- **to save** – to save money-économiser, faire des économies; to save a person from danger-sauver quelqu'un; to keep an object-garder
- **to seem** – paraître, avoir l'air, sembler
- **to sit down** – s'asseoir
  to be seated – être assis
  to sit (in a particular spot) – se mettre
- **so** – alors, donc, ainsi: J'étais fatiguée, *alors* je suis partie.
        si: Il est *si* grand qu'il achète ses vêtements dans un magasin spécialisé.
  So what? – Et après?
- **to stand up** – se lever
  to stand, to be standing – être debout
- **to take** – prendre
  to take something away – emporter
  to take a person away – emmener
  to take something out – sortir
  to take something up – monter
  to take something down – descendre
  to take something off – enlever
- **to tell** – raconter (a story), dire (to tell someone something, to tell the truth)
- **to think about** –
  When asking or telling the **subject matter** of one's thoughts: penser *à*
  What are you thinking about? – **A** quoi pensez-vous?
  I'm thinking about my work. – Je pense **à** mon travail.
  When asking someone's **opinion** about a given topic: penser *de*
  What do you think about American foreign policy? – Qu'est-ce que vous pensez **de** la politique étrangère américaine?
- **time (a quantity thereof)** – le temps – Je n'ai pas eu le temps de finir mes devoirs.
  time (number of repetitions) – la fois – Je t'ai téléphoné trois fois hier.
  time (hour of the day) – l'heure – Quelle heure est-il?
  to have a good time – s'amuser
- **to work** – travailler
  This pen doesn't work. – Ce stylo ne marche pas.