




# Preface



**H**ow often have you tried to integrate French films into your first-year French course and found the language too difficult for your students to comprehend? How many times have you been disappointed by the French videos offered with other textbooks? Would you like your students to watch a French film that they can actually understand, and one that will help them learn about French language and culture? If so, this program is for you!

## *The Débuts / Le Chemin du retour Program: What Is It?*

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The textbook, *Débuts*, and the film, *Le Chemin du retour*, are a completely integrated film-based introductory course for learning French language and culture.

A two-hour feature-length film, *Le Chemin du retour* is the story of a young television journalist, Camille Leclair, and her pursuit of the truth about her grandfather's mysterious past. Through Camille's quest, students learn language and culture in the functional context provided by the story.

Unlike other textbook/video programs in which the video component is thematically, functionally, or grammatically driven, and thus self-consciously pedagogical, this program has been developed so that the textbook is a complement to the film. The film narrative is what drives the scope and sequence of vocabulary and grammar, the presentation of culture, and the development of reading and writing. This does not mean, however, that these items are presented in a random fashion. Rather, the screenwriter worked

within the authors' pedagogical framework *but did not let it limit* his creative expression. He did a wonderful job of writing a good story while still honoring the major steps in learning the French language.

The textbook/film package grew out of the authors' conviction that language learning is more than just learning skills: it is also a process in which understanding of culture must surely occupy a central position. Therefore, *Débuts* and *Le Chemin du retour* emphasize the importance of cultural awareness and understanding, not only of the French culture, but also of the student's own culture.

Equally important, the authors strongly believe in the principles of communicative competence. *Débuts* gives students a solid foundation in the structure of the language, stressing acquisition of high-frequency grammar, vocabulary, and functional language. In addition, students come to view listening, reading, and writing as active tasks, requiring meaningful interaction as well as high-order cognitive processing.

## The Goals of the Program

The overall goal in *Débuts* is to move students toward communicative competence while guiding them toward intercultural sophistication. Included in this framework are the following student objectives:

- to communicate orally and in writing in natural-sounding French and in culturally appropriate ways
- to read with comprehension both informational and literary texts taken from authentic French sources
- to understand French when spoken by a variety of people using authentic speech patterns and rates of speed
- to increase awareness and understanding of cultural institutions and culturally determined patterns of behavior
- to develop critical-thinking skills as they apply to language learning
- to link language study to broader and complementary discipline areas

## Cultural Competence

*Débuts* had its origins in the desire to provide students with a stimulating, culturally rich set of tools for the acquisition of French. Cultural content was thus a central concern in the devising of the plot of *Le Chemin du retour*, and it has been integrated into every section of the text. Through the film, students have the opportunity for intensive exposure not only to the language and communicative habits of French speakers, but also to the visual culture of objects and non-verbal communication and to the auditory culture of music and the sounds of everyday life.

The approach to culture in *Débuts* is content-based. Themes treated in the sections specifically devoted to culture derive from the film but consistently move

students toward the big questions of culture, stimulating them to consider matters that are of concern to all people, whether or not they ever travel to the French-speaking world. The authors have made culture a “hook” in this program, to generate interest in longer-term language study and to place the study of language and culture within the larger context of a humanistic education. The cultural content of *Débuts* aims to be thought-provoking and to expand students’ horizons beyond simple “travelogue” facts toward understanding the roots of cultural differences.

## The National Standards

With its integrated, multifaceted approach to culture, *Débuts* exemplifies the spirit of the National Standards\* of foreign language education. By watching the characters in the film perform routine tasks and interactions and by grappling with complex issues of history and identity, students are exposed to a multiplicity of products, processes, and perspectives.

Through the presentation of functional language, role-play activities, and personalized activities, as well as an emphasis on listening comprehension, *Débuts* emphasizes **communication**. Documents, readings, and other exploratory activities help students make **connections** between their study of French, other discipline areas, and their own lives. As for **culture**, the *Regards sur la culture* and *Synthèse* sections in the textbook provide sustained opportunities for hypothesis and analysis, inviting students to make connections between beliefs, behaviors, and cultural artifacts. Ample opportunities are also provided for cross-cultural **comparisons** in the follow-up activities to the *Regards sur la culture* and *Synthèse* sections. Finally, web-based and experiential activities allow students to explore the many types of **communities** inherent in the French-speaking world.

## New to the Second Edition

### Student Edition

- **New chapter openers:** The design of the book has been lightly modified to give it a fresh, appealing look. This redesign includes a new chapter opener feature incorporating the actual call sheet used by the film company during the shooting of *Le Chemin du retour*. This call sheet was used to inform the cast

and crew of all the particulars of the filming of each scene—locations, dates, times, actors, and story line. It may be used in class in conjunction with the chapter opener photo as a previewing tool for each episode.

- **Vocabulary and grammar activities** have been reworked throughout to provide more opportunities for personalization.

\*Standards for Foreign Language Learning: Preparing for the 21st Century (1996, National Standards in Foreign Language Education Project). The standards outlined in this publication were established by a collaboration of the American Council on the Teaching of Foreign Languages (ACTFL), the American Association of Teachers of French (AATF), the American Association of Teachers of Spanish and Portuguese (AATSP), and the American Association of Teachers of German (AATG).

- **Revised grammar scope and sequence:** The sequencing of the grammar has been significantly revised for this edition, primarily in Chapters 10–22. These changes include the following:
  - o More challenging grammar points such as the **passé composé** with **avoir** and **être**, the **passé composé** of pronominal verbs, and the **imparfait** have been split into five points to allow for easier comprehension and retention and to provide more opportunities for practice.
  - o New structure points have been created to review difficult concepts before the introduction of a more sophisticated point. These include an object pronoun review before introduction of double object pronouns and a review of the **passé composé vs. imparfait** before the introduction of the **plus-que-parfait**.
  - o Certain grammar points have been moved to earlier or later chapters where they are more appropriate. For example, adverbs of time, **il est vs. c'est** + profession, and **tout** have been moved from Chapters 10, 11, and 14 to the first third of the book. **Depuis/pendant** and the formation and position of adverbs formerly in Chapters 11 and 12 respectively have been moved to Chapter 14.
  - o Certain structure points more appropriate for an intermediate-level program have been eliminated. These include possessive pronouns, the present participle, and **aucun ne...**
- **New readings:** There are three new readings in this edition. The Chapter 6 reading is now an overview of the history of French fashion design. Chapter 11's reading treats **Le Grand Dérangement**, the history of the Acadian expulsion of the French and their move to Louisiana. Chapter 13 treats the recent trend toward text messaging (SMS) in France.

#### Changes to the Instructor's Edition

- The **Vocabulaire relatif à l'épisode** notes found in **Visionnement 1** have been reworked to present the key vocabulary in context in full sentences.
- Helpful teaching suggestions have been added to the *Annotated Instructor's Edition* that reflect valuable input from our users and reviewers.



# Le Chemin du retour

## Structure of Le Chemin du retour

*Le Chemin du retour* is available in a Director's Cut version that is the uninterrupted, full-length feature film. The Instructional Version of the film, however, divides the story into a preliminary episode, twenty-two story episodes, and an epilogue. Except for the **Épisode préliminaire**, which introduces students to the concept of learning French through film, each episode of *Le Chemin du retour* follows the same three-step format.

1. Students watch and participate in on-screen pre-viewing activities.
2. Students view the complete episode.

- **Vous avez vu...** Scenes from previous episodes are used to remind students about main events in the story that will help them understand the new episode.
- **Vous allez voir...** Scenes previewing the upcoming episode set up the context for what students will see and hear in the episode.
- **Paroles et images** This section, which occurs through Episode 11, introduces and practices a particular viewing strategy that students can apply to help them understand the language and events of the film.

3. Students watch and participate in on-screen postviewing activities.
- **Vous avez compris?** Scenes from the episode are used in a variety of multiple-choice and true-false activities to help students verify their comprehension of the main ideas and the plot of the episode they've just viewed. Students who didn't understand an important point as they viewed the episode will find they understand more after doing these activities.
  - **Langue en contexte** A transition back to the textbook, this section identifies for students the language functions and structures they will learn about in the textbook. Appropriate scenes from the film are subtitled in French and the targeted grammar and vocabulary are highlighted in yellow.

## Using *Le Chemin du retour* in a Classroom Setting

The film, *Le Chemin du retour*, can be used as the foundation for a classroom-based beginning French course at the college level. As such, it offers several options for implementation. For example, an instructor may

- use the textbook, *Débuts*, and the film in class, assign most of the material in the *Workbook / Laboratory*

*Manual* for homework, and follow up selected homework activities with discussions in class.

- use only the textbook in class, and have students view the film episodes at home, in the media center, or in the language laboratory.
- use the Student Viewer's Handbook with the film either by itself or to accompany other print materials.

## Options for Using *Le Chemin du retour*

The film, *Le Chemin du retour*, can also be used

- in a distance learning course.
- as an offering for adult or continuing education students.
- as the foundation for French courses at the high school level.
- as a supplement to beginning, intermediate, or advanced courses, at all levels of instruction.
- as a resource for informal learning.
- as training materials for French-language classes in business and industry.
- as a significant addition to library movie collections.

# Cast of Characters



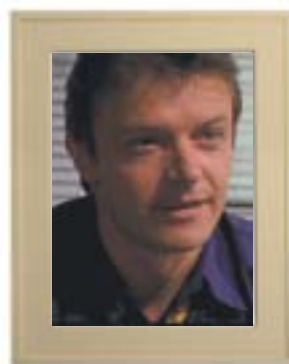
*Camille Leclair*

A young television journalist who searches for the truth about her grandfather's past.



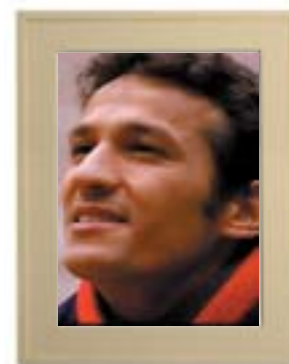
*Mado Leclair*

Camille's mother, who fears the truth and wants to keep her father's history hidden forever.



*Bruno Gall*

Camille's cohost on the morning television show "Bonjour!"



*Rachid Bouhazid*

A new reporter at "Bonjour!" who, with his family, must adjust to a new life in Paris.



*Louise Leclair*

Camille's grandmother, who encourages her granddaughter to pursue her quest for the truth.



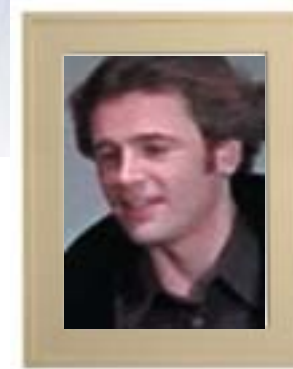
*Martine Valloton*

Producer of "Bonjour!" who has to risk her job to support Camille's determination to find out about her grandfather.



*H el ene Thibaut*

A journalist from Quebec, and friend of Bruno and Camille.



*David Girard*

Historian, friend of Bruno, who researches information about Camille's grandfather.



*Alex B eraud*

A musician who plays in the Mouffetard Market. Friend of Louise, Mado, and Camille.



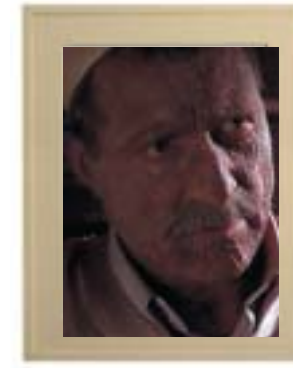
*Sonia Bouhazid*

Wife of Rachid and mother of their daughter, Yasmine.



*Jeanne Leblanc*

A woman who knew Camille's grandfather during the time of the German occupation of France.



*Roland Fergus*

A man who worked with Camille's grandfather during the German occupation and who holds the key to the truth.