

Preface

How 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?

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.

*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).

†iTunes is a trademark of Apple Inc.

New to the Third Edition

In response to feedback about the second edition of *Débuts*, we have made the following changes to the new edition:

- Vocabulary has been revised to help students move beyond discussion of the film, *Le Chemin du retour*, to related contemporary topics. For example, common university courses are now presented earlier, in Chapters 1 and 2. In Chapter 19, a new vocabulary section on protest and peaceful change has been added to supplement the current presentation on World War II and the Resistance. Other new, expanded, or updated vocabulary topics include technology (Chapter 13), the immigrant contribution to French culture (Chapter 15), ecology and other environmental issues (Chapter 18), and job hunting (Chapter 20).
- Grammar activities have been revised throughout to provide more opportunities for partner work and meaningful student interaction. In the *Instructor’s Edition*, new input activities have been introduced into each chapter to allow for an immediate check on student aural comprehension of new grammar points.
- In order to provide more exposure to the Francophone world in both cultural and social contexts, we’ve added eight new readings in this edition. New topics include nonverbal communication (Chapter 3), Tunisian holidays and celebrations (Chapter 5), Swiss youth fashion (Chapter 6), healthcare in the Francophone world (Chapter 9), and Malian music (Chapter 21). We have also included the lyrics to three songs about the Francophone experience: “Jolie Louise” from Québécois composer Daniel Lanois (Chapter 2); “Réveille,” Zachary Richard’s ode to the Acadian expulsion of the French and their exodus to Louisiana (Chapter 11); and Jean-Jacques Goldman’s “Ton Fils,” a moving ballad about the immigrant experience in France (Chapter 20).
- In conjunction with these new textbook readings, a playlist of songs has been created in iTunes[†] to coordinate with the *Débuts* program and give students still more exposure to the vast diversity of music and culture in the Francophone world.
- **Notez bien!** and **Pour en savoir plus** marginal boxes, along with the **Regards sur la culture** section, have been revised throughout to include new social developments, technological advancements, and updated statistics.
- The **Visionnement 1** section of previous editions, which provides previewing activities for each episode of *Le Chemin du retour* as well as vocabulary needed for

comprehension of the story, has been renamed **À l'affiche** (*Now Playing*). The **Visionnement 2** section is now called **À revoir** and can be found on the *Débuts* website along with postviewing activities from the workbook.

- Finally, this edition of *Débuts* features a fresh, modern design inspired by French film magazines.

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 previewing activities.
 - **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...** New narrative introductions of several important moments in the upcoming episode give students an idea of what they will see and hear in the episode. When expressions from the textbook feature **Vocabulaire relatif à l'épisode** appear, they are highlighted in the subtitles. Multiple-choice and True/False questions allow students to focus their viewing.
2. Students view the complete episode.
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**

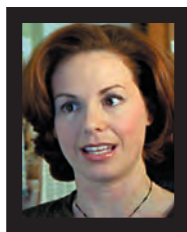
A new reporter at "Bonjour!" who, with his family, must adjust to a new life in Paris.

**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.

A Guided Tour of the Textbook

Débuts, the textbook, is clearly organized and easy to use. The chapters are coordinated with the individual episodes of the film. Each of the twenty-two main chapters consists of the following self-contained teaching modules, which maximize flexibility in course design. The preliminary chapter, containing a slightly different structure, introduces students to basic vocabulary and provides an overall framework for using the film.

Chapter Opener

Chapter learning goals prepare students for what is to come in the chapter and in the accompanying movie episode.



Vocabulaire en contexte


Thematically grouped vocabulary is presented in culturally informative contexts with drawings and scenes from the movie. It is accompanied by activities that promote vocabulary development.

Vocabulaire en contexte

Pour parler des personnes*

*Pour... Talking about people

Suggestion: Check www.mhhe.com/débuts3 for additional activities, including links to other websites.



File connection: The following vocabulary from this presentation will be heard in Episode 2: amusant, bon, capable, difficile, formidable, grand, important, inquiet, magnifique, moi, parisien, prêt, ridicule, sans vie.

File connection: Bruno and Camille are two characters who are introduced in Episode 2.

According to / suit
work
petit... ready to start / But / world
Comment... What is... like?
good

producer
often

happy
sometimes

terrific
without
boring
etc... Our Frenchman

Selon Yasmine, papa est grand¹ et très intelligent. Le travail² de Rachid est intéressant. Il est prêt à commencer.³ Mais⁴ il est inquiet⁵ pour Yasmine.

Comment est⁶ Bruno?
Bruno est un bon⁷ journaliste parisien à Canal 7.
Il est...
capable.
dynamique.
important.


Selon la productrice⁸, Bruno est...
souvent⁹ amusant.
sympathique.
heureux¹⁰.
parfois¹¹... et ridicule.

Activités


A. Descriptions. How would you describe these people? Choose words from the list or other adjectives of your choice.

Vocabulaire utile: amusant, capable, difficile, dynamique, grand, heureux, important, inquiet, intelligent, intéressant, ridicule, stupide, super, sympathique


MODÈLE:



1. Le clown est...



2. L'acteur est...



3. Le professeur est...

Now tell what these people are not.

MODÈLE: Le diplomate n'est pas...

À l'affiche

This section provides pre- and postviewing activities that supplement those found on-screen in the movie episode, as well as vocabulary needed for comprehension and questions that focus students' attention on what to watch and listen for in the story.

À l'affiche

Avant de visionner

Un grand jour. At the end of Episode 1, Yamine wished her father luck because he was going to have a big day too. To find out why, read the following exchange from Episode 2 and choose the response that best sums up the dialogue.

MARTINE: Alors, le déménagement? Tu vas bien?
 RACHID: Difficile...
 MARTINE: Mmm. C'est Roger le réalisateur... Et Nicole, la scripte?
 RACHID: Bonjour.
 MARTINE: Bonjour.
 RACHID: C'est Rachid, Rachid Bouhazid... (à Rachid) Et là, sur l'écran...
 RACHID: Ça va bien.
 MARTINE: Ça va bien? C'est un nouveau travail?
 RACHID: Oui, c'est un nouveau travail.

1. Rachid is saying good-bye before moving away.
2. He is starting classes at the university.
3. He is starting a new job.

Observez!
 Now watch Episode 2. See if you are right about Yamine off at school.
 • Where does he do there?
 • What does he do there?

Vocabulaire relatif à l'épisode

le boulanger	le pain	artisanal	industriel	vingt et unième siècle
le boulanger	le pain	artisanal	industriel	vingt et unième siècle
le boulanger	le pain	artisanal	industriel	vingt et unième siècle

Additional questions: The reactions of some North Americans to the long series of handsets that take place when someone joins a group is that this is a natural waste of time. What do you think?

Après le visionnement

A. Quel travail? (Which job?)

Now that you have watched Episode 2, match each job person you saw in the film.



1. Camille



2. Bruno



3. Martine



4. Hélène



5. Rachid

Act. A, Suggestion: Students may ask you register for this activity. It is enough to say that the journalists are rather like editors, reporter works for them and does the rest; they need to prepare their shows.

Act. A, Answers: 1. e 2. d 3. a 4. b 5. c

a. la productrice
 b. un reporter canadien
 c. un nouveau (new) reporter
 d. un journaliste français
 e. une journaliste française

B. Qu'est-ce qui se passe? (What's happening?)

Complete the summary of Episode by filling in the blanks with the appropriate word from the list of useful vocabulary.

Vocabulaire utile: bêtet, Camille, Canal 7, content, émission, médaillon, Montréal, présent, prêt, test

Rachid arrive à ____¹, Martine, la productrice, ____² ses nouveaux³ collègues. Rachid travailler⁴ avec ____⁵ et Bruno.

Aujourd'hui, pendant⁶ l'émission «Bonjour!», Camille et Bruno interviewent un boulanger parisien. Il y a un ____⁷ sur le pain: pain artisanal ou pain industriel? Bruno est ____⁸ pour le test. Il identifie le ____⁹ artisanal, et il gagne¹⁰ le ____¹¹ de la semaine!... mais il n'est pas ____¹².

Hélène, une amie de Bruno arrive de ____¹³. Bruno est très content de la revoir! Plus tard,¹⁴ Camille cherche son ____¹⁵. Où est-il?

Act. B, Answers: 1. Canal 7 2. présente 3. Camille 4. test 5. prêt e. pain 7. bêtet 8. content 9. Montréal 10. médaillon

40 Chapitre 2 quarante

Structure

Three grammar points per chapter are introduced through clear and concise explanations and examples from the movie. Grammar points are accompanied by a wide range of practice, from controlled and form-focused to open-ended and creative communicative activities.

Structure 11

Le verbe venir

Expressing movement

—Tu es Rachid Bouhazid et tu viens de* Marseille. C'est ça?
 —C'est ça, Bruno.

Considérez
 Many people have commented that it is extremely easy to spot North Americans in France just by the way they walk and stand. If you were studying abroad, would you want to try to adjust to the nonverbal habits of the culture in which you were living or would that be unnecessary? How hard would it be?

Additional questions: The reactions of some North Americans to the long series of handsets that take place when someone joins a group is that this is a natural waste of time. What do you think?

Note: The use of prepositions with geographical names is presented in Chapter 14.

venir (to come)

je	viens	nous	venons
tu	viens	vous	venez
il, elle, on	vient	ils, elles	viennent

Optional: You may wish to tell students that the irregular verb venir has three stems: the first stem, vien-, occurs throughout the singular; the second stem, ven-, occurs in the first- and second-person plural; the third stem, viennent-, is found in the third-person plural. As with other verbs, only the endings for the first and second forms are pronounced.

Tu viens avec moi, non? Nous venons au studio ensemble. You're coming with me, aren't you? We come to the studio together.

1. The verbs devenir and revenir (to come back, return) are conjugated like venir.

Camille devient silencieuse et elle part. Mais elle revient pour parler à Rachid.
 Camille becomes silent and walks away. But she comes back to talk to Rachid.

2. To express where a person is coming from, use venir de.

Remember—The preposition de contracts with the masculine and plural definite articles: Rachid vient du bureau. Nicole et Martine viennent de la région.

3. The construction venir de + infinitive means to have just done something. It is sometimes referred to as the immediate past.

Hélène vient d'arriver. Martine vient de trouver le médaillon.
 Hélène (has) just arrived. Martine (has) just found the locket.

Activités

A. À l'Alliance française.

The following students are at the Alliance française in Paris. Complete the sentences to say what country or region they are from.

MODELE: Lisa habite à New York. Elle vient des États-Unis.

- Habite à Londres (London). Je ____ d'Angleterre.
- Nous habitons à Alger. Nous ____ d'Algérie.
- Tu habites à Madrid. Tu ____ d'Espagne.
- Mitsuko habite à Tokyo. Elle ____ du Japon.
- Linda et Ford habitent à Montréal. Ils ____ du Canada.
- Vous habitez à Berlin. Vous ____ d'Allemagne.

B. À Canal 7.

Complete these sentences with a form of the verbs venir, revenir, and devenir.

- Le vrai pain français ____ de plus en plus (more and more) difficile à trouver.
- Et les Français ____ de moins en moins (less and less) capables de reconnaître un bon pain.
- «Hélène ____ du Canada. D'où est-ce que tu ____ Rachid?»
- «Et Camille et toi, d'où est-ce que vous ____ Bruno?»

Act. A, Note: Explain, if necessary, that the Alliance française is an international organization that organizes French courses for foreigners. It has offices in many countries.

Input activity: Qui est-ce? Read the following sentences aloud to your students and have them indicate whether a man or a woman is speaking (or is being spoken about). If it is impossible to tell, they should indicate "Je ne sais pas." Script: 1. Je suis canadien. 2. Je suis anglais. 3. Je ne suis pas japonais. 4. Je suis espagnole. 5. Tu es vietnamite? 6. Je suis américain. 7. Vous êtes français?

Reminder: These exercises have been purposely constructed to avoid the need for students to produce geographic propositions, which are presented in Chapter 14.

68 Chapitre 3 soixante-huit

Regards sur la culture

A cultural note and its accompanying critical-thinking question deepen students' awareness and understanding of cultural issues raised in the movie episode or chapter vocabulary.

ce qui est le meilleur. Il y a des gens qui aiment le fromage. C'est un peu comme ça que ça se passe.

Vocabulaire utile: cher, difficile, ennuyeux, facile, fatigant, grand, intéressant, laid, malheureux, mauvais, petit, ridicule, sportif, super, sympa

MODÈLE: Est-ce que c'est un homme?
 Est-ce que c'est une femme?
 Est-ce qu'elle est sportive?

Regards sur la culture

Perceptions et réalités

Stereotypes usually tell us as much about the values and customs of the people who use them as about those whom they are applied to describe. There are a few North American stereotypes about the French that are shared by the French themselves, but many others are not.

- French people often think of themselves as particularly interested in food and gifted as appreciators of fine cuisine. They are especially concerned about bread, which is truly the staple food of French culture. Bread is eaten along with nearly every dish at every meal, and it is the main food eaten at breakfast and is served daily because it contains no preservatives and is not usually mass-produced bread (le pain industriel) is also available in stores. Most French people are ready at any moment to engage in animated debates about the quality of bread today.

Film connection: As a fan of French, you may be struck by the number of French characters in American films. For example, in the 1994 Hollywood version of *GoldenEye*, the French are responsible for bringing the movie's nuclear threat to a head. In *South Pacific*, the French are the ones who are portrayed thanks to a team of very different commandos led by a suave and mysterious Frenchman.

Point out: Beings consider that they make the best French fries in the world, and most North Americans who have visited Paris in Brussels would agree.

When asked: What the typical French meal is, most people in France would probably answer le steak-frites (steak with fries). This may not correspond to North American ideas of what when he or she needs a quick dinner.

The Eiffel Tower really is a landmark that the French think of as representing them in some sense. A hilarious 1999 film, *Le Voyage à Paris*, recounts the adventures of a rural highway toll collector with hundreds of models of the Eiffel Tower in his room at home. His dream is to visit Paris and see the real thing.

The French like to think of themselves as little guys who always win out because they are clever and quick. The popular comic book character Astérix is a symbol of this sense of identity. He is a Gaul¹ who, in ancient times, lives in one village that has not been conquered by the Roman legions. Astérix is always able to outwit the power of Caesar and his troops.

Foreigners often think of the heret as typically French. To the French, however, it looks old-fashioned and reminds them of elderly people, farming life, and backwardness. Herets are a common sight in Paris.

The French are often surprised to find out that other people think of them as obsessed with love. As far as the French are concerned, the real lovers are the Italians.

French people are also astonished to discover that people from some other cultures consider them rude. Later in this course, you'll learn reasons for this gap in perceptions, and you will also look at other aspects of French culture that may clash with North American stereotypes.

Considérez
 To touch for the kindness of someone, a French person might say: **Il est bon comme le pain.** Does this expression make any sense when translated literally into English? What would be the nearest English equivalent of this expression? What conclusions can you draw from this difference about the importance accorded to bread in France and in North American cultures?

¹In ancient times, France was part of an area known as Gaul. In 500 BC, its inhabitants, called Gauls, attacked Rome and eventually swept farther east. Around 50 BC, Julius Caesar and his Roman army had succeeded in turning the Gauls into Roman provinces.

Synthèse

The chapter culminates in a synthesis section, which alternates between cultural presentations and readings, many of which are song lyrics and literary selections. Prereading strategies and postreading comprehension activities help students develop reading skills. A writing activity (À écrire) follows in the Workbook / Laboratory Manual.

La famille française du XXI^e siècle¹

Introduction

La famille française se caractérise par la tradition et la nouveauté.² Elle reste la cellule³ de la vie sociale et on continue à célébrer la famille (fête des mères, fête des pères). Mais on aurait tort⁴ de généraliser.

Flexion de la société

La famille française reflète la diversité des conditions socio-économiques de la société et l'influence des conditions de vie. Il y a des crises internes et des tensions entre générations. La femme a une influence plus grande qu'autrefois; les enfants sont plus en plus tôt.⁵

Évolution récente

Le nombre de mariages diminue. Parallèlement, le nombre des divorces augmente et le développement de l'union libre ou cohabitation. Ce sont près de 40% des mariages qui se font maintenant sans mariage officiel. Ce sont près de 50% des naissances qui sont devenues des unions libres.

Adapté du Nouveau Guide France

Vocabulaire

Les parents	stepbrother; brother-in-law	mother
le beau-père (les beaux-frères)	stepfather; father-in-law	neighbor
le beau-père (les beaux-pères)	stepmother; mother-in-law	niece
la belle-mère (les belles-mères)	stepcousin; sister-in-law	nephew
la belle-sœur (les belles-sœurs)	wife	uncle
la femme (les femmes)	daughter	parents; relatives
le fils (les fils)	son	father
le frère (les frères)	brother	granddaughter
le grand-mère (les grand-mères)	grandmother	grandson
le grand-père (les grand-pères)	grandfather	sister
		aunt

À écrire
 Do À écrire for Chapter 4 (une famille) in the Workbook/Laboratory Manual.

C. Explorez. Name three factors that explain the evolution of the French family.
D. Jugements. What is the author's attitude toward the evolution of the French family? Does he/she approve of the "new" family, disapprove, or remain neutral? Explain.

Tradition ou nouveauté? Tell whether each sentence describes the traditional family (C'est la famille traditionnelle), the "new" family (C'est la nouvelle famille), or both (Ce sont les deux).

ACT. B. Answers: 1. C, traditionnelle; 2. C, traditionnelle; 3. C, traditionnelle; 4. C, traditionnelle; 5. C, traditionnelle.

Other features

Langage fonctionnel

This feature provides useful phrases for carrying on conversations in particular situations.

Vocabulaire relatif à l'épisode

Unfamiliar vocabulary items needed for comprehension of the episode are provided in À l'affiche.

Notez bien!

These marginal notes highlight important details about grammar and vocabulary that students are expected to learn.

Pour en savoir plus

These marginal notes contain optional information about culture, vocabulary, and grammar.

Program Components

As a full-service publisher of quality educational products, McGraw-Hill does much more than just sell textbooks to students; we create and publish an extensive array of print, video, and digital supplements to support instruction on your campus. Orders of new (versus used) textbooks help us to defray the substantial cost of developing such supplements. Please consult your local McGraw-Hill representative to learn about the availability of the supplements that accompany *Débuts*.

Books and Multimedia Materials Available to Adopters and to Students

Student Edition

The *Débuts* textbook is correlated with the individual episodes in the film, *Le Chemin du retour*, and contains vocabulary presentations and activities; pre- and postviewing activities; grammar explanations and practice activities; songs; cultural, historical, and literary readings; and pre- and postreading activities.

Le Chemin du retour

- **Director's Cut:** The full length, uninterrupted two-hour film is available on DVD. The **Director's Cut DVD** version can be viewed with or without French subtitles.
- **Instructional Version:** This version, available on DVD and on the Centro website (www.mhcentro.com) divides the film into 24 episodes and includes onscreen pre- and postviewing activities. From the main menu of the DVD, instructors may choose to watch the episode with or without the pre- and postviewing activities.

CourseSmart eTextbook

CourseSmart is a new way to purchase the *Débuts* eTextbook. At CourseSmart you can save up to 50% off the cost of a print textbook, reduce your impact on the environment, and gain access to powerful web tools for learning. CourseSmart has the largest selection of eTextbooks available anywhere, offering thousands of the most commonly adopted textbooks from a wide variety of higher education publishers. CourseSmart eTextbooks are available in one standard online reader with full text search, notes and highlighting, and email tools for sharing notes between classmates. For further details contact your sales representative or go to www.coursesmart.com.

Workbook / Laboratory Manual

The *Workbook / Laboratory Manual* Part 1 (Chapters P–11) and Part 2 (Chapters 12–Épilogue) accompany the textbook. Each chapter is divided into sections that follow the organization of the main textbook. Each section, as appropriate, may contain both workbook and laboratory activities. All chapters provide practice in global listening comprehension, pronunciation, speaking, vocabulary, grammar, reading, writing, and culture.

Audio Program

For use with the laboratory activities in the *Workbook / Laboratory Manual*, the audio CDs offer 13 hours of listening, oral communication, and pronunciation practice. The Audio Program also contains the Vocabulary Audio CD, which is the recorded version of the end vocabulary for each chapter. The complete Audio Program can also be accessed on the *Débuts* website (www.mhhe.com/debuts3).

Centro

Available to all those who purchase the Quia online *Workbook / Laboratory Manual*, Centro (www.mhcentro.com) is a new and exciting one-stop website that brings together all the online and media resources of the *Débuts* program. The Quia online version of the workbook is identical in practice material to the print version, and has many added advantages, such as self-correcting exercises and the integration of the audio program into the activities. In addition to the online *Workbook / Laboratory Manual*, the Centro website also offers access to the Instructional Version of *Le Chemin du retour* and to the Online Learning Center website. Instructors will find an easy-to-use gradebook and class roster system that facilitate course management. They also get convenient access to all of the Instructor Resources.

Online Learning Center

A complete learning and teaching resource center for both students and instructors, this website (www.mhhe.com/debuts3) includes additional practice for each vocabulary and grammar section of each chapter and offers supplementary cultural readings and web-based activities that extend students' knowledge of the cultural topics introduced in the textbook.

In the previous edition, **Visionnement 2** was divided up between the main text and the *Workbook / Laboratory Manual*. In the third edition, these previewing and post-viewing cultural activities have been brought conveniently together in the Online Learning Center, in the interactive section entitled **À revoir**. In addition, the **Dossier culturel** section, previously located in the *Workbook / Laboratory Manual* has been placed with the **Dossier culturel** activities that were already online. The Online Learning

Center also includes the maps from the book, an online tour of the filming locations for *Le Chemin du retour*, and an iTunes playlist. Instructor resources include the Instructor's Manual, the Audioscript, the Filmscript, the Testing Program, the Online Picture File, and Powerpoint presentations of grammar and vocabulary for each chapter.

Instructors have full access to all content via the Instructor's Edition link on the home page of the Online Learning Center website. Please contact your local McGraw-Hill sales representative for your password.

Student Viewer's Handbook

Ideal for those courses in which *Le Chemin du retour* is used to supplement textbooks other than *Débuts*, the Handbook offers a variety of pre- and postviewing activities for use with the film.

Books and Multimedia Materials Available to Adopters Only

Instructor's Edition

The Instructor's Edition is identical to the Student Edition except that it contains annotated suggestions, cultural information, additional vocabulary, as well as activity extensions and variations.

Online Instructor's Resources

Instructor's Manual

The Instructor's Manual provides additional background information on the film, a tour of the Paris and Marseille locations from the film with neighborhood maps as well as sample lessons, syllabus planning, and scheduling suggestions. It also includes general teaching suggestions, chapter-by-chapter teaching suggestions, and an Answer Key for the Student Edition activities. New to the third edition is a chapter of supplementary games and activities, with their accompanying handouts. In addition, instructors will find helpful suggestions for using the film as well as episode summaries in English and French.

Testing Program

The Testing Program consists of two sets of tests for each chapter of *Débuts*, as well as quarter and semester exams. An audioscript is provided for the Listening Comprehension section of each test.

Audioscript

The Audioscript, which contains the complete recording script of the Audio Program, can be downloaded from the Instructor's Edition of the Online Learning Center.

Online Picture File

The Online Picture File contains stills from the film designed to stimulate conversation in the classroom.

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Kathy Lorenz, *University of Cincinnati*

Yvonne McIntosh, *Florida A&M University*

Lori McMann, *University of Michigan, Ann Arbor*

Shawn Morrison, *College of Charleston*

Angelina Overvold, *Virginia Commonwealth University*

Sandhya Shanker, *Michigan State University, East Lansing*

Barbara Vignano, *Mount San Antonio College*

Sharon Wilkinson, *Simpson College*

Reviewers for *Débuts*, Third Edition

Rijaso Andriamanana, *University of New Mexico*

Bernadette Beroud, *Case Western Reserve University*

Alexandra Braddy, *Santa Fe Community College*

April A. Bunch, *Montgomery College*

Florence Ciret-Strecker, *Simmons College*

Dr. Sara Jane Dietzman, *Nebraska Wesleyan University*

Jennifer Forrest, *Texas State University, San Marcos*

Laura Franklin, *Northern Virginia Community College*

Harry Gamble, *The College of Wooster*

Kathleen Hart, *Vassar College*

Frederick Hodgson, *Chabot College*

Martine Howard, *Camden County College*

Amy L. Hubbell, *Kansas State University*

Robert J. Jones, *Fulton-Montgomery Community College*

Véronique Meyer, *Goucher College*

John F. Moran, *New York University*

Dr. Martine Motard-Noar, *McDaniel College*

Corinne Noirot-Maguire, *Virginia Polytechnic Institute*

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