

# *The Authors*

## *W. Brian Case*

A past recipient of the Helen B. St. John Award (OMLTA) for recognition of his teaching and leadership skills, Brian Case holds an Honours French degree from the University of Toronto. He has given workshops on student motivation, co-operative learning strategies, committee procedures, and classroom teaching techniques to teachers from school boards throughout Ontario. A participant on Ministry of Education teams to establish Guideline documents for General and Basic Level Core French, Brian has also helped to develop Transition Years curriculum guides at the local level. Currently a Head of Modern Languages with the Scarborough Board of Education, he has authored a French reader for intermediate-level students.

## *Arthur G. Coulbeck*

Art Coulbeck has been teaching secondary French and Spanish since 1968, in Ottawa, Richmond Hill and Brampton. He has also been Assistant Head, Department Head and Acting Co-ordinator of Languages with the Peel Board of Education. A recipient of the Helen B. St. John Award (OMLTA), Art has been actively involved in professional development activities for teachers in Ontario, both at the board level and through the Ontario Modern Language Teachers' Association conferences. Art has also been active in promoting reading in French at the secondary level and was the principal author of the Peel Board's *OAC Reading Treasury*, a collection of annotated reviews of available materials for senior courses.

## *Dieter Euler*

Dieter Euler graduated with an Honours French and Spanish degree from McMaster University and later completed a Master of Arts degree in French through Middlebury College (U.S.A.) at the Sorbonne in Paris. He has taught French, German, and Spanish at the secondary level, as well as at the Faculty of Education, University of Toronto, for a number of years. As an author, he has written the complete French Correspondence Course for the Ministry of Education. He has further co-authored French readers for students. A former Vice-President of the OMLTA, winner of the Finley Stewart Award for Teaching Excellence (Waterloo County) and of the Helen B. St. John Award (OMLTA), he is currently a Head of Modern Languages with the Waterloo County Board of Education.

## *Claire Piché*

Claire Piché holds a Bachelor of Arts degree from the University of Ottawa and a Master of Education from the Ontario Institute for Studies in Education. She is an experienced FSL teacher and has taught at the junior, intermediate and secondary levels. In her leadership role as a consultant for the North York Board of Education, she has shown outstanding initiative in the development of support materials to meet the needs and interests of students at various levels. Member of the Board of Directors for the Ontario Modern Language Teachers' Association for the past several years, Claire currently acts as a freelance consultant in the field of second-language education.

## *Barbara K. Scholz*

Barbara Scholz graduated with an Honours French and German degree from Queen's University and also holds a Master of Education in Curriculum from the Ontario Institute for Studies in Education. She has participated in numerous board writing teams and has co-authored a French program at the general level (*Entrez*, published by Copp Clark Ltd.). Barbara has taught French and German at the secondary level and is currently a Head of Modern Languages with the Peel Board of Education.

# Philosophy

## *An Approach to Language Teaching*

*Destinations : Nouveaux horizons* has been designed to prepare senior-level students for French studies at the post-secondary level. The program emphasizes an appreciation of Francophone literature, authentic communication, student involvement in the discovery of language concepts and a balanced-skill development.

### **Appreciation of Francophone Literature**

- variety of genres
- literature through the ages
- selections from many Francophone areas of the world

### **Culture**

Through the study of languages, students gain an understanding of various cultures and people. The *Destinations : Nouveaux horizons* program encourages students to become familiar with French-speaking people around the world and to visualize, through exposure to authentic literature, the Francophone way of life. The literary selections in the Anthology and Workbook activities provide the necessary context for students to gain an understanding of the Francophone world, to compare it to their own, and to analyse the implications of a multicultural and multilingual nation.

### **Authentic Communication**

- thematic
- functional
- interactive
- experiential

Each unit of *Destinations : Nouveaux horizons* is based on a theme of high interest to students, enabling them to communicate with ease, both orally and in writing, on related topics.

Activities in *Destinations : Nouveaux horizons* are often interactive and address a wide range of learning styles. They draw upon students' experiences, create new, related experiences within the classroom, and encourage exploration of French-language-based experiences outside the classroom.

### **Student Involvement**

- relevance
- personalization
- independent learning
- group work

*Destinations : Nouveaux horizons* recognizes that students at this level are proficient language learners. To sustain students' commitment and involvement, language learning activities must keep pace with and reflect their broadening interests and maturing language background. *Destinations : Nouveaux horizons* provides students with a wide variety of relevant, interesting themes and topics, which they are invited to explore in ways that are personally meaningful. Current Francophone culture relating to each theme is depicted in the wide variety of literary selections; this aspect of the learning experience is an integral part of the program.

Students at this level have attained language skill development which enables them to explore areas of individual interest independently. *Destinations : Nouveaux horizons* provides activities that help students develop independent learning.

The contributions that more proficient students are able to make, and the benefits they derive from group work, increase in direct proportion to their growing background as language learners. Innovative activities designed for partner and group work are a major focus for students' communicative involvement in *Destinations : Nouveaux horizons*.

## **Balanced-Skill Development**

- skills through experience
- learning styles
- spiral curriculum

Within the framework of a communicative-experiential approach, *Destinations : Nouveaux horizons* provides for the balanced development of students' skills in listening, speaking, reading, and writing French. All student activities are experience-based and theme-related; specific language skills are targeted where they arise naturally from the situation presented. The balanced incorporation of all language skills within the program accommodates most fairly the varied needs and learning styles of the students. *Destinations : Nouveaux horizons* takes care to offer high interest activities to all types of learners so that they may shine in their areas of strength, and even enjoy the most challenging activities.

Second-language curriculum is ideally spiral in nature. A learner experiences a new concept in a context, is provided with opportunities for practice, experimentation, and analysis, then moves on to another language experience. Eventually, the learner's grasp of all major concepts is enhanced by exposure to and understanding of the complex interrelationship among the various language components. *Destinations : Nouveaux horizons* re-enters key concepts from students' past language experiences and presents them with appropriate new challenges.

## ***Skills for Senior Level***

- independence and responsibility
- accessing information
- high-level thinking skills
- accuracy and precision

Students at this level are motivated language learners with a considerable background in the target language. Many will continue their language-learning experience beyond high school. Though maturing at different rates, most are eager to become more independent in their learning, as in other facets of their life. *Destinations : Nouveaux horizons* recognizes that students will become more effective independent learners as they assume an increasing level of responsibility for their own learning. Opportunities are provided throughout the program for students to make contributions in class based on tasks or assignments they have completed independently. In addition, frequent group- and partner-work activities in *Destinations : Nouveaux horizons* foster the development of the individual student's sense of responsibility for the learning of others, as well as a confident reliance on classmates as sources of meaningful learning.

To learn in an increasingly independent and personally relevant way, students must be able to access information from a variety of sources. *Destinations : Nouveaux horizons* helps students develop basic reference and research skills through activities requiring the use of dictionaries, and the accessing of specific theme or topic-related information using library or other resources.

Activities in *Destinations : Nouveaux horizons* have been designed to allow students to use higher-level thinking skills in a wide variety of communicative tasks. Activities requiring students to analyse, evaluate, make decisions, and solve problems appear throughout the program.

As students consolidate past knowledge and apply it in new situations, an increasing degree of precision and accuracy in their oral and written communication is to be encouraged. Consistent, constructive error correction should be a joint effort between teacher and students, and among students themselves. Students will derive confidence and satisfaction from the awareness that they are communicating more effectively.

# *From Theory to Practice: Teaching Strategies for the Destinations : Nouveaux horizons Program*

## *Lesson Planning and Classroom Organization*

Variety is the key to sustaining interest in the FSL class. Whether in a semestered or non-semestered setting, a lesson should have at least three distinct activities that involve students in the use of the four language skills. Begin the lesson with a brief warm-up activity to involve the students and focus their attention. This warm-up can often be followed by correction of the previous day's homework. Achieve a smooth and logical flow from one lesson segment to the next through careful planning. *Destinations : Nouveaux horizons* has built-in variety and lends itself easily to the complementary use of French videos, tapes, magazines, and periodicals.

Create a rich language-learning environment in your classroom. Set up display centres with appropriate thematic and cultural material, and samples of student work. Change displays to reflect new themes. Subscribe to French newspapers and magazines appropriate to the interests and language level of your students. Have the students assist you in clipping items of interest from back issues of newspapers and magazines to create a collection of French-language vertical files.

At this level, the norm of using French as the language of communication in the classroom should be firmly established. Nevertheless, the more meaningful, involving, and truly communicative the activity, the greater the tendency to revert to the mother tongue or an inappropriate translation to express an important idea, opinion or concept.

Therefore, while it is important to review basic classroom expressions to ease communication for the purpose of daily routines, you must consciously engage in an informal assessment of your classes' and students' communicative needs throughout the program. As they perceive obstacles to significant communication, you should attempt to fill gaps in as simple and direct a way as possible. The effectiveness of this process depends on selectivity and timing. Students will absorb such input best if it is highly relevant, speedily dealt with, and provided at the "teachable moment".

The following is a brief summary of some signals indicating that students are encountering obstacles to maintaining communication in French, as well as some suggested solutions. A word of caution: try not to turn clarification or correction into a detailed lesson. The strategies suggested should take no more than five minutes of class time.

## *Obstacles to Communication and Solutions*

### **Listening and Reading**

**Problem:** Students appear to misunderstand or "draw a blank" when certain key words or expressions occur.

**Solution:** Identify the problematic words or expressions, focusing only on those which, in your judgment, are the most common and essential to the communication at hand. Depending on the complexity and nature of the problem, try one of the following strategies.

1. Write the word on the board, pronounce it, and have the students do the same. Provide a known antonym or synonym.

Examples: *bavard* — *silencieux*; *réfléchir* — *penser, considérer*

Ask the students to work with a partner to compose a sentence that illustrates the word's meaning in an original context or to create a mime or charade that conveys the word's meaning.

2. Write the word on the board, pronounce it, and have the students do the same. Point out that the word has an English cognate, and have the students brainstorm possibilities. Provide the most appropriate English cognate. Ask related questions in French to ensure that the students have grasped the meaning.

Example: *recherche* — research

# *The Methodology of the Destinations : Nouveaux horizons Anthology*

## *The Anthology*

The *Destinations : Nouveaux horizons* Anthology has been created to expose high-school students to French literature in many genres and from diverse cultures. The Anthology contains 64 selections within eight units, each one based on a general theme.

Anthology selections from *la francophonie mondiale* include short stories, novel excerpts, play excerpts, poetry, song lyrics, magazine articles, essays, legends and comic strips. Each unit presents a variety of fiction and non-fiction, from classic Molière to present-day writings compiled to stimulate classroom discussion.

Note that the Anthology and its accompanying Workbook have been specifically designed to complement each other and to fulfill the requirements of a complete program. If desired, however, the Anthology may be used independently, depending on the content of your course of studies.

## *Themes*

As with the Workbook, it is not necessary to read every passage in each unit. The Anthology was designed to provide you with as much choice as possible. You may choose the themes of interest to your students and, within each theme, the selections that are most appropriate for the needs of your class. Reading passages not selected for classroom work may be assigned for supplementary reading, independent presentations, and book reports.

The Anthology selections are grouped under eight themes, briefly described below.

*Unité A, Vivre, c'est lutter*, deals with life struggles. Selections in this unit range from conflict in relationships to political strife and the fight for individual rights.

*Unité B, Les rivages du cœur*, presents love in its various forms. Students will read about relationships among teenagers, young adults and family members. Additional secondary themes include courting customs in other cultures, homesickness, self-love and suicide.

*Unité C, Masques*, is based on the psychological masks we sometimes wear to fool others and ourselves. Students will also read about masks of native peoples and their role in native American and African culture.

*Unité D, Suspense et mystère*, features a collection of suspense stories designed to leave a *frisson dans le dos*.

*Unité E, Rêves*, deals with dreams and dreamers, from individual ambitions and desires to daydreams and ultimately, nightmares.

*Unité F, On s'amuse*, features an eclectic mixture of light readings, most of which are comedic in nature.

*Unité G, Aventures*, presents a variety of adventures involving some type of travel, be it by plane, water or automobile.

*Unité H, Autres mondes*, contains readings about outer space, the possibility of life on other planets, the desert, ancient Egypt and life in the future.

It is recommended that you treat a limited number of selections for literary analysis. Encourage students to analyse the characters, to describe the mood and atmosphere, and to trace the plot development from introduction through climax to *dénouement*. This process may be applied using two or three selections in the Anthology.

Each reading selection in the Anthology is preceded by a pre-reading discussion question, intended to introduce the theme and to motivate students to prepare some background research. It is intended that the pre-reading questions be dealt with relatively quickly, often in groups.

Finally, it is suggested that students read the selections outside of class time, in advance.

## *Unit Openers*

These single-page openers are a visual introduction to the theme of each unit. They also contain a quotation that captures the theme. The Unit Openers serve as the focal point for the initial brainstorming of vocabulary and concepts related to the theme. In addition, suggestions are found in the Anthology Teacher's Manual to tie in the Anthology Unit Openers with those of the Workbook.

## *Selon nous*

Each Anthology reading has corresponding activities found at the end of each unit. These activities are divided into *Compréhension*, *Application* and *Expansion*, and are designed to help students verify their comprehension of the reading and personalize the concepts found within the reading through the use of higher-level thinking skills. The *Selon nous* pages provide oral and written activities for individual and partner work. Some *Application* and *Expansion* activities require more extensive development or research.

### **Compréhension**

The comprehension questions focus on the most relevant content information within the reading passages. It is suggested that time be limited for the *Compréhension* section so that more time may be devoted to the following sections, which require higher-level thinking skills.

### **Application**

The questions in this section are primarily designed to be done orally. In many cases the student is asked to analyse or interpret the material or present an opinion and justify it. Most of the *Application* section can be done in groups, giving the students more opportunity to communicate and share opinions.

### **Expansion**

In this section, students reflect on the global themes presented in the reading and assimilate what they have absorbed during the reading and discussion. This section usually contains a writing assignment, which can form part of a response journal or writing portfolio. Students can discuss the oral questions in small groups.

## *Lexique*

A French/English *lexique* for student reference is found at the end of the Anthology (pp. 300-309). Senior students should be encouraged to read globally and use the *lexique* or the dictionary only when an unknown word interferes with global comprehension.

# *The Methodology of the Destinations : Nouveaux horizons Workbook*

The *Destinations : Nouveaux horizons* Workbook has been designed to present the language structures. In addition, the Workbook provides many opportunities for listening, speaking, reading, creative writing, individual, partner or group work, independent research, and end-of-unit projects.

Though the Workbook and the Anthology are thematically linked and have been designed to complement each other, they may be used independently or together, depending on the needs of your students.

## *Themes*

*Unité A, Vivre, c'est lutter*, deals with global conflicts such as war and apartheid, as well as daily struggles, including teenage runaways and young offenders. Readings present the work and goals of activists Cousteau *père et fils*, Noor de Jordanie, and Dr. Lucille Teasdale.

*Unité B, Les rivages du cœur*, portrays relationships between family members, friends and lovers. A variety of genres are included, ranging from Molière's 17-century drama to current comic strips and a fictitious soap opera.

*Unité C, Masques*, deals with two different types of masks: concrete masks, such as the ritual masks of the Aztecs and psychological masks behind which we try to hide the truth from others.

*Unité D, Suspense et mystère*, takes the form of a murder mystery. See if your students can figure out whodunit.

*Unité E, Rêves*, presents dreams from several points of view: scientific (sleep and dreams), psychological (dream interpretation), and emotional.

*Unité F, On s'amuse*, is all about the world of French comic strips, their eclectic characters and creators.

*Unité G, Aventures*, takes the students on a car rally around France with two teenagers from Kirkland Lake, Ontario. See if your students can guess all the rally destinations.

*Unité H, Autres mondes*, follows a small group of students from Winnipeg on an expedition to l'Anse aux Meadows, Newfoundland, where they explore this historic Viking site. The activities in Units A, B, C, E, and F are not sequential. You may freely pick and choose the activities you wish your classes to do or you may wish to have your students do an entire unit in conjunction with the Anthology.

Units D, G, and H, however, are unique. Each of these units tells a story. The activities in these units are connected and form a storyline. If you wish to do these units, you should complete all of the activities and do so in the order in which they are presented. Since students need to remember previous details, it is preferable to do these units all at once. If this is not possible, you should provide opportunity to review the storyline upon resuming the unit. If you do not wish to follow the storyline in any of these units, you may use the *Infogramme's*, the *Observations grammaticales* and the *Exercices de renforcement*.

As with the Anthology, it is not necessary to cover all of the activities in the Workbook during one semester. The intent is to provide you with as much choice as possible. You may choose the themes of interest to your students, as well as the language structures essential to your course of studies. (See the Workbook Scope and Sequence on p. 20 of this section.)

Since the language structures throughout the Workbook are not necessarily sequential, feel free to present the units in any order.

Many of the activities in the Workbook include a final *À votre tour!* section of oral or written expansion activities. Choose those activities that interest your students and meet your needs. The *À votre tour!* sections are especially well-suited for enrichment activities.

## ***On partage***

These unit openers are designed to introduce the unit themes and encourage brainstorming. After a general discussion on the unit's theme, students can discuss the questions at the bottom of the page to further explore the main focus of the unit.

## ***On écoute***

The *On écoute* exercises in the Workbook are designed as aural reinforcement exercises and selective listening tasks in which students listen to a passage that supports the theme. Each *On écoute* activity reinforces a particular thematic, functional or structural item. Instructions for the *On écoute* activities appear on each Workbook page, and the activities are recorded on cassette.

Before proceeding with an *On écoute* exercise, play the instruction portion of the tape and ensure that students understand the task. Play the tape for each activity at least twice. If the allotted time for answering is insufficient, stop the cassette until students have had time to finish.

The purpose of selective listening situations is to develop a tolerance for ambiguity in recorded material. Students may have difficulty understanding every word, therefore some advance preparation may be necessary. To do so, explain the context of the recording and have them listen for known elements. It is also recommended to inform students about the specific information they will be listening for so that they can screen out irrelevant material. They will soon discover that by focusing on key expressions and deducing meaning from context, they will be able to understand more than they think. Encourage them in this task and reassure them that this is a strategy needed to communicate with native French speakers.

## ***On écrit***

*On écrit* writing activities in the Workbook provide written practice in the manipulation and use of key structures and language functions introduced in each unit. Some of the activities are open-ended and simulate authentic writing situations so that students are engaged in writing for a purpose that is realistic and appropriate for the language item or concept being practised.

## ***Du nouveau!***

The *Du nouveau!* selections provide authentic, thematic reading opportunities. Since class time is often limited, it is suggested that you assign these selections and their accompanying comprehension questions as homework. These could be quickly taken up in the next class, then the students could move on to questions of an interpretive nature and the *À votre tour!* activities. These readings may also be used as sight passages.

## ***Focus on Language***

Focus on Language discussions are outlined throughout the Workbook TM. These discussions should take place before doing the *Infogramme's* in the Workbook, and are meant to introduce students to a specific language concept. You are advised to adapt these discussions to your students' level of knowledge and language skills. Note that these presentations are identified by the binoculars logo in the Workbook TM.

## ***Info-gramme***

The two *Info-gramme* sections in each Workbook unit focus on structural items that require more detailed explanatory development than is naturally provided within the context of reading or communicative activities. Contextual examples highlighting a specific language item are followed by activities that lead students to deduce language rules and conditions governing their use.

The *Info-grammes* elaborate a new, independent language element. They are designed so that students deduce the rules before seeing them as a purely grammatical statement in the *Observations grammaticales* section at the end of each unit. The *Info-grammes* may be included within a formal lesson, and detailed plans for these are included in the Workbook TM. In addition, corresponding *Exercices de renforcement* are provided at the end of each unit.

### ***Mini-projets***

In the Workbook, the End-of-unit Project takes the form of a *mini-projet*, which is a culminating activity that allows students to demonstrate their grasp of the unit's concepts, skills, and knowledge. A group activity, the *mini-projet* is usually a presentation, but may also be a written activity.

### ***Auto-évaluation***

The self-evaluation page of each Workbook unit provides an opportunity for students to assess and reflect on what they have learned during the course of the unit. This process of self-evaluation encourages students to take responsibility for their own learning. Discuss the purpose of these pages with the class and encourage students to be honest in their assessment in order to establish goals for future learning.

These pages also provide a useful focus for consultation between the teacher and individual students about their progress. You may use the *Auto-évaluation* page as a diagnostic tool to guide remediation for individuals or small groups.

### ***Observations grammaticales***

A summary of language concepts covered in the *Info-grammes* is provided at the back of each Workbook unit. Students should be referred to these sections for their own reference.

### ***Exercices de renforcement***

These practice exercises follow the *Observations grammaticales* sections at the end of each Workbook unit and are designed to reinforce the linguistic structures developed in the unit. According to the needs of your students, you may wish to use these exercises for remediation or testing. In conjunction with the *Observations grammaticales* pages, the *Exercices de renforcement* provide an opportunity for students to consolidate their linguistic knowledge.

### ***References***

At the very back of the Workbook, you will find the following student reference sections: *Référence grammaticale* (pp. 245-255), a review of previous language concepts covered in *Destinations 3, 4, 5*; *Les verbes* (pp. 256-265); *Index* (p. 266), a list of all the language concepts and structures covered in the Workbook.

## *Destinations : Nouveaux Horizons Scope and Sequence – Workbook*

<b>UNIT</b>	<b>THEMES</b>	<b>LANGUAGE STRUCTURES</b>
<b>A</b> <i>Vivre, c'est lutter</i>	<ul style="list-style-type: none"> <li>- political strife</li> <li>- war</li> <li>- daily struggles</li> <li>- heroic struggles</li> <li>- conflict in relationships</li> </ul>	<ul style="list-style-type: none"> <li>- <i>le subjonctif présent</i></li> <li>- <i>le discours indirect</i></li> </ul>
<b>B</b> <i>Les rivages du cœur</i>	<ul style="list-style-type: none"> <li>- teenage relationships</li> <li>- young adult relationships</li> <li>- family relationships</li> </ul>	<ul style="list-style-type: none"> <li>- <i>l'accord des verbes pronominaux au passé</i></li> <li>- <i>le subjonctif passé</i></li> </ul>
<b>C</b> <i>Masques</i>	<ul style="list-style-type: none"> <li>- concrete masks</li> <li>- psychological masks to fool others</li> <li>- psychological masks to fool oneself</li> </ul>	<ul style="list-style-type: none"> <li>- <i>le faire causatif</i></li> <li>- <i>le verbe rendre + un adjectif</i></li> </ul>
<b>D</b> <i>Suspense et mystère</i>	<ul style="list-style-type: none"> <li>- a murder mystery</li> </ul>	<ul style="list-style-type: none"> <li>- <i>les pronoms démonstratifs</i></li> <li>- <i>le subjonctif avec les expressions de doute</i></li> </ul>
<b>E</b> <i>Rêves</i>	<ul style="list-style-type: none"> <li>- dreams as ambitions and desires</li> <li>- dream analysis</li> <li>- nightmares</li> </ul>	<ul style="list-style-type: none"> <li>- <i>les verbes de perception</i></li> <li>- <i>le subjonctif après les antécédents indéfinis, après des expressions négatives, après les superlatifs</i></li> </ul>
<b>F</b> <i>On s'amuse</i>	<ul style="list-style-type: none"> <li>- French comic strips</li> <li>- comic strip artists</li> </ul>	<ul style="list-style-type: none"> <li>- <i>l'infinitif passé</i></li> <li>- <i>le subjonctif avec les conjonctions</i></li> </ul>
<b>G</b> <i>Aventures</i>	<ul style="list-style-type: none"> <li>- car rally in France</li> </ul>	<ul style="list-style-type: none"> <li>- <i>la concordance des temps au passé</i></li> <li>- <i>les expressions temporelles (depuis, voilà, ça fait, il y a, pendant)</i></li> </ul>
<b>H</b> <i>Autres mondes</i>	<ul style="list-style-type: none"> <li>- expedition to l'Anse aux Meadows</li> <li>- Newfoundland</li> <li>- computers</li> <li>- the Internet</li> <li>- archeology</li> </ul>	<ul style="list-style-type: none"> <li>- <i>les pronoms possessifs</i></li> <li>- <i>la voix passive</i></li> </ul>