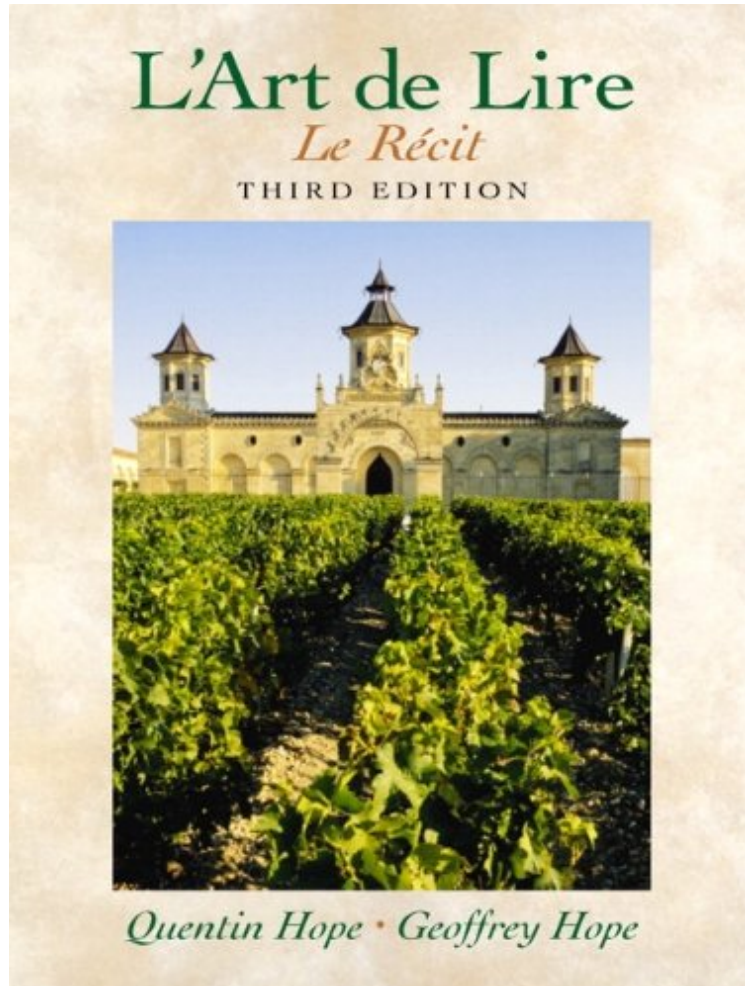


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L'Art de Lire: Le Rcit (3rd Edition)

Geoffrey Hope, Quentin Hope
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#857109 in Books 2001-11-24Original language:EnglishPDF # 1 9.00 x 1.10 x 7.00l, 1.17 #File Name: 0130618810302 pagesTopics for discussion, for composition and researchAbridged dictionary section before each readingLists of key words and cognates for each readingReading strategiesReading comprehension exercises | File size: 32.Mb

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Designed to help readers develop reading ability in French especially in preparation for the study of literature (narrative fiction) *L'Art de lire* presents nine modern, intriguing, humorous, moving, exciting, well-paced, interesting, and accessible French short stories. Stories include Georges Simenon's *La Vieille Dame de Bayeux* and *L'Auberge aux Noyes*, Guy De Maupassant's *L'Aventure de Walter Schnaffs*, *Les Bijoux* and *Deux Amis*, L. Anoma Kanie's *Les Hommes Invisibles*, Francois Truffaut, *Le Dejeuner de Sylvie*, Marcel Pagnol's *Au Parc Borely avec tante Rose*, and Colette's *Dans la Foule: Apres L'Affaire de las Rue Ordener*. For those interested in developing their reading ability in French.

Language NotesText: French, EnglishFrom the Back Cover *L'Art de Lire* introduces advanced beginner and intermediate students of French to nine fictional stories that cover a varied and enticing array of themes. It employs pre- and post-reading activities and vocabulary and grammar reviews to help students develop basic knowledge, strategies, and techniques for reading French. *L'Art de Lire*, now in its third edition, delivers a winning combination of inviting stories and a proven pedagogical approach that promises to bring students to a higher level of knowledge and enjoyment. Excerpt. Reprinted by permission. All rights reserved. *L'Art de Lire* may be used at any level after the first year of French with students who have had little previous reading experience. Used in a course that focuses on the development of reading skills, or as a secondary text/reader in multi-skilled course, it provides ample opportunities to learn to read French. The Third Edition retains the student-friendly format of the First and Second Editions and develops further student activities and investigations in and around the stories. We are grateful to our students and to our fellow teachers for their continued comments and suggestions. Many readers have appreciated the stories in *L'Art de Lire*, finding them to be intriguing or funny, moving or exciting. Stories are graded in difficulty; earlier readings are abridged and edited to make them more accessible. The number of cuts diminishes as the book progresses. Many selections are divided into a series of installments. All chapters are supported by a pedagogical apparatus that is both full and flexible. The Preparation la lecture starts with a concern for Lexique and highlights words in the context of explicit previews of the action. Through the first nine story segments, lexical categories distinguish Mots apparents and Faux amis. Afterwards, these categories are presented together with other Vocabulaire. Grammaire sections include demonstrations of Mots-clés, function words that also provide discourse coherence. Grammar is presented to provide a focus of recognition needed for reading comprehension. *L'art de lire* sections present succinct discussions and contextual illustrations of broad and specific reading knowledge and techniques on matters of vocabulary, grammar, culture, and the coherence of story. The Exercices that conclude each Preparation la lecture consolidate command of the vocabulary presented. They are intended to help the student prepare for the reading. This work on lexical awareness serves the kind of knowledge that helps students recognize and understand words in different contexts. Marginal questions in French provide a convenient and rapid way of reviewing the reading selection in class and should help students find their way through difficult passages on their own. Following each selection, Activits sur le rcit review, and ensure grasp, and recall of details at the levels of action, character, place, and theme. A range of activity types are employed including true/false and sentence-completion exercises; others call for identification of characters, actions, places, or objects from the story. Activities are presented in narrative order and are sufficiently detailed to cover all of the significant action of the reading. While they may look like exam questions, their purpose is to recirculate the narrative material and relevant vocabulary in order to ensure that students are able to remember and deal with the story on their own terms in French. Students should be encouraged to write out answers fully in order to practice perceiving details of the written language. The Sujets de discussion, de composition, de recherche, et de presentation encourage more critical responses. They bring the vocabulary of the story into more active use, invite students to think about meanings, and provide a framework in which they can discuss in French what pleases, bothers, or puzzles them about itthe motivation of the characters, the plausibility of the plot, the relationship to their own lives, and so forth. Here, what students talk about and write is encouraged to become some sort of composition. Many of these exercises encourage role-playing activities, monologues and dialogues, to help students develop dramatic aspects of the story in the classroom. These exercises provide guidance for class discussion and writing activities, short analyses and essays, to work out some critical responses to the texts. While numerous suggestions for specific assignments are given (e.g. "pour une discussion en classe et un petit essai crit"), these are to be taken as possible assignments following the teacher's curriculum and the student's needs. Class discussion and review with these exercises can help develop interest in the stories in different ways, dramatic and intellectual, cultural and personal. In this part as well, students are asked to explore information that goes beyond the text (A la recherche). Here, students will be encouraged to locate on their own visual materials, maps or pictures, and other cultural information referred to in the text selections. Responsibility for learning to read starts with the student's commitment. *L'Art de Lire* should serve teachers and students of the language with the means to engage, observe, help with, and account for processes of reading and learning to read. Most of the exercises in Preparations and in Activits are lettered and numbered so that a

key can be established. Some exercises may be usable for evaluation purposes. Part of instruction is helping students keep their own accounts. We'd like to thank several people for their contributions to this third edition of *L'Art de Lire*: Estelle Needleman and the people at PEDG for their project management and composition; Lisa Donovan for the interior design; and Kiwi Design for their work on the cover design. Finally, we would like to acknowledge the following reviewers for their participation in the revision process: Barry Jean Ancelet, University of Louisiana at Lafayette; Dominique Duvert, Ohio University; Kirsten Halting, Southern Arkansas University; and Florence Martin, Goucher College.