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# ENCORE <sup>2e</sup>

Niveau intermédiaire





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# ENCORE

Niveau intermédiaire

Second edition

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# SCOPE and SEQUENCE

CHAPITRE PRÉLIMINAIRE PREMIÈRES RENCONTRES				
OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
<p>Compare how people introduce themselves</p> <p>Exchange personal information</p> <p>Describe first impressions</p>	<p>Nos amis francophones <b>6</b></p> <p>Premières impressions <b>14</b></p> <p><b>Vocabulaire complémentaire</b></p> <p><b>1</b> Personal information, introductions <b>7</b></p> <p><b>2</b> Adjectives, impressions <b>15</b></p>	<p><b>1</b> Idiomatic expressions with <b>être</b> and <b>avoir</b>; <b>futur proche 10</b></p> <p><b>2</b> Present tense of stem-changing verbs; <b>depuis</b>; the imperative <b>18</b></p>		
<p> <b>Préparation pour la grammaire</b></p> <p><b>1</b> Irregular verbs in the present tense: <b>être, avoir, aller, faire, dire, écrire, lire</b>; prepositions <b>à</b> and <b>de</b>; negation <b>10</b></p> <p><b>2</b> The present tense of regular verbs: <b>-er, -ir, -re 18</b></p>				
<p> <b>Le film Encore</b> Préparation pour le film <i>Encore</i> <b>4</b></p>				



CHAPITRE 1 LES SYMBOLES				
OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
<p>Identify and understand symbols</p> <p>Express and react to an opinion</p>	<p>La fleur de lys <b>26</b></p> <p>Graffiti, tag, tatouages, henné <b>34</b></p> <p><b>Vocabulaire complémentaire</b></p> <p><b>1</b> Colors, animals, and other symbols <b>27</b></p> <p><b>2</b> Ways to express an opinion <b>27</b></p> <p><b>3</b> Symbolic foods and ways to react to an opinion <b>35</b></p>	<p><b>1</b> The present tense of the irregular verbs <b>offrir, plaire, soutenir, construire, servir 30</b></p> <p><b>2</b> Definite, indefinite, and partitive articles <b>38</b></p> <p><b>3</b> Pronominal verbs: reflexive, reciprocal, and idiomatic; <b>s'agir de 46</b></p>	<p>Que symbolise la Tour Eiffel? <b>42</b></p> <p>Le tatouage des îles Marquises <b>45</b></p>	<p><b>Un pas vers la lecture</b> <i>Calligrammes</i>, Guillaume Apollinaire (poems) <b>54</b></p> <p>Outils de lecture: Determining in which direction to read <b>55</b></p> <p><b>Un pas vers l'écriture</b> Write a calligram: <b>Un calligramme 58</b></p>
<p> <b>Préparation pour la grammaire</b></p> <p><b>1</b> More irregular verbs in the present: <b>dormir, sentir, partir, sortir, venir (de), devenir, croire, voir, boire, recevoir 30</b></p> <p><b>2</b> Nouns (gender; number) and articles (basic uses of definite and indefinite) <b>38</b></p> <p><b>3</b> Reflexive verbs forms; affirmative; negative; infinitive construction; question formation; commands <b>46</b></p>				
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# SCOPE and SEQUENCE

## CHAPITRE 2 LES VALEURS



OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
Identify and analyze values Ask for and provide information	Les valeurs les plus importantes... <b>62</b> Poser des questions sur des valeurs, c'est une bonne idée? <b>70</b>  <b>Vocabulaire complémentaire</b> <b>1</b> Values and society <b>63</b> <b>2</b> Materials and society <b>71</b>	<b>1</b> Prepositions of location and for modes of transportation; the pronoun <b>y</b> <b>66</b> <b>2</b> Interrogative adverbs; the interrogative adjective <b>quel</b> <b>74</b> <b>3</b> Interrogative pronouns <b>82</b>	Le Québec chante ses valeurs <b>79</b>  Zachary Richard chante les valeurs des Amériques <b>80</b>	<b>Un pas vers la lecture</b> <i>Les filles de Caleb</i> , Arlette Cousture (excerpt from a novel) <b>90</b> Outils de lecture: Recognizing verb stems <b>91</b> <b>Un pas vers l'écriture</b> Write a short essay: <b>Un essai</b> <b>94</b>
 <b>Préparation pour la grammaire</b> <b>1</b> à, dans, de and en; gender of countries, continents, states; <b>vivre</b> <b>66</b> <b>2</b> intonation and <b>est-ce-que</b> questions; inversion questions <b>74</b> <b>3</b> Il/Elle est <b>et c'est</b> ; disjunctive pronouns <b>82</b>				
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## CHAPITRE 3 LA FAMILLE



OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
Describe and compare families Express possession and past events	La famille française en pleine évolution <b>98</b> L'influence de la famille sur qui nous sommes <b>106</b>  <b>Vocabulaire complémentaire</b> <b>1</b> Family members, family structures and types <b>99</b> <b>2</b> Facial features, personalities <b>107</b>	<b>1</b> Possessive adjectives and possessive pronouns <b>102</b> <b>2</b> Agreement and position of irregular adjectives; pronominal adjectives <b>110</b> <b>3</b> <b>Le passé composé</b> with <b>avoir</b> and <b>être</b> (including irregular past participles and reflexive verbs) <b>118</b>	Vie de famille et une carrière professionnelle <b>114</b>  L'adoption, un autre concept de la famille <b>116</b>	<b>Un pas vers la lecture</b> <i>Interview avec Nathalie Monsaint-Baudry: L'éducation française, un modèle unique et supérieur?</i> (excerpt from a magazine interview) <b>126</b> Outils de lecture: Activating background knowledge <b>127</b> <b>Un pas vers l'écriture</b> Write an interview: <b>Un résumé d'une interview</b> <b>130</b>
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## CHAPITRE 4 L'IDENTITÉ



OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
Identify and analyze what makes up cultural and personal identities Express desires and make suggestions	Défense de l'identité culturelle <b>134</b> L'identité personnelle <b>142</b>  <b>Vocabulaire complémentaire</b> <b>1</b> Local foods and vegetation; leisure activities <b>135</b> <b>2</b> Looks, style <b>143</b>	<b>1</b> Direct object pronouns with the present, the <b>passé composé</b> , and commands; the pronoun <b>en</b> <b>138</b> <b>2</b> Indirect object pronouns with the present, the <b>passé composé</b> , and commands; <b>146</b> <b>3</b> The conditional: irregular verbs; multiple object pronouns <b>154</b>	Jamel Debbouze, humoriste d'identité franco-marocaine <b>150</b>  Lalla Essaydi, photographe marocaine: L'identité de la femme <b>152</b>	<b>Un pas vers la lecture</b> <i>Ru</i> , Kim Thúy (excerpt from a novel) <b>162</b>  Outils de lecture: Identifying point of view <b>163</b>  <b>Un pas vers l'écriture</b> Write a memoir: <b>Un compte rendu</b> <b>166</b>
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## CHAPITRE 5 L'AMITIÉ



OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
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# SCOPE and SEQUENCE



## CHAPITRE 6 LES APPARENCES



OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
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CHAPITRE 8 LA CONFIANCE				
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CHAPITRE 9 LES ATTRAITS				
OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
Identify and analyze what attracts us Express hypothetical events in the past	Les grandes villes et leurs attractions <b>314</b> La beauté dans le monde francophone <b>322</b>  <i>Vocabulaire complémentaire</i> <b>1</b> Places in the city, attractions, tourist activities <b>315</b> <b>2</b> Physical traits <b>323</b>	<b>1</b> Indefinite adjectives and pronouns <b>318</b> <b>2</b> Prepositions followed by infinitives <b>326</b> <b>3</b> Past conditional; <b>si</b> clauses <b>334</b>	La Corse, l'île de Beauté <b>330</b>  Sénégal: le mouton le plus attirant! <b>332</b>	<i>Un pas vers la lecture</i> <i>L'Avare</i> (extrait de l'Acte I, Scène 2) de Molière (excerpt from a play) <b>342</b> Outils de lecture: Paying attention to punctuation <b>343</b> <i>Un pas vers l'écriture</i> Write a text for a radio or TV commercial: <b>Une publicité de radio ou de télé</b> <b>346</b>
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# SCOPE and SEQUENCE

## CHAPITRE 10 LE BONHEUR

OBJECTIFS COMMUNICATIFS	VOCABULAIRE ET CULTURE	GRAMMAIRE	LES CULTURES FRANCOPHONES	LECTURE ET ÉCRITURE
<p>Define happiness</p> <p>Express hypothetical events in the future and what one has people do</p>	<p>Qu'est-ce que le bonheur? <b>350</b></p> <p>Francophones: fiers et heureux de l'être! <b>358</b></p> <p><b>Vocabulaire complémentaire</b></p> <p><b>1</b> Happiness and unhappiness; activities <b>351</b></p> <p><b>2</b> More vocabulary related to happiness and unhappiness <b>359</b></p>	<p><b>1</b> Future perfect <b>354</b></p> <p><b>2</b> Present participle; past infinitive <b>362</b></p> <p><b>3</b> Causative <b>faire</b> <b>370</b></p>	<p>Le Bonheur d'être francophone au Manitoba <b>366</b></p> <p>Au pays du bonheur: La Suisse <b>368</b></p>	<p><b>Un pas vers la lecture</b> <i>Le cancre</i> de Jacques Prévert (poem) <b>378</b></p> <p>Outils de lecture: Reading out loud <b>379</b></p> <p><b>Un pas vers l'écriture</b> Writing a personal blog: <b>Un poème moderne</b> <b>382</b></p>
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## LE FILM ENCORE ÉPILOGUE

 **Le film Encore** Séquence 6: *Un nouveau chapitre* **384**

**Bienvenue!** Welcome to the second edition of *Encore!* You are joining an ever-growing, nationwide community of students and instructors, who, in the first edition, have found that *Encore* is a great intermediate-level program for continuing those steps toward proficiency in French and expanding (inter)cultural competence by learning about the fascinating cultures of France and the Francophone world. Now that you've completed your journey in beginning-level French, you are ready to take your French skills to new heights with *Encore!*

*Encore* is an exciting intermediate-level French program that uses an engaging mystery film of the same title to help you to continue to learn about and appreciate the richness and beauty of the French language and explore the fascinating and diverse cultures of France and the French-speaking world. The film *Encore* is a first-rate movie that was filmed on location in Quebec and France starring famous actors such as actress and director Mylène Savoie (known for her films *Exode*, and *Tar and Tea*, her tribute to Quentin Tarantino); actor Guillaume Dolmans (known for his international Heineken commercial *The Date*, and his roles in *Coeur océan* and *Road to Roland-Garros*), and actress Johanne-Marie Tremblay (from the Oscar-winning film *Les invasions barbares*). For *Liaisons* viewers who have been anxious to know what new adventures await Claire Gagner, *Encore* will satisfy your curiosity! For those new to the story, we are anxious for you to discover the world of *Encore!*

The program *Encore* will help you solidify the vocabulary and grammar you learned in your beginning-level French courses while, at the same time, help you develop the language skills needed to become intermediate-level users of French. We designed *Encore* so that the activities first help you understand and develop confidence with new vocabulary and grammar before you produce them. Furthermore, as you continue to learn about the French language, France, and other French-speaking cultures, you will also have many opportunities to get to know your classmates and your instructor better and learn interesting information about them as you engage in the (inter)cultural and language practice activities in this program.

As you know, *Encore* means *again* in English. The *Encore* program provides many opportunities for you to experience again those aspects of the French language and French and Francophone cultures that intrigue us. *Encore* allows you to revisit some of what you have already encountered and appreciated in the French language classroom but, more importantly, goes on to guide you to new discoveries about the richness of the French language and its captivating cultures as you continue your journey to become global citizens of the world. We hope that *Encore* will stimulate you and your classmates to explore **encore et encore** (*over and over again*) more fully the French language and its fascinating cultures while at the same time allow you to get to know each other and your own cultures better. As you continue to develop this intercultural competence, you will gain even greater cultural self-awareness, expand more deeply your understanding of the human existence, and grow your global citizenship even more by viewing the world from new perspectives.

Wynne Wong  
Stacey Weber-Fève  
Anne Lair  
Bill VanPatten



# TO THE STUDENT



## Encore: The Film

Claire Gagner, a graduate student in psychology at McGill University, has inherited a large sum of money after learning the truth about her French family roots. But unknown persons are at work to make sure Claire does not keep her inheritance. Who are these people and what are their motives?

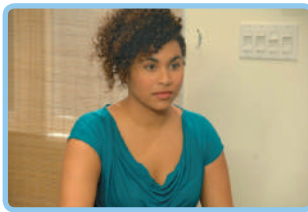
And who is this mysterious man, André, who suddenly comes into her life? Is he there to help her or does he have ties to these unknown persons? What happens to Claire and what she learns about the people around her will keep you watching to the very end.

### Cast of Characters



#### CLAIRE

Graduate student in psychology and hotel receptionist at *l'Hôtel Delta* who has inherited a family fortune



#### ABIA

Claire's best friend and co-worker at *l'Hôtel Delta*



#### SIMONE

Claire's mother



#### ANDRÉ

Guest at *l'Hôtel Delta* who looks like a man that Claire knew



#### ROBERT

Hotel manager of *l'Hôtel Delta* and Claire and Abia's supervisor



#### MONSIEUR SIMARD

Claire's lawyer

## Student Textbook/eBook

The student textbook/eBook contains the information and activities that you need for in-class use and self-study. The book contains 10 core chapters plus a preliminary chapter. Each core chapter contains three **parties**. The first two **parties** are divided into a vocabulary section and a grammar section with presentations; explanations; listening, speaking, and writing activities; and cultural information. The third **partie** consists of an updated culture section with longer cultural texts and a grammar section. Following the third grammar lesson in each chapter is a two-page film spread devoted to helping you understand and work with the film *Encore*. **Oui, je peux!** statements and activities in the **Synthèse** section near the end of

each chapter allow you to assess your ability to put language learned to expressive use. The updated **Un pas vers la lecture** and the **Un pas vers l'écriture** sections give you the opportunity to develop your reading and writing skills, critical-thinking abilities, and oral proficiency in French as well as deepen your (inter)cultural knowledge of the French-speaking world to become better global citizens.

Many activities and side-bar features (such as **Coin culturel** and **Encore une mélodie**) in each chapter prompt you to go online to the program's **MindTap** component where you can share your reactions to what you have read and discussed with your classmates or engage in brief information-gathering tasks online. Each chapter ends with a French-English vocabulary list of the chapter's

active vocabulary to help you study for quizzes and exams. At the end of the textbook, you will also find a comprehensive reference section including verb charts, and a French-English glossary — the English-French glossary is online.






To better prepare for the grammar lessons in *Encore*, you have the opportunity to review key first-year grammar points in an online review section called **Préparation**. These brief review lessons and short practice activities are auto-scored, thus you receive instant feedback to help you better prepare for the main grammar topic(s) of the lesson.

Optional **Journal de bord** activities in each chapter allow you to practice summarizing in 100 words or less information you have learned about the topic or lesson at hand and demonstrate your intercultural competence. An important job skill to master, you want to work at making a good introductory sentence, a good concluding sentence, and presenting a coherent set of thoughts, clearly linked in-between, that show your ability to reflect on your own culture, your classmates' cultures, and/or the Francophone cultures about which you are learning. You want to use the grammar and vocabulary you have and also include good transition words to link ideas and sentences. It is also good practice when writing any summary to assume that your reader is not a fellow student or your teacher. With *Encore*, you will be able to practice and strengthen these two critical job skills: professional writing ability and intercultural competence.

## MindTap Online Learning Environment and Learning Path

*Encore MindTap* offers a fully guided, easily followed **Learning Path** for online work to complete assignments for any type of course. The Learning Path is the online guide that helps you become active participants in the learning process. By becoming more self-reliant, you can achieve success in your course and also move one step closer to becoming a lifelong learner.

The Learning Path encompasses these steps to learning:

-  Overview of the material and learning outcomes.
-  Discovery of new material through guided, interactive presentation and preliminary practice
-  Application of the material with focused practice activities to help you make connections between form and meaning.
-  Communicative, personalized opportunities to use language in meaningful and purposeful ways.
-  Review and additional resources to improve skills, develop performance, and build proficiency.

## Acknowledgments

The opportunity to write a second-year French textbook program that articulates with your first-year program and the chance to embark on this adventure with your best friends and colleagues are unique gifts. With *Encore*, we have had the rare privilege of living this wonderful experience a second time, now with a second edition, so we are sincerely grateful.

We would like to dedicate this second edition of *Encore* to our late developmental editor, Denise St-Jean, who passed in November of 2018. Denise was with us from the very first edition of *Liaisons* and *Encore*, for the better part of a decade, and our hearts remain heavy with the knowledge that she had to leave us so soon. Even though Denise was not able to work on this second edition of *Encore*, her presence is felt on every page of this program because she taught us everything we know. She made us better authors and teachers. Words cannot express our gratitude to Denise for her wisdom, patience, and guidance all these years. It was such a privilege and honor to have worked with the best of the very best. While we miss her, we take comfort in the fact that we will always be connected through *Liaisons* and *Encore*. *Merci infiniment, Denise*.

Like all textbook projects, the product before you is the result of endless hours of reflection, discussion, writing, and rewriting and then even

more rewriting. Without a doubt, it is thanks to the many long hours and dedicated efforts of editors and their Editorial team that authors' ideas become beautifully transformed into the stunning pages that make their way to your desks and screens.

We are indebted to Jaishree Venkatesan for her outstanding skills and invaluable contribution to preparing the MindTap files. Jaishree, it was truly a pleasure to work with you! Thank you for the role you played in making this sometimes very bumpy road easier to navigate. We hope we will have more opportunities to collaborate with you in the future. We are also grateful to Nicole Hanlon for her meticulous work on the logs and review masks. Thank you for making our tasks more manageable.

We are also indebted to everyone who has worked so hard at Cengage to make this project a success. In particular, we would like to recognize Melody Sorkhabi, our Product Manager. A *grand merci* goes to Isabelle Alouane—we do not know how the project would have been completed without her dedication and keen eye for detail. We are also grateful to Subject Matter Expert Kate Kremers for all the different hats she had to wear, including picking up activities for MindTap so that we could stay on track. Our thanks also go to Jarmila Sawicka, Learning Designer; Kristen Hurd, Senior Marketing Director; Jessica Quila, Associate Market Development Manager; Sarah Cole, for the beautiful cover designs; Christine Myaskosky and Betsy Hathaway, along with Sujatha Selvakumar, for obtaining the image and text permissions; and Arul Joseph Raj, the Project Manager from Lumina Datamatics for his dedicated work and professional contribution. We also want to recognize and thank Peter Schott, Elyssa Healy, and Carolyn Nichols in audio and video production. For the development and production of MindTap, we would like to recognize the following Digital Development Team: Maya Whelan, Zachary Hunt, as well as our Quality Assurance team: Elena Demina, Kumar Santhosh, Garegin Yesayan.

We are also greatly indebted to all the people who had a hand in making the film *Encore* the magnificent production that it is. We want to first thank director Andrei Campeanu for the creative vision he had for our film. Andrei, this was a once-in-a-lifetime magical experience watching you make

our story come to life in such a beautiful way. We also want to thank our assistant director, Ana Stojanovic, and our producer, Sabrina Aviles, for their amazing organizational skills and for working patiently with the language team through what sometimes seemed like endless takes. A special thank you to our production manager in Canada, Lysanne Thibodeau, for her willingness to wear so many different hats and for putting together such an amazing crew in a short time, and to Laurence Deray, our production manager in France, for guiding us through the Paris shoot so efficiently and professionally. Laurence, we are truly humbled that the daughter of a famous French film director liked our script and wanted to join this project! To our crews in Canada and in France, we cannot thank you enough for the critical roles that you played in making this movie come to life, and for your good humor especially during those middle-of-the-night shoots. To all our actors, and especially to Mylène Savoie, Guillaume Dolmans, Jasmine Bouchardy, and Johanne-Marie Tremblay, *un très grand merci* for playing your roles so beautifully and for being the faces and voices that intrigue and inspire our students to study French. Thank you all for breathing life and magic into this film! We would work with you all *encore et encore* in a heartbeat!

We would also like to recognize all those who generously allowed us to use their work in *Encore*. A special thank you to photographer Christine T. Jackowski for allowing us to use her stunning photos of many of the performers from Quebec. We are also grateful to Gregory Charles, Patrick Rodrigue, and Richard Séguin for the use of their images.

Lest we be remiss, we need to step back and acknowledge the terrific people who shepherded the previous edition through from manuscript to print, which (in part) led to what you have before you now. We were indebted to them then and we do not forget the faith they had in us as well as their tremendous efforts when we started some ten years ago. Without them, we would not have the *Encore* that we have today.

Finally, we would like to thank our colleagues across the country whose valuable input and feedback led to this improved second edition. Your comments helped us create a better product that we are very proud of and very happy to present to you.

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# TO THE STUDENT

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## Wynne's acknowledgments

The opportunity to write a textbook that allows one to build bridges between theory, research, and practice is one of the greatest joys of being a researcher of second language acquisition. With *Encore*, I've had the privilege of living this experience a second time and now have the honor of seeing this work go into a second edition. I am very grateful and humbled. I will always be indebted to those individuals at Cengage for believing in my vision over a decade ago (how time flies!) when some others thought it might have been too avant-garde at the time. Besides building a bridge between theory and practice, *Encore* is also the manifestation of my love for Quebec and for the language that makes this culture so beautiful and distinct. I want to express my gratitude to singer-songwriter Richard Séguin for his constant

encouragement and support of my efforts to promote the culture and music of Quebec to students in the United States. It goes without saying that I am indebted to my co-authors Stacey, Anne, and Bill. The opportunity to work on such a great project with the most talented authors who are also your best friends is truly an exquisite gift! Bill, thank you for giving us a film that continues to intrigue and inspire our students. Anne, thank you for your cultural expertise and for your sense of humor during those days when we wanted to tear out our hair! Stacey, thank you for your meticulous work, especially on the new reading and culture features. You have taken the reading and cultural elements in this second edition to new levels. To my students, colleagues, and all our adopters, thank you for your invaluable feedback that helped make this second edition even better. To my family in the U.S. and in Quebec, thank

you for your constant support and for sharing this wonderful experience with me once again. Finally, to my husband Patrick, *un grand merci* for your patience and unconditional love especially when I had to work through most days and nights in Quebec. Despite the crazy deadlines, working on this second edition was even more rewarding because I had you by my side. *Une chance qu'on s'ait!*

### Stacey's acknowledgments

What an amazing and challenging series of adventures developing two editions of *Encore* has been! Writing content (and rejoinders!) for the new digital world of MindTap in this new edition certainly pushed me to grow in my teaching abilities and creative writing skills, but all in a good way. To both our long-time and new adopters, I would like to thank you most sincerely for your support and enthusiasm. It has been a privilege meeting many of you at ACTFL and AATF these last several years, and I look forward to more exchanges and encounters! Once more, I thank my colleague and dearest friend, Wynne Wong, for inviting me to join her on this wild adventure almost 10 years ago now. Every moment together has shaped me and helped me grow into the practitioner and writer I am today. I very warmly thank my co-authors, Anne and Bill, for their previous and more recent efforts, insights, and creativity in helping to bring this second edition into existence. I also wish to thank my institution, Iowa State University, for recognizing the value

and impact of this type of academic pursuit and scholarship and for their unwavering commitment to and support of excellence in curriculum and instruction. I am equally indebted to all my students, past and present, who are the ultimate inspiration behind this scholarship and who give me the most reason to look forward to each new semester. And finally, I wish to thank my family in the U.S. and France for their constant love and support. To my husband Sébastien, thank you for being the incredibly kind and understanding man that you are. I would not be able to do this work without you and your love.

### Anne's acknowledgments

Wynne, thank you again for inviting me to be part of the team. It has been an amazing experience to work together on beautiful and exciting projects such as *Encore* and *Liaisons*. Stacey, like in *Liaisons* 3rd edition, I can't thank you enough for your diligent and detailed work.

Sharing my knowledge and passion for French culture, working with instructors on how to best use the book, seeing students interested in the material and making progress towards proficiency have been very rewarding. So, thank you to all my colleagues, students and to all the adopters. Thank you as well to the wonderful Cengage team, for always being available to guide us through this project, and thank you to my spouse and son, who have tolerated my long working hours and more importantly, shared and supported my passion for *Encore* 2nd edition.



## PREMIÈRES IMPRESSIONS

Quelles informations personnelles est-ce qu'on dévoile quand on se présente? Qu'est-ce qui influence nos perceptions sur les gens? Discutez de ces questions avec vos camarades de classe.

# Premières rencontres

## Objectifs

- *Compare how people introduce themselves*
- *Exchange personal information*
- *Describe first impressions*

## Culture

- *Nos amis francophones*
- *Premières impressions*

## Grammaire

- 1 *Idioms with **être** and **avoir**; **futur proche** with **aller***
- 2 *Stem-change verbs; **depuis**; the imperative*



# PRÉPARATION POUR LE FILM



## ENCORE SÉQUENCE 1: Les origines du film

**A Claire Gagner** Lisez la description de Claire Gagner, puis répondez aux questions.

Claire Gagner est la protagoniste du film *Encore*. Elle habite à Montréal où elle étudie la psychologie. Pour payer ses études, elle travaille à l'Hôtel Delta avec sa meilleure amie, Abia. Le père de Claire est mort il y a longtemps. Sa mère est internée dans une clinique psychiatrique à cause des hallucinations dont elle souffre. Au début du film *Encore*, Claire vient d'hériter d'une petite fortune. Que va-t-elle faire avec l'argent? Et sa vie? Comment va-t-elle changer?

1. Que veut dire le mot «protagoniste»? C'est \_\_\_ d'une histoire.  
a. le personnage principal    b. le thème ou l'idée    c. le dialogue
2. Claire est québécoise. Oui ou non?
3. Claire a des raisons personnelles qui expliquent son intérêt pour la psychologie. Cette idée est-elle probable ou non?



**Claire Gagner**, la protagoniste

**B André Laurent** Lisez la description d'André Laurent, puis répondez aux questions.

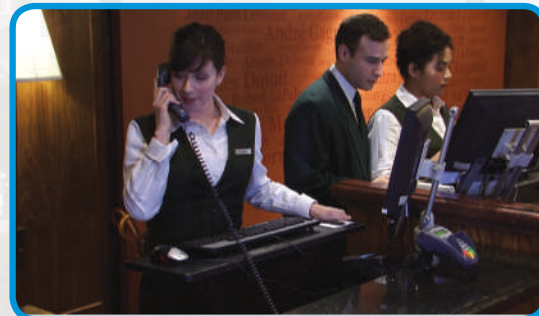
André Laurent est un personnage du film *Encore*. Claire l'a rencontré à l'hôtel où elle travaille. Il ressemble beaucoup à un autre homme qu'elle connaît: Alexis Prévost. En effet, les deux hommes pourraient (*could*) être jumeaux, mais Alexis n'a pas de frère. À cause de cette ressemblance, Claire est un peu perplexe. Qui est André et quel rôle va-t-il jouer dans la vie de Claire Gagner? Pourquoi est-ce qu'il ressemble à Alexis?

1. André est un bon ami de Claire. Oui ou non?
2. André a un frère qui s'appelle Alexis. Oui ou non?
3. Comme Claire, André est un personnage important dans le film *Encore*. Cette idée est-elle probable ou non?



**André Laurent**, un homme mystérieux

## C Spéculations



Regardez les photos des scènes du film *Encore*. Selon ce que vous voyez, quels mots et phrases associez-vous avec chaque scène?

l'amour                      l'action  
la tragédie                  la vie quotidienne  
la comédie                  ???  
le suspense

**Et vous?** Êtes-vous enthousiaste à l'idée de voir le film *Encore*? Avez-vous une idée de ce qui va se passer dans le film?

# Réflexion culturelle

## Nos amis francophones

Quatre personnes du monde francophone se présentent et parlent de leur région.



Robert Knieschke/Shutterstock.com

Bonjour, je m'appelle Medhi. Je suis tunisien, et j'habite avec ma famille à Tunis, la **capitale**. La Tunisie est un des **pays** de la **région** du **Maghreb**, en Afrique du Nord. Nous habitons dans le **quartier** historique de Tunis où il y a des **mosquées** et des **palais**. Ma famille est **traditionnelle**, mon père est médecin et ma mère est **femme au foyer**. Moi, je suis étudiant en droit.



Production Perig/Shutterstock.com

Salut, moi, c'est Nicolas, mais tout le monde m'appelle Nico. J'habite à Lyon, dans un petit appartement sur l'**île** Barbe, mais **je viens** de Roanne, une **ville** au nord-ouest de Lyon. Je trouve Lyon sympa comme ville. C'est une ville jeune et dynamique avec beaucoup d'étudiants et de choses à faire le soir et le week-end.



Courtesy of Emily Rosales. Photograph: Diane Mann.

Bonjour, je m'appelle Émilie. **Je suis d'origine américaine**, de la ville de Chicago aux États-Unis, mais j'habite à Montréal depuis plus de vingt ans et je suis aujourd'hui de **nationalité** canadienne. J'ai étudié (*studied*) la linguistique et **j'enseigne** l'anglais à l'Université du Québec à Montréal (UQAM). Montréal fait partie des villes les plus francophones après Paris.



West Coast Surfer/moodboard/AGE Fotostock

Bonjour, je suis Khadija et je viens du Sénégal, en Afrique de l'Ouest. Je travaille dans une petite école. J'habite avec ma famille à **quelques heures de** Dakar, la capitale, au bord de la mer. Nous habitons dans un **logement** traditionnel de la région où habitent plusieurs membres d'une même famille. La famille est très importante, c'est pour ça que nous habitons ensemble ou très près les uns les autres.



### Vocabulaire du texte

**la capitale** *capital*  
**une femme au foyer** *housewife*  
**l'île (f.)** *island*  
**un logement** *dwelling, housing*  
**le Maghreb** *North African countries*  
**une mosquée** *mosque*  
**la nationalité** *nationality*  
**l'origine (f.)** *origin*  
**un palais** *palace*  
**un pays** *country*

**le quartier** *neighborhood*  
**la région** *region*  
**une ville** *city*

**enseigner** *to teach*  
**être d'origine (+ nationalité)** *to be of (nationality) origin*  
**venir (de)** *to come (from)*

**traditionnel(le)** *traditional*

**à quelques heures de** *a few hours from*

### Vocabulaire complémentaire

**un endroit** *place*  
**les études (f. pl.)** *studies*  
**la profession** *profession*  
**la situation familiale** *marital status*

**ouvert(e)** *open*  
**personnel(le)** *personal*  
**poli(e) / impoli(e)** *polite / impolite*  
**privé(e)** *private*

**dévoiler** *to reveal*  
**faire la connaissance de** *to meet*

**D'où venez-vous?** *Where are you from?*

**approprié(e) / pas approprié(e)**  
*appropriate / not appropriate*

**le/la moins / moins** *the least / less*

**le/la plus / plus** *the most / more*

**célibataire** *single*

**Qu'est-ce que vous faites dans la vie?** *What do you do for a living?*

**discret / discrète** *discreet*

**Vous êtes de quelle région?** *Which region are you from?*

**indiscret / indiscrète** *indiscreet*

**Ça dépend.** *It depends.*

**marié(e)** *married*

**Avez-vous compris?** Répondez aux questions suivantes.

1. D'où vient chaque personne?
2. Qui est étudiant(e)?
3. Qu'est-ce qu'Emilie et Khadija font comme travail?
4. Est-ce qu'on sait ce que (*know what*) Nicolas fait comme travail?

**À votre avis** Typiquement, les Français (comme Nicolas) ne parlent pas de leur travail ou de leur profession quand ils se présentent. Est-ce que les gens de votre culture parlent de leur profession quand ils font la connaissance de quelqu'un? Est-ce qu'on doit dévoiler sa profession quand on rencontre quelqu'un? Pourquoi ou pourquoi pas?

**Encore une  
mélodie**



Frederic Sime / Alamy  
Stock Photo

La ballade de Jean Batailleur est une chanson célèbre de Zachary Richard, un auteur-compositeur de Louisiane. Dans la chanson, un homme se présente: *Je m'appelle Jean // Jean Batailleur...* Cherchez la chanson sur Internet. Quelles informations est-ce que Jean Batailleur dévoile quand il se présente?

**A Les endroits** Nommez un endroit pour chaque description suivante.

1. un pays du Maghreb
2. une île célèbre
3. un quartier de votre ville
4. un endroit à quelques heures de votre ville

**B Quel genre de personnes?** Complétez chaque phrase avec le mot approprié.

1. Quelqu'un qui a un mari est une personne \_\_\_\_\_.  
a. célibataire                                 b. mariée
2. Quelqu'un qui aime parler de sa vie personnelle est une personne \_\_\_\_\_.  
a. ouverte   b. privée
3. Quelqu'un qui n'aime pas dévoiler d'informations personnelles à propos de sa vie est une personne \_\_\_\_\_.  
a. discrète   b. indiscreète
4. Quelqu'un qui pose trop de questions personnelles est une personne \_\_\_\_\_.  
a. polie   b. impolie

**C Comparer les informations qu'on dévoile**

**Étape 1.** Indiquez qui, dans le texte *Nos amis francophones*, dévoile des informations sur les sujets suivants. N'écrivez rien si le sujet ne correspond aux informations de personne (*nobody*).

1. sa nationalité ou son origine
2. sa situation familiale
3. sa ville / sa région
4. sa famille
5. ses études
6. sa profession / son travail

**Étape 2.** Comparez les informations que Medhi, Nicolas, Emilie et Khadija dévoilent dans l'Étape 1. Ensuite, répondez aux questions suivantes.


1. D'après vous, qui est le/la plus ouvert(e)?
2. Qui est le/la moins ouvert(e) ou le/la plus privé(e)? Pourquoi?

**Et vous?** Vous voulez faire la connaissance de quelle personne du texte *Nos amis francophones*? Quelles informations est-ce que les gens de votre culture dévoilent typiquement quand ils se présentent?

**D C'est une question appropriée dans votre culture?**

**Étape 1.** Indiquez si les questions suivantes sont appropriées dans votre culture quand vous rencontrez quelqu'un pour la première fois. Dites **C'est approprié**, **Ce n'est pas approprié** ou **Ça dépend**.

1. Comment vous appelez-vous?
2. D'où venez-vous?
3. Quelle est votre nationalité?
4. Est-ce que vos ancêtres ont habité dans un logement modeste ou dans un palais?
5. Qu'est-ce que vous faites dans la vie?
6. Est-ce que votre mère est femme au foyer?
7. Vous allez à l'église ou à la mosquée?
8. Quelle est la capitale de votre État?
9. Vous avez des enfants?
10. Votre famille est traditionnelle ou moderne?
11. Quelle est votre situation familiale? Vous êtes marié(e) ou célibataire?
12. Est-ce qu'il y a des choses intéressantes à faire dans votre quartier ou dans votre ville?

**Étape 2.**  Comparez vos réponses de l'Étape 1 avec les réponses d'un(e) camarade de classe. Si vous pensez que la question n'est pas appropriée, expliquez pourquoi.

**Modèle:** La question est trop personnelle dans ma culture.

La question n'est pas appropriée.

La question est indiscreète.


C'est impoli.

Ça dépend.

## **E** Des questions pour faire connaissance

**Étape 1.** Préparez cinq questions appropriées à poser à vos camarades de classe.

**Modèle:** Vous êtes de quelle région?


**Étape 2.**  Posez vos questions à au moins (*at least*) trois personnes de votre classe et répondez à leurs questions.

**Modèle:** É1: Tu es de quelle région?

É2: Je suis de Californie.

## **F** Comparez vos présentations

**Étape 1.** Écrivez un texte de 4 à 5 phrases pour vous présenter à vos camarades de classe. Utilisez les textes de Medhi, Nicolas, Emilie et Khadija comme modèles. Quelles informations voulez-vous dévoiler?

**Étape 2.**  Présentez-vous à deux personnes de votre classe de français. Vous pouvez utiliser votre texte.

**Étape 3.** Comparez les informations que vos camarades de classe et vous dévoilez. Est-ce que vous dévoilez les mêmes (*same*) informations? Vous êtes tous de la même culture ou êtes-vous de cultures différentes?