

New Meeting Point

1^{re}

Toutes séries

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I. Nos choix

Plusieurs objectifs majeurs ont présidé à la conception de *Meeting Point* 1^{re}.

1) Nous avons tout d'abord voulu **mettre en œuvre Le CECRL** qui vise à faire évoluer les pratiques en matière d'enseignement et d'évaluation. Nous nous sommes posé plusieurs questions. Comment réellement mettre en pratique le CECRL ? Comment renouveler nos pratiques ? Comment motiver les élèves ? Comment s'aider du CECRL ?

Le CECRL est une évolution, non une révolution. C'est un outil de référence pour apprendre, enseigner et évaluer. C'est un outil d'accompagnement du professeur dans la construction d'un projet pédagogique.

Pour s'adosser aux programmes officiels et rendre notre enseignement plus communicatif, nous avons conçu des projets pédagogiques qui s'articulent autour d'une tâche et d'un contenu culturel. Chaque séquence met en jeu différentes activités langagières et permet aussi d'enseigner une langue de culture et de communication.

2) **Le pilotage par la tâche** est au cœur de nos préoccupations. Cette démarche actionnelle donne du sens à tout l'apprentissage au cours de l'unité. C'est pourquoi elle est annoncée dès le début de l'unité. Les contenus culturels, la tâche et les objectifs linguistiques sont étroitement liés. Une tâche se définit comme la mise en œuvre de compétences données (*skills*) pour parvenir à un résultat concret, identifiable, observable. La tâche doit être une vraie situation de communication, une situation authentique et aussi naturelle que possible. Elle doit permettre à l'élève de mobiliser et réinvestir tout ce qui a été appris avant. Elle permet de s'entraîner mais aussi de s'approprier et de mémoriser ce qui a été vu.

Il est important de souligner que la tâche détermine l'activité langagière dominante.

Dominante ne veut cependant pas dire exclusive. Toutes les autres activités peuvent être travaillées au cours d'une unité.

3) Le but de l'apprentissage en classe de première est de **consolider un niveau B1 pour accéder petit à petit à un niveau B2 en fin de cycle terminal**.

4) Quelles conséquences ces objectifs ont-ils sur notre enseignement ?

- Il est nécessaire de trouver une **tâche finale concrète** pour chaque séquence.
- **La tâche détermine l'activité langagière** travaillée au cours de la séquence et oriente ainsi tout le projet. L'activité langagière privilégiée sera le fil conducteur de l'unité. Elle s'appuiera sur les autres activités sans les exclure.
- **Des micro-tâches**, tâches intermédiaires (jeux de rôles, comptes rendus de textes, de documents iconographiques...) devront préparer la mise en place de la tâche finale. Toutes les activités langagières ne doivent pas être travaillées au cours de l'heure.
- Ceci impose d'**alterner les activités** travaillées dans chaque projet.
- Les cinq activités langagières, pas seulement celles de compréhension écrite et de production écrite, seront travaillées. L'expression orale et ses deux volets sont importants dans un enseignement communicatif : ceci implique de **développer la parole de l'élève**, et par conséquent de limiter le questionnement magistral.
- **La langue devient alors un moyen** de réaliser une tâche et n'est plus un objet d'étude en soi.
- L'objectif est de **construire une pratique communicative** : pourquoi lit-on, pourquoi parle-t-on ? Le but est de développer l'oral en particulier, de donner de vraies raisons d'apprendre, de communiquer (*information gap*) et de prendre la parole. Il nous faut mettre l'accent en permanence sur les situations de communication, varier les micro-tâches et ainsi multiplier les situations d'entraînement.

- L'approche choisie a pour but de **dédramatiser la parole de l'élève** avec des aides à la prise de parole et une auto-évaluation positive (des descripteurs positifs : je peux, je sais). Le projet, qui est centré sur la tâche, donne aux élèves les moyens de s'exprimer.
- Nous avons choisi des supports motivants et créé des activités nouvelles pour **donner à l'élève l'envie** et l'occasion de réagir à un support, en proposant de véritables situations de communication permettant de s'impliquer et favorisant l'expression personnelle.
- Notre souci a aussi été de répondre à **l'hétérogénéité des classes** en offrant des documents très divers et de difficulté variable.
- Il nous apparaît important de **diversifier les activités**, de ne pas toujours privilégier l'analyse et le commentaire de texte. Tout texte n'est pas à essorer. Certains peuvent servir uniquement à une prise d'informations et ne méritent pas que l'on s'y attarde.
- Nous n'avons pas négligé **l'acquisition lexicale** (lexique et phonologie sont liés) et syntaxique par un entraînement régulier tout au long de l'année.
- Notre préoccupation constante a été de préserver, en l'enrichissant et en l'élargissant, une démarche que les professeurs connaissent et maîtrisent bien : **approche méthodologique**, ainsi que la pratique raisonnée de la langue en contexte en particulier.

Avec *Meeting Point* nous avons donc cherché à concevoir un manuel novateur qui, tout en tenant compte des acquis antérieurs dans l'enseignement des langues, s'inscrit résolument dans la mise en œuvre du CECRL de façon réaliste et très concrète.

L'approche actionnelle n'est pas incompatible avec une préparation à un examen final. Elle permet d'aborder de nombreux supports, de développer et d'enrichir en contexte l'expression écrite et orale de l'élève.

II. La structure du manuel

- Le manuel s'ouvre sur une **évaluation diagnostique** portant sur les cinq activités langagières permettant de dresser le bilan des acquis en début d'année.
- Le manuel comporte **cinq triplers** correspondant aux cinq activités langagières dominantes et comptant chacun trois unités, permettant ainsi un travail équilibré des **cinq activités langagières du CECRL**.
 - Chaque *tripler* est encadré par :
 - une **double page d'ouverture** (y figure un sommaire des thèmes travaillés ainsi que des tâches finales à réaliser) ;
 - Chaque unité comprend :
 - une rubrique *Play with words* en début d'unité ;
 - des pages de documents (de 4 à 7) ;
 - une page *Improve your ... skills* : acquisition de compétences transférables en contexte
 - des pages de **Language at work** pour travailler la grammaire, le lexique et la phonologie ;
 - une ou deux pages **Your task**, clôturant l'unité et permettant de réaliser la tâche finale.
 - **En fin d'unité, selon l'activité langagière dominante** :
 - une double page **Reading corner** pour s'initier à la lecture autonome d'œuvres littéraires ;
 - ou une double page **Speaking corner**, contenant des documents déclencheurs pour s'entraîner à la production orale.
 - La fin du manuel comprend un **dossier de 12 pages** pour aider l'élève à construire sa réflexion **autour des notions et problématiques** ainsi que **les indispensables** (précis grammatical, verbes irréguliers...). Nous avons en effet accordé une attention particulière à l'aide méthodologique et aux savoir-faire que l'élève doit acquérir pour être autonome.

→ Tout au long du manuel, nous avons essayé de rester réalistes et concrets : enseignants sur le terrain, nous avons testé les unités et les documents en classe, les mises en œuvre de ce Fichier pédagogique sont le fruit de nos expériences en classe. Les productions proposées ont été élaborées en cours.

III. Développer la parole de l'élève

1) Six unités sont consacrées à l'expression orale (prise de parole en continu et en interaction), en outre trois unités sont centrées sur la compréhension orale, ce qui permet à l'élève de s'entraîner régulièrement.

2) **Aider l'élève** est notre souci permanent, c'est pourquoi :

- l'entrée dans le projet pédagogique (*Tune in!*) est la plupart du temps visuelle (exemple p. 30) ;
- les textes sont courts ou, s'ils sont plus longs, sont fractionnés en différentes parties (exemple p.172) ;
- les fiches de compréhension écrite et orale du *Workbook* sont des fiches d'entraînement et non d'évaluation ;
- l'aide lexicale dans la rubrique *Help!* est organisée en parties en fonction du support et par catégorie de mots. Ceci afin de faciliter la mémorisation et l'expression orale ;
- des amorces sont aussi fournies pour aider les élèves les plus fragiles à se lancer à l'oral (exemple p. 177).

3) **Mise en œuvre des documents**

Tous les documents peuvent être mis en œuvre soit de façon classique avec tout le groupe classe, soit de façon plus communicative. L'enseignant est libre de privilégier telle ou telle démarche en fonction de ses objectifs et du profil de la classe.

- Nous avons donné au professeur la possibilité de **choisir son approche**, de constituer des groupes au sein de la classe et de confier à chaque groupe un document, s'il le désire. Ainsi on peut organiser un travail par binômes ou par groupes sur :
 - un texte (exemple p. 172) ;
 - des parties de texte (exemple p. 34-35) ;
 - des images (exemple p. 116).
- Des **mini-tâches**, simulations de *role play* ou *act it out* sont aussi proposées (exemple p. 119).
- Faire le **compte rendu** d'un document écrit ou oral est un exercice fondamental (exemple p. 48) auquel nos élèves doivent être entraînés.
- Réciter des poèmes (exemple p. 157) ou jouer une scène de film (p. 144-145) permet de mettre en place et d'automatiser bien des **règles de phonologie** sans que l'élève s'en aperçoive.

4) **Consolidation des acquis**

• Le travail phonologique est intégré dans les unités pour que l'élève prenne confiance en lui. La rubrique **Play with words** dans le *Workbook* permet de travailler la prononciation des mots clés de l'unité, essentiels à la réalisation de la tâche. Ces rubriques ont été enregistrées et sont disponibles en MP3 sur le site compagnon pour permettre à l'élève de préparer ces exercices à la maison tout en écoutant un modèle phonologique authentique.

• Le travail lexical, **Play with words** ainsi que **Build up your vocabulary**, est aussi étroitement lié à la thématique et à la tâche finale. L'apprentissage du lexique se fait en contexte et a pour but d'aider l'élève à enrichir son lexique (exemple p. 97).

- Les pages **Language at work** consacrées à la grammaire ont trois finalités : examiner le fonctionnement de la langue en contexte, observer des faits de langue, en déduire des règles de fonctionnement. Ensuite, opérer un transfert et manipuler ces faits de langue dans des contextes différents pour vérifier que les connaissances étudiées sont bien utilisées (exemple p. 39). Nous avons intégré à chaque fois un document iconographique afin que la grammaire soit tout le temps utilisée en contexte **On your own**.
 - Les fiches du **Workbook** se terminent le plus souvent par une rubrique **Action!** qui permet un guidage de la prise de parole. Ces pauses récapitulatives incitent les plus faibles à se lancer à l'oral.
- Tous ces types de mise en œuvre amènent à limiter le questionnement magistral et à développer la parole de l'élève.

IV. Développer l'autonomie de l'élève

- **L'acquisition du lexique et le renforcement lexical** ont été un de nos objectifs majeurs : la partie **Apprendre à apprendre** permet de fixer le vocabulaire ainsi que les points de grammaire essentiels.
- Le développement de cette autonomie passe par la lecture de **textes plus longs** (*Reading corner*). Ces textes, en liaison avec les thèmes des unités, sont variés : extraits de nouvelles (p. 28 et 170) ou de romans (p. 70, 86, 102, 224 et 225), avec fiches de repérage des informations essentielles et corrigés dans le Fichier pédagogique.
- Les **Speaking corners** offrent des occasions nouvelles de prendre la parole sur des thématiques travaillées en cours. Ces documents (documents iconographiques, phrases à commenter...) pourront servir d'entraînement, mais aussi de supports d'évaluation, si le professeur le désire. Des *podcasts* (disponibles sur le site compagnon) ont aussi été prévus pour que l'élève soit exposé à de l'anglais authentique.
- Les aides méthodologiques sont récurrentes dans le manuel. Chaque *tripler* se termine par une double page de méthodologie de l'activité langagière dominante. Ces pages sont destinées à rendre l'élève actif, ainsi il pourra observer, comparer, déduire et s'entraîner. Les conseils ne sont pas donnés d'avance, mais, après une phase d'observation suivie d'une phase de déduction, l'élève pourra transférer ses acquis à d'autres contextes. Les compétences acquises pourront être transférables à d'autres supports étudiés.
- Pour faciliter l'apprentissage, nous avons créé des **pages d'aide** à :
 - l'étude d'un document iconographique (p. 246) ;
 - l'exploitation d'une vidéo (p. 247) ;
 - la prononciation (p. 248-249), ainsi que le rabat 1 du manuel, dont vous trouverez une version sonorisée sur le site compagnon ;
 - l'enrichissement de la prise de parole (p. 250-251).
- Le **précis grammatical**, volontairement court, permet aussi à l'élève de consolider ses bases, compléter ses connaissances, mieux comprendre le fonctionnement de la langue anglaise. Les différents points de grammaire sont classés par ordre alphabétique pour faciliter la recherche personnelle et l'autonomie de l'élève.
- Les **verbes irréguliers** indispensables.
- Des **cartes** avec aides visuelles permettront aux élèves d'acquérir des repères géographiques clés.

V. Différencier entraînement et évaluation

Le *Workbook* est un outil pour que l'élève devienne autonome lorsqu'il s'agit de compétences de réception, compréhension écrite et orale ainsi que production orale.

1) C'est pourquoi les fiches fournies dans le *Workbook* sont des **fiches d'entraînement et non d'évaluation**. Les fiches proposées ne visent pas à obtenir la bonne réponse, à vérifier tout de suite la compréhension. Ces fiches partent du repérage que les élèves peuvent faire, puis du classement d'informations / données que les élèves effectuent. Une fois ce repérage effectué, l'élève peut essayer de tisser des réseaux de sens. Comprendre est un cheminement, implique de bâtir du sens. Lorsqu'il écoute un document sonore, l'élève perçoit des chaînes de sons et repère des indices, qu'il va mettre en relation. Il va émettre des hypothèses à partir des indices repérés, des mots porteurs de sens.

Il faut donc encourager l'élève à repérer et s'appuyer sur le connu, à classer les éléments entendus, et accepter l'idée d'une reconstitution progressive du sens. Il s'agit pour l'élève d'acquérir aussi des stratégies pour gérer l'inconnu, il nous faut donc l'entraîner à se forger des stratégies d'écoute qui lui permettront de devenir autonome.

Il est aussi essentiel de faire prendre conscience aux élèves des parallèles avec la compréhension écrite. Certains processus mentaux sont communs et sont donc transférables d'une compétence à l'autre. Pour que l'élève soit actif, nous prévoyons des tâches qu'il aura à accomplir pendant l'écoute. Ces tâches encadrent l'écoute, facilitent la concentration et dirigent l'attention des élèves sur les points essentiels.

2) La rubrique **Action!** encadre la parole de l'élève, lui donne les outils suffisants pour prendre la parole en cours. Elle a pour but d'augmenter l'autonomie de l'élève et de le mettre en confiance pour lui permettre de se lancer et prendre la parole. Cette phase est capitale.

3) Dans le **cadre du cycle terminal**, nous avons prévu de préparer les élèves sans « bachoter ». Pour cela,

- nous avons multiplié les **croisements sur différents textes**, pour entraîner les élèves à comparer différents documents (exemple: p.130-131).

- nous avons proposé **trois entraînements type bac à l'écrit** en compréhension écrite et production écrite. Les corrigés et le barème sont fournis dans le Fichier pédagogique.

- nous avons prévu dans les unités U 7, 8 et 9 où la dominante est la compréhension orale des tâches finales qui peuvent donner lieu à des résumés type Bac en français si le professeur le désire.

En outre, dans la double page **Comprendre un document oral** (p. 232-233), nous avons sélectionné des **documents formatés type Bac**, c'est-à-dire d'une **minute trente chacun**. Ceci permettra aux élèves d'acquérir les stratégies indispensables pour repérer les informations essentielles et leur fournira des outils pour rédiger une **synthèse** en français.

VI. Les périphériques

- Un *Workbook* de 96 pages avec des fiches d'entraînement et des aides à la prise de parole.
- Trois CD audio classe avec les documents liés aux activités du manuel, notamment aux évaluations, et les rubriques *Help!*
- Un DVD-Rom avec 14 vidéos et 16 images vidéoprojetables, ainsi que leur exploitation pédagogique imprimable.

- Un site compagnon avec tous les MP3 élève (69 fichiers), de nombreuses ressources pour l'enseignant (dont une liste de sites Internet pour aller plus loin sur certains sujets) et une FAQ, qui sera alimentée au fur et à mesure des questions qui nous seront posées.
- Un manuel numérique enrichi enseignant : sur un seul support, le manuel, l'audio classe, l'audio élève, les vidéos, les images vidéoprojetables, le Fichier pédagogique, les fiches photocopiables et les corrigés.
- Un manuel numérique enrichi élève comprenant le manuel et les fichiers audio élève.

Les unités du manuel ont été testées et les mises en œuvre proposées et détaillées dans le Fichier pédagogique sont le fruit de nos expériences en classe.

Nous serons très intéressés par vos remarques, suggestions et critiques sur cet ouvrage.
(Hatier, 8 rue d'Assas, 75278 Paris Cedex 06 ou FAQ sur le site)

Les auteurs

You are what you eat

Tâche finale (p. 27) : The town council has decided to involve teenagers in its new campaign for healthy eating. Teenagers can send posters or selfie videos. Submit yours.

Activités langagières		Contenus	Prolongements tâches / aides
1. Tune in! (p. 18-19)	PPC	– Acquérir le vocabulaire de base sur le thème de la nourriture – Réagir à une affiche de sensibilisation sur les déchets liés à la restauration rapide	– Commenter une image fixe (p. 246) – <i>Play with words</i> (Workbook p. 4) – Enrichir sa prise de parole (p. 250-251)
	POI	Travail de groupe : mettre en regard plusieurs documents	Enrichir sa prise de parole (p. 250-251)
	CO	Comprendre un document audio	Fiches <i>Workbook</i> (p. 5-6)
2. M like Mc Donald's (p. 20-21)	CE	Comprendre un extrait de livre	
	PPC	Présenter les débuts de McDonald's à la manière d'une émission de radio	Améliorer sa prononciation (p. 248-249)
	POI	Jeu de rôles : incarner les deux frères McDonald	Enrichir sa prise de parole (p. 250-251)
	PE	Écrire un tweet	
3. Freeganism (p. 22-23)	CE	Travail de groupe : comprendre un article de presse	
	EE	– Écrire une définition pour un dictionnaire en ligne – Réagir à un article sur Internet	<i>Language at work</i> : infinitif et gérondif (p. 25)
	POI	Trouver les points communs et les différences entre plusieurs documents	Enrichir sa prise de parole (p. 250-251)
	CO	Vidéo : <i>Hidden reality</i>	Fiche vidéo (DVD-Rom et site compagnon)
4. Food for thought (p. 24)	PPC	Réagir à une affiche de sensibilisation sur le végétarisme	– Commenter une image fixe (p. 246) – Enrichir sa prise de parole (p. 250-251)
	PPC	Faire un discours pour une association	Enrichir sa prise de parole (p. 250-251)

L'activité langagière principale de cette unité est la PPC (prise de parole en continu).

1. TUNE IN!

MANUEL → P. 18-19

> Mise en œuvre communicative

- Au préalable, rebrasser le vocabulaire de la nourriture et de la santé à l'aide du *Play with words* (Workbook p. 4).
- Une partie de la classe prend en charge le dessin humoristique p. 18, pendant que l'autre moitié s'occupe de la campagne de sensibilisation p. 19. Ce travail de groupes permettra de rendre les échanges plus dynamiques et de gagner du temps.

1. Past v. present

> Mise en œuvre

L'image d'ouverture a pour but de lancer la thématique et de faire réagir les élèves.

- Observer l'image une minute puis fermer le livre.
- En groupes de trois ou quatre élèves, lister tout ce dont on se souvient. Utiliser le *Help!* pour les mots nouveaux.
- OU, en classe entière, chacun dit ce dont il se souvient, le reste de la classe valide ou réfute de mémoire.
- On procédera enfin à une pause récapitulative permettant de formuler une trace écrite.

→ Productions possibles :

- A middle-aged man, a son / a boy on the right, a sofa, a can of soda, a television screen on the left hand-side, a newspaper, a remote control, a newspaper. The headline is: "Report: Kids less fit than their parents".*
- We can see a son and his father. They are couch potatoes spending all their free time in front of the television. They mostly stay indoors and watch TV. They enjoy watching TV / relaxing while snacking. Their favourite hobbies are indoors: TV, newspaper reading and most certainly videogames. They cannot imagine going outside to exercise. They put on too much weight because they snack all day long. Indeed, the boy is holding one jumbo size soft drink. They must eat a lot of junk food. All the members of this family are overweight. They don't lead a very dynamic / sporty / healthy life.
The cartoonist raises a burning issue in the US and developed countries: obesity. People are overweight because they don't move enough, don't exercise enough. They are addicted to television and have an unbalanced diet.*
- This cartoon targets families who spend their time watching TV and eating junk food, instead of going out to exercise and eating healthy meals. The cartoonist's goal is to challenge readers into changing their habits and avoiding junk food. People must be aware that children's health is at stake and so parents must urge their children to move more.*
- I think the message of this cartoon is effective because it is based on a contrast between what the father says and what he actually does. It is ironic because according to the newspaper headline parents are fitter than their children. However, when we read the second bubble we realise there is little difference.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 4)

Play with words

a. sugary – salty – spicy – tasty – fattening – organic – greasy – balanced – tasteless – edible – oily

b. gaspiller : *waste*

sans sucre : *sugar-free*

nourriture empaquetée : *packaged food*

à emporter : *takeaway*

canettes : *cans*

boîtes de conserve : *tins*

nocif : *harmful*

trop manger : *overeat*

fait maison : *homemade*

c. vitamins – calories – proteins – cholesterol – diabetes – vegan – vegetarian – recipe – dessert – yogurt

d. 1. déjeuner sur le pouce 2. commander un repas 3. le plat principal

4. une entrée 5. chips 6. frites

2. A worrying trend

> Script de l'enregistrement (CD1, Piste 3)

➔ Part 1

Before coming to the White House, the President and I lived lives like most families: two working parents, always busy, trying to maintain some balance. Picking kids up from school, trying to get things done at work, just too busy, not enough time, and what I found myself doing was probably making up for and being unable to cook a good meal for my kids. Going to fast food a little more than I'd like, ordering pizza... and I started to see the effects on my family, particularly my kids. [1'41"]

➔ Part 2

It got to the point when a paediatrician basically said "You may wanna make some changes." So I started making those changes, short easy changes, but they led to some really good results, so I wanted to bring the lessons that I learned to the White House. This led to our new initiative, *Let's Move*. *Let's Move* is a nationwide initiative that basically focuses on four key components.

First, we wanna improve information and the tools that parents need to make the changes that are desired in their families.

The second is that we have to improve the quality of food in our schools, that's where kids are eating many of their meals, and we have to do a better job, making sure that that food is quality.

Third, we need to improve access and affordability of healthy foods, we have to eliminate food deserts in this country, and we need to do it now.

And finally, we have to increase physical education for our kids. We need to get them moving, and we're gonna be relying a lot on major sports organisations to help us achieve that goal. And we're very excited about that. [1'57"]

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 5)

b. 1. / 2

When?	Who?	Activities	Consequences
before coming to the White House	the President and I (Michelle Obama)	- always busy - picking kids up from school - trying to get things done at work	- being unable to cook a good meal - going to fast food - ordering pizza

c. access - quality - improve - results - initiative - nationwide

d. 2. Who warned Mrs Obama? → a paediatrician

What advice was she given? → make some changes

e.

Goal # 1	Goal # 2	Goal # 3	Goal # 4
“improve information parents need” “make the changes desired in their families”	“improve the quality of food in schools” “do a better job, making sure food is quality”	“improve access and affordability of healthy foods” “eliminate food deserts” “do it now”	“increase physical education for kids” “get them moving” “relying a lot on major sports organisations”

f. In the recording Michelle Obama explains that, like most parents, she was too busy to prepare good, healthy meals for her family. She says that ordering fast food like pizza too often had a negative effect on her family, especially her children. After receiving some medical advice, she made some changes to her family's lifestyle, and these changes were so successful she decided to encourage people across America to walk in her steps. She started *Let's Move*, an initiative which gives parents more information about how to help their families become healthier, and helps schools improve the quality of their meals. She wanted people to have access to more balanced food, without spending more. Another aim of this campaign is to get sports organisations to help improve physical education for children.

3. Walk it off

> Script de l'enregistrement (CD1, Piste 4)

➤ Part 1

For Steve Vaught, being stopped in the street is now a daily routine. He is an unlikely celebrity. This morbidly obese man has captured the heart of America by walking alone from coast to coast on a quest to lose weight and find his soul.

Vaught, aged 40, weighed almost 420 pounds (190 kg) when he left California. 0'30"

➔ **Part 2**

For him, it has all come as a shock. “People seem to think I am some kind of American hero, but I am just a guy.” Vaught said. His walk has touched a nerve in an America struggling with an obesity epidemic and a car-celebrating culture. What started as one man’s weight loss has become much more: a symbolic quest for a better way of living.

1’02”

➔ **Part 3**

His story is a sad one. He had to fight depression and disaster – he was in a car accident in which two people died – that expressed itself in overeating.

Vaught, who has become a counterculture icon, has been flooded with commercial offers. One company wanted him to market a weight-loss pill for a \$5m deal. He turned it down.

“It’s all about ‘give me a pill’, ‘give me surgery’, do anything but face reality,” Vaught said. “I have done this walk to get my integrity back. I am not going to sell it.”

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 6)

- a. obese – quest – weigh – soul
- b. America – California
- c. 40: age – 420: pounds (weight) – 190: kilogrammes (weight)
- d. - from coast to coast
California – on foot
- e. lose weight – find his soul
- f. 1. guy – hero – celebrating – culture – loss
- 2.

Opinion Steve has of himself	Personal goal
I am just a guy.	a symbolic quest for a better way of living

3.

Impact on the public	Main problems
<ul style="list-style-type: none"> - This morbidly obese man has captured the heart of America. - People seem to think I am some kind of American hero. - His walk has touched a nerve. 	an America struggling with an obesity epidemic and a car-celebrating culture

- g. - the man’s past problems: depression – disaster
- a turning-point in his life: car crash – two people died
- consequence: overeating

h. 1. commercial offers – company – market – weight-loss pill – \$5m deal

2.

From?	What for?	Price?	Final decision
company - commercial offers	market - weight-loss pill - deal	\$5 million	no

- i. 1. give – pill – surgery – face – reality – walk – get – integrity – back – sell
 2. It is not surprising that he should refuse to promote a weight-loss pill or to be given surgery. What Steve Vaught wants is to face reality. He committed himself to a difficult project in order to find his soul, not to sell it! He wants to get his integrity back.

ACTION!

- a. Steve Vaught is 40 and he suffered from severe depression that expressed itself in overeating after being involved in a terrible car crash in which two people died. He now weighs almost 190 kg (420 pounds). He is very popular because he walked across America to fight his eating disorder and depression.
- b. **On the one hand** Steve Vaught wanted to lose weight; **on the other hand** he wanted to find his soul again by walking alone from coast to coast looking for a better way of living. His challenge has become very popular among his fellow citizens in a **society based on** a car culture and plagued with / **faced with** an obesity epidemic. **He is considered** a hero. And yet Steve Vaught remains **humble** and **honest** and says he is just a guy.
- c. While listening to the story of the car crash he was **involved** in, the listener learns that Steve Vaught was deeply shocked. Because two people died, he probably felt guilty or responsible for this accident and therefore he suffered from depression, which expressed itself in overeating. **Although** companies tried to **bribe him into promoting** a weight-loss pill or having surgery in order to cash in on his new celebrity, Steve Vaught remained true to himself and refused a \$5m deal, his goal being to find his soul and his health!

→ **Productions possibles :**

b. *The recording deals with the true story of Steve Vaught, aged 40, who suffered from severe depression which expressed itself in overeating after being involved in a terrible car crash in which two people died. Steve Vaught refused defeat / did not want to admit himself beaten. In order to fight his eating disorder (he now weighed almost 190kg) and depression, he decided to walk alone across the USA from coast to coast. His challenge was so popular among his fellow citizens that he became a celebrity who(m) they kept encouraging. In a society that is plagued with an obesity epidemic and based on a car-celebrating culture, Steve Vaught has become a counterculture hero / icon. Indeed Steve Vaught embodies the American people's greatest challenge / most difficult struggle. Bearing / Keeping in mind what Steve Vaught has come through / has experienced, it is not surprising that he should refuse to promote a weight-loss pill. Steve Vaught committed himself to a difficult project because he wanted to find his soul – not to sell it!*

4. Change your habits

> Mise en œuvre

- Observer l'image quelques instants, puis répondre aux questions à gauche de la photo. Encourager la classe à se servir du *Help!* axé sur le vocabulaire lié à la restauration rapide.
 - OU confier à une partie des élèves la description du jeune homme. On peut renvoyer ce groupe à la page 246 (Commenter une image animée, Les plans et les angles) pour qu'ils remarquent que la photo est en plan moyen (*medium shot*). Le photographe veut mettre en évidence le comportement du personnage.
- Le reste de la classe se penchera sur le décor autour du personnage et analysera le slogan.

→ Productions possibles :

- I was immediately struck by the boy's nose. It looks very much like a pig's nose. Yet he is charming, dark-haired with grey eyes.
What immediately catches the eye is the boy's strange / weird nose. His human nose has been turned into a pig's snout. We also immediately notice the word litter in capital letters in the catchphrase.
How weird! How gross! What a large pig's snout! This teenager has got the most horrible nose ever. What a disturbing spoof photograph / photomontage. The boy looks handsome yet he behaves like a pig.*
- This is an awareness campaign against those who litter / against littering the streets (of our cities) – particularly outside fast food restaurants / places.
This teenager is walking out of a fish and chips shop where he has probably had a quick lunch or snack. He has just thrown his fish and chips wrapper out. The neighbours of the local fried chicken and fish-and-chip takeaway must be plagued by litter thrown by the customers.
The campaigners have given him a pig's nose because he acts like one; he has just left his fish and chips container on the trash can behind him instead of dumping it inside. He couldn't care less! His attitude echoes the catchphrase "What does dropping LITTER make you look like?"*
- When you litter you are a pig. You are as dirty as a pig when you drop your litter anywhere in the street instead of in a bin / trash can.*
- The targets are teenagers / young people who litter after a snack or a meal at a fast food restaurant. I can see a teenager with a hooded sweatshirt / casual clothes. There is a fish-and-chips restaurant in the background and an open takeaway wrapper / styrofoam container in front of the shop window.*
- I am aware of this issue because I often go to fast food places and the entrance is sometimes filthy. There is rubbish / litter / garbage everywhere. Some people throw their greasy papers and paper cups behind and they don't give a damn / give it a second thought.
Yet, in my street, all the dustbins are closed or broken, so there is no place to leave your containers.*
- I think this campaign is effective because this photo is both funny and shocking. You can't help but noticing the boy's nose. It is based on the contrast between the casual look of this teenager and his ugly nose.*

> Informations complémentaires

- Recent figures from Keep Britain Tidy revealed that local authorities in England spend more than £858m a year cleaning the litter from the streets.
- Sandwell area, which includes the towns of West Bromwich, Oldbury and Smethwick near Birmingham, boasts what must be some of the tidiest streets in Britain. A few years ago, Sandwell handed out more than 2,200 penalty fines of £75 for any littering (even throwing ash and cigarettes butts or dropping a handkerchief from your pocket).
- In Santa Barbara, California, the fine for littering of any sort is \$1,000. Of course, the streets are spick and span.

5. Common points

→ Production possible :

Michelle Obama's campaign and Steve Vaught's testimony both present us with a scourge America is confronted with: obesity. They advocate physical exercise in order to prevent the consequences of eating disorders, and share their experience in order to set an example for other people. Michelle Obama particularly insists on the importance of a healthy diet, particularly at school. Indeed, children are becoming more and more overweight, because their parents don't have time to prepare balanced meals, or because they don't encourage their children to exercise more. This is what the cartoonist on p. 18 seems to criticise, by depicting a family of couch potatoes who do not go out, but instead spend their time sitting on the sofa, watching TV and eating junk food. The campaign Keep Britain Tidy criticises another aspect of our society's eating habits, as it is against those who litter the streets outside fast food restaurants.

2. M LIKE McDONALD'S

MANUEL → P. 20-21

1. Get ready

→ Production possible :

To me, McDonald's means the best fast food in the world, because they offer so much choice. They sell a huge variety of burgers to suit everyone's taste, but that's not all! You can also get sandwiches, salads, ice cream and desserts, as well as lots of hot and cold drinks. They do the best chips too, crunchy with just the right amount of salt. Personally, I think the quality of the food there is better than in other fast food outlets, and the atmosphere is much nicer too. Because there are so many restaurants, you never have to go far to find one.

I strongly disagree with you; as far as I am concerned, McDonald's represents everything that is wrong in our society today. The food is loaded with calories; the portions are much huger than what any normal person should eat during a meal! McDonald's contributes directly to the epidemic of obesity in developed countries, and children are especially at risk. Indeed, they are targeted by their adverts for "happy meals" and free toys. What shocking methods!

2. Find the key information

Part 1

- a. 1940s: the McDonald brothers “thought about selling the restaurant. Instead they tried something new.” (l. 6) ● 1948: “closed their restaurant” (l. 12) ● three months later: “and reopened three months later with a radically new method of preparing food” (l. 14) ● For the first time: “the guiding principles of a factory assembly line were applied to a commercial kitchen.” (l. 24)
- b. **Work organisation:** “a radically new method of preparing food.” (l. 15)
“The new division of labor meant that a worker only had to be taught how to perform one task.” (l. 25)
Menu: “eliminated almost two-thirds of the items of their old menu.” (l. 18)
“All of the burgers were sold with the same condiments: ketchup, onions, mustard, and two pickles.” (l. 27)
“The only sandwiches now sold were hamburgers or cheeseburgers.” (l. 19)
Food preparation: “They divided the food preparation into separate tasks performed by different workers.” (l. 21)
“To fill a typical order, one person grilled the hamburger; another ‘dressed’ and wrapped it; another prepared the milk shake; another made the fries; and another worked the counter.” (l. 22)
“For the first time, the guiding principles of a factory assembly line were applied to a commercial kitchen.” (l. 24)
Type of service: “They got rid of everything that had to be eaten with a knife, spoon or fork.” (l. 18)
“The brothers got rid of their dishes and glassware, replacing them with paper cups, paper bags, and paper plates.” (l. 20)
Staff: “The new division of labor meant that a worker only had to be taught how to perform one task.” (l. 25)
- c. “Skilled and expensive short-order cooks were no longer necessary.” (l. 26)
“The new division of labor meant that a worker only had to be taught how to perform one task.” (l. 25)
It reminds me of standardization, of Taylorism. Indeed, the system devised by the McDonald brothers is a rational and efficient system, every stage in the preparation of food is meant to minimize time. A large amount of food is delivered to the customer in a short amount of time. Workers have to work fast. Their tasks are highly repetitive, and predictable. “McDonaldization” is based on the same principles as Taylorism. Scientific management, also called Taylorism, is a theory of management developed in the 1880s and 1890s within the manufacturing industries. It analyzed and synthesized workflow. Its main objective was improving economic efficiency, especially labor productivity in the industry.

Part 2

- a. **Impact on the viewer:** “easy to spot from the road” (l. 30)
Advantages of the design: “a design that was simple, memorable, and archetypal. On two sides of the roof he put golden arches, lit by neon at night, that from a distance formed the letter M.” (l. 31)
- b. **Old habits:** “Customers pulled up to the restaurant and honked their horns, wondering what had happened to the carhops, still expecting to be served.” (l. 34)
New habits: “People were not yet accustomed to waiting in line and getting their own food.” (l. 36)
Reputation: “word spread about the low prices and good hamburgers.” (l. 37)

Type of customers: “The McDonalds now aimed for a much broader clientele.” (l. 38)
 “They employed only young men, convinced that female workers would attract teenage boys to the restaurant and drive away other customers. Families soon lined up to eat at McDonald’s.” (l. 39)

- c. Working-class people did not use to go to restaurants, because they were too costly. At McDonald’s they could now afford cheap meals. Standardization enabled the poorest to dine out.

3. On the air

→ Proposition de production :

Welcome to your favourite programme, History of the Month. Today, we will tell you more about a famous American company: McDonald’s.

McDonald’s was a revolution. Indeed, the McDonald’s brothers applied the principle of the division of labour to the kitchen. The new organisation is at the origin of the fast food industry.

How did it work, you may wonder?

Different workers worked in the restaurant. The menu was changed. They only kept hamburgers and cheeseburgers, the menu list was very short and simple.

The food was prepared like in a factory or on an assembly line. One person makes hamburgers, another prepares milk shakes... A worker does one task only. That’s why the fast food industry needs unskilled workers.

The service was also changed: waiters used to take the customers’ orders and customers had to change their habits. They had to go to the counter. They ordered at the counter.

Customers who were not used to standing in line had then to queue up.

What other changes did McDonald’s bring?

They changed the design of the restaurant: a new logo was found, the logo was recognisable, and people identified it immediately.

We must also bear in mind another major change. People who couldn’t afford to go to the restaurant now had meals at McDonald’s. Working Class people could now go to McDonald’s. It was no longer reserved for wealthy people.

Cette scénarisation permet de réutiliser les contenus du texte ainsi que la trace écrite.

Critères d’évaluation

Expression orale en continu	
Clair et audible	0 1 2
Reprise des informations données dans le texte	0 1 2 3 4
Richesse du lexique et des structures	0 1 2 3 4 5
Prononciation	0 1 2 3 4 5
Correction de la langue	0 1 2 3 4
Total	/20

4. Act it out

Les élèves s'appuieront sur leur trace écrite.

Si on souhaite évaluer cet exercice, on pourra par exemple utiliser la fiche indicative suivante, le barème sur 20 n'étant lui aussi qu'indicatif.

Voix claire et audible	0 1 2 3 4
Découpage correct en groupes de souffle	0 1 2 3 4
Accentuation des mots porteurs de sens	0 1 2 3 4
Prononciation correcte	0 1 2 3 4
Interaction avec le partenaire	0 1 2 3 4
Note sur 20	

3. FREEGANISM

MANUEL → P. 22-23

1. Read and understand

Part 1

a. Information about the main character:

- full name: Marc Brown – country: Great Britain, UK – hometown: Leeds (and West Yorkshire) = North of England

- activity mentioned in the text :

- what?: visits five supermarkets

- where?: around his home in Leeds and West Yorkshire

- time of day?: midnight

- how often?: every Sunday night

b. Marc [...] is a “freegan”, the term used to describe people who live off the food that others call waste. (l. 9-11)

c. “More than 2.2 million children and two million adults are now living in absolute poverty in the UK.” (l. 21-24)

d. Food items: several packets of bacon and sausages, a bag of chocolate mousses, dozens of peppers, countless mushrooms, yoghurt, cheese, two pizzas and nearly 100 tomatoes and half a duck. All the food... is perfectly edible.

e. discarded (l. 7): *jeté* – edible (l. 18): *mangeable*

Part 2

a. 3,000,000: three million tonnes of food are wasted by the food industry

- a billion: nearly a billion people globally go to bed hungry every night

- 3,600: “The food charity FareShare, which last year redirected 3,600 tonnes of surplus food to the poor”

b. tackle (l. 29): *s’attaquer au problème de* - manufacturers (l. 36): *industriels* - staff (l. 40): *personnel*

c. shortly (l. 38): short + -ly: *peu de temps après* - best-before or display-until dates (l. 37): *dates de péremption* - sell-by date (l. 39): *date limite de vente*

d. Both blame the food industry. Many people can’t afford to buy food because it is more and more expensive. Manufacturers could change the best-before dates, which would enable charity organisations to redistribute food to hungry people.

e. “Many supermarkets have made it near impossible to gain access to their bins without breaking and entering.” (l. 42) They want to prevent / stop / deter freegans from helping themselves and finding food for free.

f. “In an ideal world I wouldn’t be able to do this because there wouldn’t be any waste – there’s no justification for anyone throwing anything away.” (l. 44) Although we live in a consumer society, a lot of people are excluded and needy. If we were more aware of the situation, we wouldn’t throw away so much food. We would also be able to share what we have.

2. Word master

freeganism /'fri:ɡəniʒəm/: noun

A new trend led by freegans, people who are opposed to capitalism and consumerism. Therefore, they buy as little as possible and make use of recycled or discarded goods and materials, in an effort to reduce waste and limit environmental impact.

3. Your reactions

I’ve just read the article on freeganism and I must say I was appalled to learn that we waste so much. The figures you give reveal an alarming situation. It is time we tackled this acute problem. It is a worrying trend, more and more Britons live below the poverty line and can’t afford to buy food or support their families. Your article denounces the role of the food industry. Destitute people are prevented from finding edible food in their bins. How shocking! This phenomenon must be denounced. It is unbelievable that people should go hungry while we live in a consumer society. Politicians need to address this issue as soon as possible.

4. Watch a video: Hidden reality

La fiche élève, son corrigé, le script et l’exploitation de l’extrait se trouvent dans le DVD-Rom et sur le site compagnon.

5. Compare and contrast

Common points:

Both documents raise the problem of rising food prices. They both denounce the scandalously high rate of poverty in America and the UK.

- Food is too expensive for many people. An increasing number of Americans and Britons cannot afford the basics, the bare necessities.
- It is hard to imagine that even in developed countries like America, there are people who go hungry and cannot afford to eat. Hunger is not a thing of the past – it is still a burning issue.
- The goals of the video and the article are to alert people to / make people aware of the hunger problem and to make them feel like eradicating a widespread phenomenon all over the world. They hope to alert people to the crucial problem of rising food prices.

Differences:

- In the video, people rebel against the shortage of food: in the first scenes, we are shown a hunger riot. A crowd is demanding that prices be lowered, imploring police forces to let them have access to a supermarket, and begging for something to eat.

The second part of the video focuses on a woman who hesitates to buy staple food (sliced bread in this case) and eventually decides to put it back on the shelf because she cannot afford it. Freegans have decided to react and fend for themselves. They have found solutions that are non-violent.

- The article underlines another aspect of our consumer society: waste. We waste far too much and this isn't mentioned in the video.

Personal opinion:

I find the video effective because the contrast between the two scenes is quite shocking. When we see the prices at the beginning we immediately realise that we ourselves would not be able to buy any of the products at such high prices. So, when the following situation looks more realistic and we recognise that the woman feels exactly the way we would feel if we had to pay almost \$350 for a meal at a restaurant or \$11 for a pound of apples, we understand what it must be like for her. It makes us realise that what we considered fictional is actually many people's reality. The video makes the viewer aware of the problem.

4. FOOD FOR THOUGHT

1. Nuggets

> Mise en œuvre

Rebrasser les structures utiles pour parler de ses premières impressions : *When we look at the ad, we are immediately struck by... What immediately catches the eye is the contrast between the two colours: white and yellow... We also immediately notice the logo of PETA...*

→ **Productions possibles :**

- How cute these chicks are! They look so soft, so vulnerable / fragile / defenceless with their eyes wide open! When you look at them you want to take them in your arms / to stroke them / to cuddle them. This campaign is shocking because baby chicks are not full-sized chickens yet.*
- I can see four chicks in the foreground, with others behind them. Both the ground and the background are yellow. We can't help noticing the catchphrase, right in the centre, it is written in white and the word "nuggets" stands out against the background. "We are not nuggets!" Under the birds, there is a subheading: "Please don't eat us. Vegetarians save 95 lives a year. Go vegetarian—for yourself, for the planet, and for animals!" At the bottom you can find where to contact this organization on the web.*
- The animals are looking directly at the viewer to appeal to our pity. They are begging for mercy. They are looking at us to make us share their feelings and their emotions. The advertisers use / resort to shock tactics.*
- The goal is to prevent / stop / keep / deter us from eating meat, or to talk us out of eating meat. The advertisers urge us to stop eating chicken nuggets. To advocate vegetarianism, they appeal to our pity. The message is humorous and surprising. It is meant to shock the viewer and make him / her feel revolted by the slaughter of animals, make him / her feel responsible for the plight of animals and their suffering, to make viewers feel pity and compassion, feel guilty, outraged. It is meant to shock the viewer into awareness. Advertisers want to make the viewer realize his / her mistake, broaden the situation to all animals. Their ultimate goal is to prevent cruelty against animals. The goal of this campaign is to make people change their eating habits and become vegetarians. By showing that any meat produced comes from an animal that once*

was a youngster, the campaigners want to shock meat consumers, especially nugget fans. Children and teenagers love nuggets with ketchup. They are targeted here as consumers.

- e. *I find this poster brilliant because it works on the viewers' sensitivity. No one would think of eating baby chicks, or puppies, or kittens. And yet, we do eat very young animals: Lambs and calves go to the slaughterhouse.*

2. Make a speech

> Mise en œuvre

- Avant de commencer, certaines classes devraient lire les pages 250-251 : « Enrichir sa prise de parole » pour se préparer à la PPC. Le professeur pourra exiger que certaines structures soient mémorisées et employées lors des discours qui vont suivre.
- Les élèves peuvent préparer leur discours individuellement ou en groupes de deux. Dans ce cas, le discours sera divisé en deux parties égales. Attention, pas d'interaction pour cette PPC scénarisée.
- Lors du passage devant la classe, ils n'auront que quelques mots porteurs sous les yeux, pas de phrases complètes. Les plus timides peuvent aussi se filmer en dehors de la classe et apporter leur clé USB en cours.
- Toute la classe pourra prendre en charge l'évaluation. On divisera les élèves qui écoutent en plusieurs groupes avec différentes missions :
 - écouter et repérer les erreurs de lexique, prononciation et grammaire ;
 - commenter ce qui est dit ;
 - faire office de secrétaire de séance en prenant des notes débouchant éventuellement sur un compte rendu oral ou écrit.

→ Productions possibles (*Vegetarian Society*) :

Dear friends,

I stand before you as chairman of the Vegetarian Society and I would like you to join in and get involved. Albert Einstein once said: "Nothing will benefit human health and increase the chances for survival of life on Earth as much as the evolution to a vegetarian diet." The survival of life on our planet depends on what's in your plate. Maybe I should stop here.

Yet I will tell you a few more things before letting you enjoy a sumptuous meal at the school canteen or at a McDonald's restaurant or a kebab shop.

First, have you ever had a week with no meat in your plate? Did you survive the challenge? Of course you did! And you felt better, full of energy, less plump around the waist, in a nutshell you were healthier.

Yes my friends we DON'T need meat, meat wears you down. You need proteins, but proteins you can get in hundreds of other items such as brown rice, soybeans or dairy products, for instance.

Second, and this is the heart of the matter, what about slaughterhouses and the animals that finish their miserable lives there? Is it moral for modern, educated nations to breed some species just for the meat they are? Animals have intelligence, feelings, consciousness and memories too. Doesn't a cow cry for weeks and call for her calf when it is taken away? Pigs cuddle and play with their piglets as dogs do with their puppies. Who are we to decide for them?

Indeed cows are not walking steaks, pigs are not barbecue ribs and chickens are not nuggets. Go vegetarian!

Critères d'évaluation formative de la prise de parole en continu

Nom de l'élève :	Classe:	Total: / 20
Respect des consignes - utilise des notes (pas de phrases rédigées) - discours dynamique et convaincant - traite le sujet choisi		0 1 2 3
Temps de parole (l'élève a essayé de parler le plus longtemps possible)		0 1 2 3
Qualité de la langue orale - accentue les mots porteurs de sens - veille à l'accentuation des mots longs - veille à la correction des phonèmes		0 1 2 3 4 5
Savoir communiquer avec naturel / attitude / savoir-être - prestation audible - limite les faux démarrages et les redites - utilise des <i>gap fillers</i> - recherche le contact visuel		0 1 2 3
Richesse de l'expression et du lexique - réutilise des acquis du cours - varie les expressions - prend des risques		0 1 2 3
Correction de la langue - évite les calques du français - évite les phrases inintelligibles (mots oubliés, inventés...) - évite les erreurs élémentaires et récurrentes		0 1 2 3

LANGUAGE AT WORK

MANUEL → P. 25

> Infinitif et gérondif (V-ing)

1. - Un sentiment ou un goût
- Gérondif ou nom verbal
→ Les verbes exprimant **un sentiment ou un goût** sont suivis d'un verbe à la forme **en -ING**.
2. - Les prépositions sont suivies d'un gérondif ou nom verbal = verbe à la forme **-ING**.
- Après *want* ou *promise*, *to* appartient à une proposition infinitive ; ici, *to* est une préposition et est donc suivi d'un gérondif.
→ Quand une **préposition** est suivie d'un verbe, ce verbe est obligatoirement à la forme **en -ING**.
3. Formes en **V-ING** : **c. I don't like preparing dinner.** **d. They remembered eating**
Formes en **to + BV** : **a. He has decided to go + he intends to buy** **b. Remember to buy**
e. his guests to come **f. He plans to do.**
- **to + V** : le verbe indique que l'on a pour but l'accomplissement d'une action.
- **V-ING** : le verbe qui précède exprime une opinion ou un sentiment sur une action.

> On your own!

Remarque : vérifier, avant de donner le travail de production écrite, que les élèves comprennent bien le sens de tous les mots (*The meat is tough.* ● *It tastes off.* ● *dry wine* ● *sweet wine* ● *worm*).

→ **Productions possibles :**

A man and a woman are having lunch / dinner in a restaurant. It looks like a fancy / luxurious restaurant because the waiter is wearing a bow tie and is smartly dressed. They certainly expected to have a wonderful evening. They looked forward to dining out and celebrating their wedding anniversary. Unfortunately, the whole dinner is spoilt. In the first half of the picture the man looks furious and the woman seems to be put off by her food. They keep complaining about the food. Instead of drinking dry wine, they have to drink sweet wine. Obviously neither of them can stand drinking sweet wine. She doesn't feel like eating her fish since it isn't fresh and the man can't stand eating tough meat.

When the waiter arrives, they immediately stop complaining, they can't help saying it is a lovely dinner.

British people are not used to complaining, complaining would be considered very rude. They keep a stiff upper lip whatever happens.

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 26

1. Écoutez les phrases suivantes. (MP3 1, CD1 Piste 5)

Première lecture sans expression, sans mettre de mot en relief, deuxième lecture, accentuer les mots soulignés.

- a. I can't believe they spend so much time eating.
- b. Family dinners are long and boring.
- c. Family gatherings are exceptional moments.
- d. I can't stand having turkey every Christmas.
- e. What a huge waste of time!
- f. The art of cooking has been lost.

2. Écoutez Leslie qui est végétarienne. (MP3 2, CD1 Piste 6)

a. Voir mots soulignés dans le script.

> **Script de l'enregistrement**

I think that there are a lot of good reasons to give up meat. For example, a lot of animals that become the food we eat are treated very badly and by refusing to eat it you are making a stand against this cruelty. Secondly, meat farming and the transportation of meat goods is very bad for the environment, so giving it up would help to offset this effect. Finally, too much meat is bad for you, so cutting it from your diet could be good for your health. However, if you are vegetarian it is important to make sure that you get protein from other sources, such as eggs and nuts.

b. She advises people to give up meat because she objects to the slaughter of animals and she adds that the meat industry is harmful to the environment. She also points out that vegetarians have a healthier diet.

c. - I think – For example – Secondly – so – Finally – so – However – such as
 - 3 examples: “a lot of animals that become the food we eat are treated very badly”; “meat farming and the transportation of meat goods is very bad for the environment”; “too much meat is bad for you”

- I think

3. Observez l'illustration.

→ **Production possible :**

The mother: I can't believe we buy and eat that much every week.

The father: But we need food for the four of us, we have two kids who need food to grow up.

The elder son: I didn't realise that the whole table would be covered with packets of chips, pasta, chocolate bars, milk cartons, candies and cans. It is quite shocking.

The younger son: We buy so much packaged food, it's incredible!

The elder son: You mean we buy a lot of junk food, don't you? When I looked at the photo it was clear to me that we do not eat enough vegetables and fruit.

The mother: I think we should change our eating habits and try to eat healthily. From now on I will prepare more balanced meals, I don't think we can go on like this. I can't see so much junk food swallowed down in seven days.

The father: Let's wait and see.

4. Improvisez ! (MP3 3-5, CD1 Pistes 7-9)

La réalisation pourra se faire en classe, les élèves choisissent un thème, se préparent pendant quelques minutes, puis passent devant la classe.

Les autres élèves pourront être associés à la correction grâce à ces expressions :

Admiration	Positive points	Things to improve
Awesome! (US)	It was very good.	You looked at your notes most of / all the time.
Jolly good! (GB)	It was quite good.(+)	Your voice was monotonous .
Good job!	It was rather good.(-)	You hesitated a little / a lot.
Neat job!	Not bad! (<i>pas mal</i>).	You skipped a line / a sentence .
Congratulations!	It was OK.	You didn't know your text very well.
Well done!	You were very / quite fluent .	You didn't speak loud enough .
You were just great!	You stressed the right words.	It was too short / slow.
Great! That's great!	It was well- organised .	You left out important points.
Super! Splendid!	You used a lot of vocab u lary.	You mispronounced ...
Fantastic! Brilliant!	It was lively (<i>vivant</i>)	You made a few mistakes ,
This is really nice!	I understood most of it.	for example / for instance ...
		You said... but you should have said...

> Scripts des enregistrements

Homemade food

Nothing compares to homemade food. It's much tastier than the food you buy in shops, and usually healthier too because it doesn't contain preservatives. Plus, you know where the ingredients have come from, so you can be sure that they are fresh and of good quality. It's comforting to know that time and effort has gone into the food that you are eating. I understand that learning to cook for yourself is quite difficult and maybe even daunting, but I think that it's a skill that everybody should have. My mum makes the best homemade lasagna! That's another good thing about homemade food – you can make things exactly how you like them.

Hamburger fan

I love hamburgers! They have a reputation for being unhealthy, but they're not really! Think about it – they contain meat, bread and salad, which are all important food groups that you need to eat every day. Of course, if you eat too many hamburgers you will get fat, but I don't think they deserve the bad reputation that they have. Moreover, they're easy to eat and delicious! I prefer hamburgers with cheese, pickles, tomatoes and ketchup.

FIVE-A-DAY

Many people think that eating five portions of fruit and vegetables a day is too difficult, but I disagree with them. I understand that some people really don't like fruit and vegetables, but they are a very important part of our diet, and there's such a large variety that even the most picky eaters should be able to find something they like! Personally, I always get my 5-a-day, because I have a glass of orange juice with my breakfast, a vegetable side dish with my lunch and a piece of fruit for dessert, and in the evening my mum cooks me a healthy dinner.

D'autres photographies de cette même série sont exploitables sur <http://ecolo.unblog.fr/2007/06/17/hungry-planet-30-familles-24-pays-600-repas-et-un-livre/>

YOUR TASK

MANUEL → P. 27

→ Critères d'évaluation de la tâche

À titre indicatif, nous proposons la grille suivante. Le professeur sera bien sûr libre d'élaborer sa propre grille ou de faire évoluer le nombre de points attribué à chaque critère.

Nom :

Classe :

Respect des consignes (tous les points sont traités)	0 1 2 3
Temps de parole (l'élève a essayé de garder son temps de parole le plus longtemps possible)	0 1 2 3
Qualité de la langue orale – l'élève accentue des mots porteurs de sens – l'élève veille à l'accentuation des mots longs – l'élève veille à la correction des phonèmes	0 1 2 3 4 5
Savoir communiquer avec naturel/attitude/savoir-être – la prestation est audible – l'élève limite les faux démarrages et les redites – l'élève utilise des <i>gap-fillers</i> – l'élève recherche le contact visuel	0 1 2 3
Richesse de l'expression et du lexique – l'élève réutilise des acquis du cours – l'élève varie les expressions – l'élève prend des risques	0 1 2 3
Correction de la langue – l'élève évite les calques du français – l'élève évite les phrases inintelligibles (mots oubliés, inventés...) – l'élève évite les erreurs élémentaires et récurrentes	0 1 2 3
Total des points	/ 20

En dessous de 08 : niveau A2

De 09 à 13 : niveau B1 en cours d'acquisition

De 14 à 17 : niveau B1

Au-dessus de 18 : B2 en cours d'acquisition

On pourra consulter le site suivant pour trouver des poster convaincants :
<http://kitchenscoop.com/blog/funky-food-art-promotes-healthy-eating>

PROLONGEMENTS POSSIBLES

- > **Apprendre à apprendre** *Workbook* p. 99-100
- > **Time out, p. 17** : conseils de films à voir en dehors de la classe
- > **Reading Corner, p. 28-29 : Peas**
- > **Répondre à une problématique, p. 236** : *Locations and Forms of Power, The Idea of Progress*
- > **Évaluation sommative de PPC**, Fichier pédagogique, p. 34-37

Peas

➔ READ PART 1 (FROM LINE 1 TO 10)

- 1. List the characters present in the scene and say how they are related.
.....
- 2. Who is the narrator?
.....
- 3. Find information about the perfume used.
 - Smell (2 phrases):
 - How often is it used?
 - Impact on people:
- 4. What do these verbs reveal: throw open - strip the bed - take out?

Recap: What have you understood in your own words?
.....
.....
.....

➔ READ PART 2 (FROM LINE 11 TO 25)

- 5. Find the narrator's age:
- 6. Name the place:
- 7. Name one dish ordered.
 - Meat:
 - Vegetables:
- 8. Focus on lines 17 to 19. What verbs are repeated?
- 9. What does the mother say? What does the grandmother offer?

Mother's words	Grandmother's offer
.....
.....
.....

Recap: What have you understood so far?
.....
.....
.....

➔ READ PART 3 (FROM LINE 26 TO 37)

10. How did the narrator react to the offer? What did he decide to do? Why? Quote key elements only.

Decision	Reason
.....
.....

11. Focus on the characters' body language.

Mother's face	Grandmother's face	Looks they gave him
.....
.....
.....

12. What happened afterwards? Fill in the following grid.

Narrator's effort	Result	Mother's reaction
.....
.....
.....

Recap: Sum up the incident in your own words.

.....

.....

.....

➔ READ PART 4 (FROM LINE 38 TO THE END)

13. a. When does the scene take place?
- b. What time of day was it?
- c. What dishes were served?
- d. What was the narrator's reaction?
-
- e. Pick out the mother's words.
-
- f. What did the narrator decide to do?
-

14. What impact did this incident have on the rest of the narrator's life? Find two key sentences.

.....

.....

Recap: What happened one evening? What consequence did it have on the narrator?

.....

.....

.....

Peas

1. The characters present in the scene are the narrator, his grandmother and his mother. His mother's sisters, father and his grandfather are only mentioned.
2. The narrator is a young boy (a man now, a young boy at the time of the scene he recalls).
3. – Smell: “powerful aroma” (l. 3) • “double-barrel, ninety-proof, knock-down, render-the-victim-unconscious, moose-killing variety” (l. 4-5) • “pungent odor” (l. 10)
– How often is it used? It is used “frequently” (l. 5).
– Impact on people: “It was almost impossible to go into her room and remain breathing for any length of time.” (l. 6)
4. They reveal that the narrator's mother and sisters were really eager to get rid of that smell and thus rushed to the room to clean everything as soon as possible.

RECAP

The narrator's grandmother used to live for six months every year with him and his mother, and sisters, and she also used to splash herself with intoxicating / revolting perfume all day, which made it nearly impossible for others to breathe normally near her or in her bedroom. Consequently, every time she would go away the narrator's mother and sisters would start airing her room out to get rid of the offensive smell.

5. The narrator was eight (“to my eight-year-old mind”, l. 12).
6. The Biltmore Hotel in Providence.
7. Meat: a Salisbury steak. Vegetables: peas.
8. Like and eat are repeated in lines 17 to 19.

9.	Mother's words	Grandmother's offer
	“He doesn't like peas. Leave him alone.” l. 21	“I'll pay you five dollars if you eat those peas.” l. 25

RECAP

One day the narrator, his mother and grandmother were at a restaurant and he ordered a dish with peas, which he hated. His mother was not willing to force him to eat his peas, but his grandmother offered to give him money if he would.

10.	Decision	Reason
	He decided to eat the peas.	To get the money his grandma had promised.

11.	Mother's face	Grandmother's face	Looks they gave him
	“livid” (l. 30)	“self-satisfied look” (l. 30)	“glared” (l. 32)

12.	Narrator's effort	Result	Mother's reaction
	“I, of course, kept shoving peas down my throat.” (l. 34)	“My grandmother handed me the five dollars with a flourish.” (l. 36)	“My mother continued to glare in silence.” (l. 37)

RECAP

The grandmother bribed him into eating peas. She made a deal with him. She urged him to eat (them) all up. She talked him into eating. The narrator was so impressed by the amount of money his grandmother was promising him that he decided it was worth the effort and ate the whole plate of peas, even though it disgusted him. As a result he got the money; his grandmother triumphed over his mother who was silent but deeply angry.

13. a. “a few weeks later” (l. 38)
 b. “ at dinner” (l. 38)
 c. “meatloaf and mashed potatoes. Along with them came a big, steaming bowl of peas.” (l. 39-40)
 d. At first, he simply refused to eat the peas (l. 41).
 e. “You ate them for money. You can eat them for love.” (l. 43, 46 and 52)
 f. He decided to eat the peas (l. 48).
14. “I ate them that day and every other time they were served thereafter.” (l. 48)
 “The legacy of the peas lived on, as it lives on to this day” (l. 49-50).

RECAP

One evening, the narrator’s mother served peas with some / one of his favourite dishes and told him that if he had been able to eat them for money then he could eat them for love. That was when the narrator realized that his choice at the restaurant had been a mistake because it was a trap; he was condemned to eat peas from that day forward. The incident is still engraved in his memory. His mother makes him aware of his mistake. She is revengeful and implacable. She retaliated because she felt it was morally wrong to do such a thing for money. It was an excruciating moment in his life. He wishes he hadn’t obeyed his grandmother. He felt ashamed and guilty. He felt obliged to eat peas for his mother’s sake. He was cornered, there was no escaping. He knew his mother was right. From that night on, he always ate his peas because his mother’s words kept ringing in his ears.

ÉVALUATION SOMMATIVE



Unit 1 You are what you eat

Sujet A



- Analysez puis réagissez au document suivant.
Vous n'aurez droit qu'à des notes.
Temps de préparation : 10 mn.
Temps de parole : 2 à 3 mn.

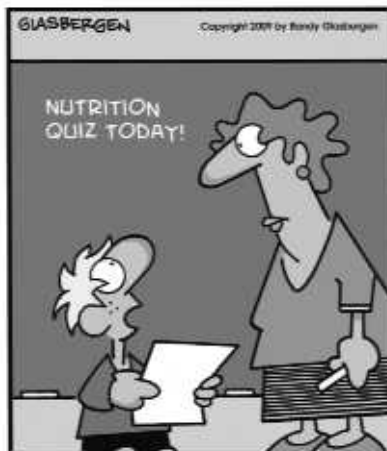


"Today, I'm celebrating my independence from the tyranny of my diet!"

Sujet B



- Analysez puis réagissez au document suivant.
Vous n'aurez droit qu'à des notes.
Temps de préparation : 10 mn.
Temps de parole : 2 à 3 mn.



"The 4 basic food groups are stuff that will make me fat, stuff that will make me sick, stuff that will kill me, and stuff that I'll eat anyway."

ÉVALUATION SOMMATIVE



Sujet C



- Analysez puis réagissez au document suivant.

Vous n'aurez droit qu'à des notes.

Temps de préparation : 10 mn.

Temps de parole : 2 à 3 mn.



Sujet A

This cartoon by Beattie portrays a contemporary middle-class American family celebrating Independence Day. They are spending the Fourth of July in the traditional way: by holding a backyard barbecue. One heavy-set, middle-aged man in a silly, extra-large chef's hat is tending the barbecue while another is holding out his already heaped-up plate to receive a rack of ribs. In his other hand he holds a ridiculously tall ice-cream cone, and his overweight wife is seated at the table behind him: fork poised mid-air, mouth full of greasy food, she chews gracelessly. Their child, symbolizing the future of the nation, looks even quirkiest and almost resembles a bird: he is drawn with oversized eyes and a rather inane expression. The adults' heads are disproportionately small in comparison to their corpulent, overgrown bodies.

The man being served announces, in the caption below, "Today, I'm celebrating my independence from the tyranny of my diet!" Indeed, the plate before him could hardly be part of a balanced and healthy diet, let alone a weight-loss regimen. It signifies the over-abundance of the modern-day mainstream American lifestyle in which people consume more than they need to.

The word "tyranny" reminds us of what Americans are commemorating on the Fourth of July federal holiday: the day, over two centuries ago, that the thirteen American colonies declared independence from the Kingdom of Great Britain. The gap is huge – to imagine these characters as the descendents of freedom fighters is comical: they are drawn to resemble something like the opposite of warriors.

The cartoonist is suggesting that America has come a long way – if the worst tyranny these cartoon characters have been subjected to is the diet restrictions they have voluntarily adopted, that says very much indeed about the extraordinary comfort of their everyday lives. It should be mentioned, however, that the groups of Americans who suffer the most from the obesity epidemic are the most socially and economically disadvantaged ones, so it would be inaccurate to associate excessive weight simply with excessive wealth.

> Grille d'évaluation du CECRL : prise de parole en continu

A traité tous les points de manière succincte sans les développer. A traité les points de manière assez précise, respecté le temps de parole et tenu compte de l'auditoire.	0 1 2 3 4
Se fait comprendre malgré quelques maladroresses, pauses, faux démarrages. Fait des interventions assez longues, utilise des notes sans les lire, ne perd pas le fil du discours. Fait des interventions plus longues, des énoncés complexes, le débit est régulier.	0 1 2 3 4
Ce qui est dit est globalement compréhensible malgré des erreurs de prononciation. Prononce et accentue correctement les mots. Respecte le rythme de la phrase et accentue correctement.	0 1 2 3 4
S'exprime à l'aide d'un lexique restreint. Utilise le lexique adéquat, sait contourner ses difficultés d'expression. Utilise un lexique varié, sait développer et justifier.	0 1 2 3 4
Utilise des structures simples mais fait des erreurs élémentaires systématiques. Les erreurs de grammaire et de syntaxe ne gênent pas la compréhension. Fait peu d'erreurs, a recours à des structures complexes et sait s'auto-corriger.	0 1 2 3 4
Total des points	/20

› Critères de répartition en niveaux de compétence

Note entre 0 et 6 points : A2

Note entre 7 et 11 : B1 en cours d'acquisition

Note entre 12 et 17 : B1

Au-delà : B2 en cours d'acquisition

Advert-teasing

Tâche finale (p. 41) : You are working for an advertising agency.
Choose a product or a cause, and make a poste or a radio spot.

Activités langagières	Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 30)	PPC - Acquérir le vocabulaire de base sur le thème de la publicité - Étudier une publicité McDonald's	- Commenter une image fixe (p. 246) - <i>Language at work</i> : les énoncés exclamatifs (p. 38-39) - <i>Play with words</i> (<i>Workbook</i> p. 8)
2. <i>Radio days</i> (p. 31)	CO Comprendre trois pubs radio	Comprendre un document oral (p. 232-233)
	PPC Découvrir des marques célèbres	Améliorer sa prononciation (p. 248-249)
3. <i>Picture me</i> (p. 32)	CE Comprendre un extrait de roman	Fiche <i>Workbook</i> (p. 9-10)
	POI Jeu de rôles	Enrichir sa prise de parole (p. 250-251)
	CO Vidéo <i>The Living Doll</i>	- Fiche vidéo (DVD-Rom et site compagnon) - Commenter une image animée (p. 247)
4. <i>Ad award</i> (p. 33)	PPC Présenter des publicités innovantes	- <i>Improve your speaking skills</i> (p. 40) - Apprendre à apprendre (<i>Workbook</i> p. 101-102)
	POI - Choisir une pub créative - Débattre	- Enrichir sa prise de parole (p. 250-251) - <i>Speaking Corner</i> (p. 42-43)
5. <i>I just need it!</i> (p. 34-35)	CE Comprendre une chanson et une lettre publiée dans la presse	Fiche <i>Workbook</i> (p. 11-12)
	PPC Rendre compte et comparer	Enrichir sa prise de parole (p. 250-251)
	EE Écrire un essai argumentatif en 180 mots	- <i>Speaking Corner</i> (p. 42-43) - Présenter des notions (p. 235) - Répondre à une problématique (p. 237)
6. <i>Supporting a cause</i> (p. 36-37)	PPC / POI - Travail de groupe - Étude d'une campagne de sensibilisation	- <i>Language at work</i> : faire faire qqch à qqn (p. 38-39) - Commenter une image fixe (p. 246)
	CO Vidéo <i>Child Labour</i>	- Fiche vidéo (DVD-Rom et site compagnon) - Commenter une image animée (p. 247)
	POI Jeu de rôles	Améliorer sa prononciation (p. 248-249)

L'activité langagière principale de cette unité est la PPC (prise de parole en continu).

1. React

> Mise en œuvre

→ Mise en œuvre classique

- Rebrasser le vocabulaire de la description physique à l'aide d'une carte mentale et introduire certains mots comme *lipstick* ou *garish* par exemple.
- Ensuite traiter les questions n°1 a., b. et c. en utilisant les amorces de phrase proposées.

→ Mise en œuvre communicative

Group work

- Diviser la classe en deux groupes A et B. Seul le groupe B ouvrira son livre et verra le document qui sera dissimulé au groupe A. Le groupe A devra découvrir le produit.
- Questions possibles pour découvrir quel produit fait l'objet de la promotion publicitaire :

Main element(s)	What / Who...?
Location	Where...?
Activity	What...?
Physical description:	
– hair	What colour...?
– eyes	What colour...?
– nose	How long...? What is... like?
– mouth	What is... like?
– complexion	What is... like?
– ears	How big...?
Colours	What are the dominant colours?
Document	What type...?
Logo	Is there...?
Catchphrase	What is mentioned...?
Guess	I think,... / To me,... / In my opinion, the product is... because...

Les élèves du groupe A feront des propositions et découvriront ensuite le document. Les élèves du groupe B réagiront à cette découverte.

Class work

Pause récapitulative et trace écrite.

Structures utiles pour parler de ses premières impressions : *When we look at the ad, we are immediately struck by... What immediately catches the eye is the contrast between the two colours: white and red... We also immediately notice the logo of the company...*

→ Productions possibles :

- A baby is lying on a white blanket. We may think it's a baby boy. He may be in a room or in a bathroom. He is watching the camera. He seems to be talking to us. He has got short red hair, dark eyes, and a small, red nose. He has got red lipstick / His mouth is made up with red*

lipstick and his skin is covered with white foundation. He looks like a clown.

The advertiser has used a clown, which will remind everybody of McDonald's. He relied on easily recognizable signs to reach his goal. There is a contrast between the white skin and the red colours on his nose and mouth. The layout underlines the contrast between white and red. The effect produced is all the more shocking since babies do not usually wear make-up, let alone get dressed up as clowns!

This ad attracts our attention immediately since the colours are bright and garish.

Colours are well-known devices to influence and attract consumers. Colours have a subliminal effect on buying decisions. Yellow and red are the colours that most stimulate the appetite.

- b. c.** The document is an advert. The logo represents a yellow "M" which is the first letter of the brand "McDonald's". We immediately recognise the logo of the fast food chain. This advert promotes the well-known brand. To be more precise, it advertises a new restaurant which is opening as the sentence "Just opened near Kimaya Kothrud" suggests. It's the new branch, the new baby of the famous firm. The famous catchphrase "I'm lovin' it!" could be said by children. Therefore we understand this ad targets young children and their parents.

On pourra demander aux élèves de réagir à ce document.

Personal reactions:

Positive feelings	Negative or mixed feelings
<ul style="list-style-type: none"> - I find this ad really effective. The image of the clown is associated with the famous brand in my mind. - I quite agree, the use of the baby and colours is very clever: It does not show chips and hamburgers, a baby is not directly linked with the brand. - It is unusual, eye-catching and disturbing. And it works! - Everybody loves babies and children immediately identify the clown as Ronald McDonald! 	<ul style="list-style-type: none"> - They compare the opening of a new branch to the birth of a real baby. This is incredible! This is amazing and gross! - I didn't think of McDonald's because I wouldn't have thought that they could use a baby to promote chips and hamburgers! It's really shocking! - Who's the target? Babies do not eat cheeseburgers! What's the point then? I think it's ridiculous to show a baby in this ad. I don't think this ad is effective. It's eye-catching, that's all! - It's shocking because the baby's fragile, delicate skin is covered with make-up, which could be harmful!

2. Which is which?

→ Corrigé :

- the name of the product: **brand**
- the group of people who may be interested in the product advertised: **target audience**
- an objective or aim, something you hope to achieve: **goal**
- the way the printed ad is designed: **layout**

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 8)

Play with words

a. Nowadays **ads / adverts / advertisements** are everywhere: you can see them on **billboards** in the street, or when you browse the Internet. We can't ignore them! Some **commercials** on TV are brilliant. Some **brands** that are often associated with famous pieces of music are quite **well-known**. Celebrities are also used to persuading people to buy a **trendy product** and make **sales** increase. Not all **advertising** campaigns aim to make people **consume** more and more. Awareness campaigns can **alert** people and make them **aware of** health dangers or humanitarian causes.

b. **Goals of an ad:** make people buy a product – convince people to consume more – talk people into buying a product – make people feel like buying – promote a brand – advertise a brand – influence people...

Icon which represents the brand: a logo

Who for? consumers – target audience

Phrase which symbolises the brand: a slogan – a catchphrase

People who create ads: advertisers

Places where ads can be found: on billboards, in the street – on the Internet – at the cinema, before a movie – on television – on the radio...

c. 1. consumer – fashionable – brand – manipulate – target – behaviour – trend – humorous – advertiser

Z	W	A	D	V	E	R	T	I	S	E	R
F	C	S	B	R	A	N	D	O	P	O	O
X	L	O	F	M	O	V	J	P	T	W	T
M	O	R	N	M	A	E	W	A	R	H	A
S	P	E	Y	S	V	M	N	C	E	A	R
S	O	B	Y	I	U	J	P	P	N	T	G
P	L	O	E	R	C	M	L	C	D	S	E
Z	V	C	V	M	K	E	E	I	S	V	T
B	E	H	A	V	I	O	U	R	S	R	U
D	F	A	S	H	I	O	N	A	B	L	E
B	C	M	A	N	I	P	U	L	A	T	E
Y	H	U	M	O	R	O	U	S	H	Q	K

d. represent – symbolise – identify – recognise – impose – appeal – influence – believe – persuade

2. RADIO DAYS

MANUEL → P. 31

> Mise en œuvre

On pourra :

- soit étudier les trois publicités à la suite avec toute la classe ;
- soit diviser la classe en trois groupes et demander à chaque groupe d'étudier une publicité à l'aide de la fiche de repérage ci-après. Un narrateur sera désigné dans chaque groupe.

Les élèves prendront des notes sur les publicités qu'ils n'ont pas étudiées. La reprise se fera avec tout le groupe classe après écoute de chaque publicité.

1. Radio ad # 1

> Script de l'enregistrement (CD1, Piste 11)

What sound could an artificial flavour make? (*music*)

What about a natural flavour? (*music*)

Robinsons Fruit Shoot has no artificial colours or flavours.

Raise them on Robinsons.

> Mise en œuvre

- Avant l'écoute, écrire au tableau ou coller des *wordcards* avec les mots suivants pour guider l'écoute : *Product? Who? Music?*
- Passer la publicité une première fois afin de procéder aux premiers repérages.
- Lire les questions du manuel et élucider les éventuels problèmes de lexique.
- Passer la publicité une seconde fois.

→ Productions possibles :

- a. *The product advertised is a fruit juice.*
- b.
 - *I can hear a girl's voice, then a woman's voice. Each character says her line, but it is not a conversation. It is a monologue mixed with musical elements.*
 - *To catch the listeners' attention, the advertisers have worked on contrasts between the girl's voice and then the adult's and also between the different musical pieces.*
 - *There are three different sorts of music. First, there is a synthesizer / electronic music / a child's music toy. Secondly / Then / Just afterwards I can hear a piano playing, and gradually a whole orchestra is playing. Each musical piece is used to convey an idea / an impression. The synthesizer symbolizes something artificial. The piano and the orchestra refer to something natural, a sound that has not been altered, modified. Indeed a "natural" flavour has not been modified by synthetic additives, the taste is genuine.*
 - *The keywords are: artificial, flavour, natural, Robinsons Fruit Shoot, no, artificial colours.*
- c. *To my mind, this ad is quite good because the use of music is clever and quite unusual. The message the advertisers want to send home is quite clear and striking.*

→ **Prolongement possible** : montrer une ou plusieurs publicité(s) de cette marque créée(s) pour la télévision : *Meet the 2010 Robinsons Fruit Shoot Juice Crew* (sur YouTube ou *Dailymotion*).

2. Radio ad # 2

> Script de l'enregistrement (CD1, Piste 12)

Are you hungry, so hungry that you want to smear mayonnaise over the office cactus and feast on it like a wild animal? Sounds like you need some real food, real quick. The brand new Subway snack menu has scrumptious toasties, tasty meat balls, and new yummy nachos from just 89 pence. Sounds good, Tiger? Can't wait till dinner? We've got a snack for that. Subway, eat fresh!

Le professeur pourra, s'il le désire, utiliser la fiche de repérage ci-dessous.

LISTEN AND UNDERSTAND

1. Find the name of the product advertised. _____
2. Identify the voice(s): male female adult child _____
3. What type of music is used? _____

LISTEN AGAIN AND FIND MORE DETAILS

Useful words: smear: *enduire / couvrir* – feast on sth: *se régaler de qqch*

4. Find the words corresponding to the following transcriptions. Then read them aloud and write them.

- /meɪə'neɪz/: _____ - /'kæktəs/: _____

5. Listen to the first two sentences.

a) Two adjectives are repeated: which ones?

- _____ - _____

b) Pick out the name of one object: _____

c) Find one food item: _____

d) Use your answers to organize your notes and fill in the following grid.

State (<i>état</i>)	Comparison	Need

6. Find information about the new product:

a) Type of product: _____

b) Price: _____ Country: _____

c) Pick out different food items: _____

d) What meal is mentioned? _____

7. a) These adjectives have been jumbled. Put them in the right order:

yummy

scrumptious

tasty

1- _____ 2- _____ 3- _____

b) What do these words suggest? _____

8. What is the final sentence of the ad? _____

YOUR CONCLUSIONS

9. What product does this ad focus on? _____

10. Who is the target? _____

11. What are the advertisers' goals? _____

12. Do you find this ad: lively funny stupid over the top = exaggerated
 energetic boring?

ACTION!

1. Sum up the contents of the ad with the help of these elements.

It is an **advert** for... The scene takes place...

The **voice-over**... – feel **ravenous** (*avoir une faim de loup*)

2. Tell about the advertisers' goals and targets.

Their goal is to... **Advertisers** want us to think... They make us **believe** that...

The ad is meant /**ment**/ to... – This ad is **intended** to...

The **target audience**...

It makes my mouth **water** (*cela me fait venir l'eau à la bouche*) – **substantial** (meal) –

look **forward** to + V-ING / **fancy** + V-ING (*avoir envie de*)

3. Give your opinion.

In my **opinion**, / To my mind, this ad is **effective** (or not) **because**...

I **usually** have... It makes me feel like V-ING... / It **doesn't** make me feel like V-ING...

CORRIGÉ DE LA FICHE PROPOSÉE CI-DESSUS

1. Subway new snack menu

2. male adult

3. jazzy and dynamic music
4. - mayonnaise - cactus
5. a) - hungry - wild b) cactus c) mayonnaise d) **State**: very hungry, starving to death
Comparison: wild animal **Need**: substantial food
6. a) real, fresh, fast food b) **Price**: 89 pence – **Country**: UK c) crunchy toasties, tasty meatballs, nachos d) dinner
7. a) 1. scrumptious 2. tasty 3. yummy
b) Appetizing, it sounds delicious: It makes your mouth water, it's ready-made and fast.
8. Subway, eat fresh!
9. fresh take-away food
10. young people and people at work who feel peckish (hungry) in the evening
11. make consumers feel they need to buy Subway food because it is both fresh, fast and tasty
12. lively, energetic (*accepter toute autre réponse si elle est justifiée*)

> Action!

1. **It is an advert** for the new Subway snack menu. **The scene takes place** in an office. **The voice-over** is a male adult talking to someone who **feels ravenous** / famished.
2. **Their goal is to** attract customers. **Advertisers want us to think** that there is a solution to our problem nearby. **They make us believe that** fast food is the answer to our prayers. **The ad is meant to / intended to** convince people at work that they should yield to temptation. **The target audience** is obviously workers, executives, secretaries working in offices. **It makes our mouth water**. People **will look forward to having a substantial meal** and will **fancy having** toasties or nachos.
2. **In my opinion / To my mind this ad is effective because** it is funny and lively. **I usually have** an apple or a chocolate bar when I get back from school. **It makes me feel like buying** a Subway sandwich next time I see a Subway restaurant.
Autre réaction possible : It doesn't make me feel like buying junk food.

3. Radio ad # 3

> Script de l'enregistrement (CD1, Piste 13)

On Fridays some things just have to be. Someone has to say "Ooh, it's Friday!" as if it's unusual for it to come straight after Thursday. The journey home has to take for ever, and when you get home, you have to slump down on the sofa and go "Agh". You have to switch the telly on and watch that programme you pretend you don't like. Then you suddenly get that Friday night craving for hot chips with lots of ketchup. And always... it has to be Heinz.

> Mise en œuvre

– Nous conseillons pour ce troisième enregistrement une levée progressive du guidage. Les élèves doivent pouvoir repérer d'emblée le nom du produit (*Heinz*) et le scénario (*Friday routine*). Une fiche d'aide à l'écoute est néanmoins proposée ci-dessous pour les élèves les plus fragiles.

Le professeur pourra, s'il le désire, utiliser la fiche de repérage ci-dessous.

Useful word: crave for = have a strong desire for

LISTEN AND UNDERSTAND

1. What product is advertised?
2. How many voices can be heard?
3. Can you remember some words? Fill in this grid.

Days mentioned	Food items	Objects

Focus on the verbs you hear. Pick out as many as you can.

.....

.....

.....

LISTEN AGAIN AND DRAW YOUR CONCLUSIONS

5. a) What verbal form is repeated?
- b) What does it emphasise? Tick the correct answers:
 - the different chores (*corvées*) people have to do at home
 - people's routine
 - how tired people are
 - people's difficulties
 - people's satisfaction and pleasure when using this product
6. Concentrate on the last sentence. Pick out as many keywords as you can. Explain what is said in your own words.

.....

.....

.....
7. Who is the target?
8. What is the goal of this ad?

.....

ACTION!

1. Use these words to recap: **product** – look forward to sth / V-ING – fulfill one’s dream – have a break – **hectic** life (*vie trépidante*) – **voice-over** – **devices** (*moyens utilisés*) – **target** – goal
2. Give your opinion: to my mind – **effective** / **ineffective** – urge **customers** to... – talk the **customer** into V-ING – make sb do sth

– Nous recommandons de procéder à deux écoutes.

À noter que cette publicité est très sobre et ne comporte aucun effet sonore. Elle s’appuie uniquement sur la narration.

CORRIGÉ DE LA FICHE PROPOSÉE CI-DESSUS

1. Heinz ketchup
2. One voice
3. **Days mentioned:** Friday, Thursday. – **Food items:** hot chips, ketchup.
Objects: sofa, TV (the telly).
4. get home, slump down (on the sofa), switch (the TV) on, programme, crave for (chips)
5. a) have to b) It underlines / stresses / emphasizes people’s routine, how tired people are, people’s satisfaction and pleasure when using this product.
6. People who work are too exhausted to cook. They look forward to having something hot and tasty. Heinz is the answer to their dream.
7. Average / Ordinary people / The man-in-the street / Working people / Students coming back home exhausted and who want to have snacks in front of the TV on Friday nights.
8. Opening a Heinz can / Using Heinz ketchup should become a Friday night habit because it is the only answer to your needs.

> Action!

1. The **product** advertised is a famous brand, Heinz. The narrator explains that people **are looking forward to** Friday evening because they can **have a break** from their **hectic** week **life** and **look forward to** a moment of rest and (sheer) pleasure. They are eager to unwind / relax / take it easy. The **voice-over** sounds casual as if he was telling a story we all know by heart. He addresses the listener directly. “You” is repeated several times: “You have to switch the telly on and watch that programme you pretend you don’t like.” The **devices** are unexpected: no music, no special effect, simple story / narrative. The voice is quite monotonous. The **goal** is to make the listener realize that Heinz products are part of his / her daily routine. They are so well-known that they have become a must for an easy snack at home. The people **targeted** are working people / students coming back home tired and who want to have a quiet meal in front of the TV on Friday nights. People crave for tasty food after an exhausting day.
2. **To my mind**, this advert is quite **effective** because it **urges customers to** rely on a can of baked beans for example instead of cooking a fancy meal when they are at home.

It **talks the customer into buying** Heinz ready-made preparations. This radio ad **makes commuters dream** of a relaxing evening because they will have no effort to make.

4. Info search on brands

> Mise en œuvre

Group work

- **Recherche d'informations** : les élèves, individuellement ou en groupes, peuvent faire une recherche Internet à la maison sur une des marques proposées. Cette liste n'est pas limitative, bien sûr.
- **Sélection des informations** : on pourra distribuer à la classe une fiche type pour noter les informations clés. Pour rendre la prise de parole efficace, nous engageons les élèves à ne pas écrire de phrases entières.

BRAND CHOSEN	
1. The founder(s)	– Founder(s)'s name(s):
– Job(s):	– Dates of birth and death:
– Country of origin / nationality:	– Main biographical elements:
2. Firm development	– Date of creation:
– Income:	– Different stages:
3. Strategies	– Logo:
– Main products / services:	– Famous slogans:

Class work

- Chaque groupe pourra prendre la parole sans donner le nom de la marque. Le reste de la classe devra le deviner avec les informations données.
- On peut aussi constituer des groupes de quatre élèves. Chaque élève de ce groupe aura fait une recherche sur un produit. Ils échangeront d'abord sur leur produit respectif et choisiront ensuite la marque qui les aura le plus intéressés.

→ Productions possibles :

I didn't know anything about Kellogg's. I took this cereal brand for granted and never suspected it was a person's name and a family history. I find the founder's commitment to healthy eating so modern.

Grille d'évaluation de l'expression orale en continu

BRAND CHOSEN	
Présentation claire et fluide	0 1 2
Rôle du fondateur	0 1 2 3 4
Éléments historiques (étapes du développement)	0 1 2 3 4
Stratégies mises en œuvre	0 1 2 3
Utilisation du prétérit	0 1 2 3
Qualité de la langue	0 1 2
Capacité à réagir aux questions du groupe / de la classe	0 1 2
Total	/ 20

3. PICTURE ME

MANUEL → P. 32

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 9-10)

➔ PART 1

- a.** The narrator is Heather's friend.
"She says she was buying socks with her mother" (l. 2-3) – "She asks me to go with her" (l. 6)
- b.** They are teenagers, under 16 since the two girls can't drive.
- c.** 1. department store 2. mall
- d.** 1. modeling job 2. at a department store in a mall
- e.** 1. her: Heather 2. it: finding a modeling job (**N. B.** : modeling = US, modelling = UK)
She will be a fashion model, will wear bathing suits, bikinis.
- f.** "Gross" means disgusting (*accepter aussi* unattractive)
- g.** 1. that: gold eyeshadow it: eyelids painted gold
2.

Feelings	Influenced by?	Transformation	Impact on people
amazing	magazines (magazine covers)	golden eyelids turned the model into a sexy alien	everyone would look at (the model) but nobody dared touch

 >> PART 2

- | Heather | The narrator |
|-------------------------------------|---|
| "Heather has stopped eating" (l. 2) | "I like cheeseburgers too much to be a model." (l. 1) |
- b.** Heather is obsessed with her weight and is determined to lose weight, to be slimmer / thinner, to be skinny.
- c.** 1. brain (l. 20) / gray matter (l. 21-22)
2. fluid retention - brain retention
3. Unlike Heather, the narrator thinks slimming down is ridiculous and silly. She thinks her friend is dumb. She thinks Heather should be more sensible and eat normally.
- d.** 1. **temperature of the place (in red):** "cold enough to store ice" (l. 25-26) "I'm shivering and I'm wearing my ski jacket and a wool sweater" (l. 28-29)
- Heather's attitude (in blue):** "Heather totally gets into it. She throws her head back, stares at the camera, flashes her teeth" (l. 31-33)
2. The narrator is ironic.
3. "Heather looks like our Thanksgiving turkey wearing a blue bikini. Her goose bumps are bigger than her boobs." (l. 26-28)
- e.** 1. "It" refers to Heather's attitude in front of the camera.
2. This sentence means: it makes me feel fear and disgust.
Heather wants to look sexy / hot and very cute, which the narrator finds ridiculous.

> Action!

 >> PART 1

Heather and the narrator are two teenagers. **Thanks to** her father Heather found a **modeling job**. Both friends go to the **photo shoot**. Heather asked her friend to **support** her during the photo shoot. The narrator yearns to be a model because she wishes she could look **glamorous** and **be admired**.

 >> PART 2

Heather **has starved herself** and is determined to be **skinny**. The narrator **makes fun of** her and holds her up to ridicule because Heather is brainwashed into **losing weight** / dieting. The shoot takes place in an **unheated** building. The narrator is frozen and watches her friend **posing** for the photographer. Heather is the caricature of a sexy girl on a beach. Heather's attitude **makes the narrator feel** uneasy and disgusted.

- b. Remarque :** si l'on désire différencier les tâches en fonction du niveau des élèves, le travail demandé au groupe 1 consiste à repérer des éléments essentiels et peut s'adresser à un groupe fragile. Les questions du groupe 2 portent davantage sur l'implicite et peuvent être traitées par des élèves un peu plus solides.

→ Productions possibles :

Group 1

- **Different characters:** the narrator, Heather, her mother and the photographer
- **Type of job, where:** a modeling job, at a department store in a mall
- **The narrator's physical appearance:** The narrator refers to the scabs on her mouth and uses the word gross which is derogatory / pejorative. She obviously has an inferiority complex. She must be concerned / anxious about her looks. She is dissatisfied with her looks.

Group 2

- **The narrator's image of the model** (les structures exprimant le désir et le souhait pourront être rebrassées ou introduites ici): First, Heather thinks she is plump, overweight. She wants to / is determined to lose weight, to be slimmer. Heather is eager to lose weight, she is desperate to be skinny. She wishes she were slimmer and thinner. She longs to look like a fashion model. She looks forward to losing some pounds.
- **The two main characters' attitude to food** (on pourra faire appel ici aux structures du contraste et de la comparaison): Unlike Heather / Contrary to Heather the narrator seems to be sensible, well-balanced and does not seem to worry about her weight too much. Her tongue-in-cheek remarks suggest she is different from her friend.
- **Shooting conditions:** It is freezing. The comparison with the Thanksgiving turkey is funny and humorous.
- **The narrator's reactions:** She obviously makes fun of her friend who is obsessed with her weight and starves herself. The narrator uses humour to underline the pressure on teenagers. Teenagers dream of looking thin, of looking like models. The image of perfection is imposed by the media and by designers. The narrator hints that this obsession with weight is ridiculous / absurd. She underlines that the media glorify very thin people. Fashion models have become role models. The concern for physical appearance dominates some teenagers' and some women's lives. Many want to conform and don't assert their real personality. The narrator is clear-sighted and ironic. The model pretends she is on a beach in the middle of the Summer. This underlines the world of fashion is a world of illusion and deceit. Everything is fake.

Grille d'évaluation formative de la prise de parole en continu

Présentation audible et compréhensible	0 1 2 3
Utilisation de notes (pas de phrases rédigées)	0 1 2 3
- Points essentiels traités - Organisation des idées	0 1 2 3 4 5
Capacité à reformuler le contenu en réutilisant les acquis du cours	0 1 2 3 4 5
Correction grammaticale	0 1 2 3 4
Total	/ 20

2. Act it out!

Voici quelques arguments possibles.

Pros	Cons
<ul style="list-style-type: none"> – <i>Being a model is exciting: you travel a lot and speak several languages.</i> – <i>Being a model is gratifying: you are at your best all the time.</i> – <i>Being a model is rewarding: you meet all sorts of different people and get offered many opportunities for the future.</i> 	<ul style="list-style-type: none"> – <i>Being a model is boring: you have to wait long hours doing nothing in between two shoots.</i> – <i>Being a model is tiring: you spend most of your time travelling by plane and suffering from jet lag.</i> – <i>Being a model is demanding: you have to watch your figure and be on a strict diet.</i>

3. Watch a video: The living doll

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

4. AD AWARD

MANUEL → P. 33

1. Choose the better one

a. *The poster on the right hand side advertises milk and targets male teenagers who are sporty. The poster at the bottom of the page advertises a speaker and targets teenagers who play in a band.*

Milk

b. *It features a young man playing basketball. In this ad he is about to dunk. The scene takes place on a basketball pitch. The boy looks healthy and happy to play basketball. The product which is advertised is milk. There is no special brand of milk, indeed this ad has been created by an association called "Milk Life".*

The teenager is surrounded by milk which is winding around him.

c. *The milk follows the shape of his movements. The colours are shiny and simple.*

Actually, this ad is praising the advantages of milk, which contains a lot of proteins.

The goal is to make us believe that 8 grams of protein can change everything when people do sports.

It targets teenagers because they represent a huge market. The advertiser's goal is to alert them / to make them aware of the benefits of milk. More people will feel concerned, since this advertising campaign / health awareness campaign is meant to urge young people to drink milk. The advertisers want to make parents and teenagers aware of the importance of drinking milk to be strong and healthy.

The text insists on the fact that milk is good for your health, strengthens your bones, gives you energy, vitality, stamina, helps you fight. Milk can help you to do demanding sports.

Techniques: *The photo is a low angle shot. This angle was taken to make the action look more beautiful and impressive. It conveys the impression that the boy and the milk are united. It gives the impression that the player is jumping very high. The sky is his limit. It underlines*

his strength, dynamism and energy.

The glass at the bottom is also quite striking. It looks as if it is bursting with energy.

The speaker

a. The poster at the bottom of the page advertises a speaker and targets teenagers who play in a band.

b. and c. This ad is quite unusual. A male singer in his twenties or thirties is holding a mike and singing away. He is standing in the limelight. He looks like a punk star who is giving a concert in front of a huge crowd. He is holding the mike tight to make himself heard.

The catchphrase suggests that the sound is fabulous, as if we were quite close to the singer.

Techniques: The photo is a close up shot. This angle was taken to make the viewer feel the power of the sound. It conveys the impression that the singer is doing his best to be heard.

d. To my mind, the milk ad is more effective than the one for the speaker. The boy is anonymous which helps the viewer (to) identify with him. The player is an average boy, an ordinary player. This ad defends the advantages of a natural product and a healthy product too.

2. Ads and art

Both ads are quite clever and imaginative. They are unusual and surprising. The viewer can't help noticing these two original ads. I quite understand why they were selected by a website jury.

Les élèves seront ensuite libres de présenter la publicité de leur choix. Cela donnera lieu à une prise de parole devant la classe ou en salle multimédia.

Le professeur pourra utiliser une grille de ce type, s'il désire évaluer la performance de ses élèves :

A traité la publicité choisie de manière succincte sans développer.	0 1 2
A traité la publicité choisie de manière assez précise, respecté le temps de parole et tenu compte de l'auditoire.	3
Se fait comprendre malgré quelques maladresses, pauses, faux démarrages.	0 1
Fait des interventions assez longues, utilise des notes sans les lire, ne perd pas le fil du discours.	2
Fait des interventions plus longues, des énoncés complexes, le débit est régulier.	3
Ce qui est dit est globalement compréhensible malgré des erreurs de prononciation.	0 1 2
Prononce et accentue correctement les mots.	3 4
Respecte le rythme de la phrase et accentue correctement.	5
S'exprime à l'aide d'un lexique restreint.	0 1
Utilise le lexique adéquat, sait contourner ses difficultés d'expression.	2 3
Utilise un lexique varié, sait développer et justifier.	4 5

Utilise des structures simples mais fait des erreurs élémentaires systématiques.	0 1
Les erreurs de grammaire et de syntaxe ne gênent pas la compréhension.	2 3
Fait peu d'erreurs, a recours à des structures complexes et sait s'auto-corriger.	4
Total des points	/ 20

3. Debate team

> Mise en œuvre

On peut constituer des groupes de quatre élèves. Individuellement ou en groupes, ils feront la liste des arguments qu'ils veulent défendre. Ils n'auront droit qu'à des notes non rédigées. Ils s'aideront des pages 250-251 de leur manuel.

5. I JUST NEED IT!

MANUEL → P. 34

1. Memory game

> Mise en œuvre

Suivre la démarche proposée : lire attentivement la chanson, fermer le livre et classer les mots dont les élèves se souviennent.

- En binômes, les élèves notent sur papier libre des mots ou des expressions de la chanson et préparent ensuite un récapitulatif.
- On peut aussi diviser la classe en deux équipes, chacune prenant en charge soit les mots liés aux produits vantés par la publicité, soit ceux concernant les techniques de marketing.
- OU, en classe entière, chacun dit ce dont il se souvient, et le reste de la classe valide ou réfute de mémoire. Le professeur pourra faire deux colonnes au tableau et noter au fur et à mesure les éléments donnés.

b. - Products advertised: smokes (cigarettes), soap

Qualities and effects on the customer: cool your head, clear your throat, keeps you young, keeps you in touch, saves your soul, you'll feel alright, keeps you clean, recommended by the Queen, used by the Queen, improve your IQ, help in everything you do, economic, don't cost too much, never gonna get me (customer) what I want, what I need

- **Marketing techniques:** a voice comes on the air, cheap advertising, lying, smooth talking, brainwashing

2. Oral account

a. *This song deals with advertising, and especially with the words used by advertising agencies to make us buy new products. We realise the smooth talking, the false promises and dangerous techniques used to lure customers.*

b. The narrator / singer is listening to the radio or watching TV when he concentrates on the words of the radio spot or commercial. Like the narrator, we don't pay attention to the sentences used to sell cigarettes and soaps. Though they may seem harmless at first, they are just horrendous lies. For instance, cigarettes could provide longer youth and a soap could improve the customer's intelligence. That's why he is appalled and reacts strongly. He warns us against taking these messages for granted. They are made to deceive and harm people. In today's world we are constantly brainwashed and harassed.

c. As for me, I enjoy commercials and radio spots because they are catchy and fun, but I rarely listen to the words. They belong to a sing-song routine associated with breakfast time or evening chill-out. Yet I am aware that their repetitive pattern drills the message into my mind and lures me into buying new objects which I don't need. I suddenly crave them though they are not worth it. Who has not tried a new sun lotion or a new ice-cream flavour hoping for more than what was in the box? We could also write a song denouncing false packaging, posters using modified photos of models and enhancing shapes and colours of products. Indeed, our materialistic world relies more and more on clever marketing companies.

3. Leave Our Kids Alone

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 11-12)

- a. 1. a letter 2. 11 April 2013 3. Jonathan Kent, co-founder of Leave Our Kids Alone
 4. the *Daily Telegraph* (a British newspaper)
 b. 1. *grandir* 2. **what is criticised (in blue):** "advertisements aimed at young children"
the point of view (in red): "immoral" "should be banned" "grow up free from the pressures of advertising"
 c. 1. sleep+walk+ed = *littéralement, être somnambule. Ici, se diriger sans s'en rendre compte*
 2. **12 billion:** the money the advertising industry makes in one year in Britain (in pounds)
two or three: age of children who are targeted by advertising
 3. "children of primary school age and younger" (l. 4-5) "as young as two or three" (l. 9-10) "under 11" (l. 11) 4. designed = *conçues, destinées* • require: *exiger (qqch de qqn)*
 5.

Goal	Who is the target?	Reasons given
immediate end to all advertising	children of primary school age or younger	<ul style="list-style-type: none"> - techniques designed to manipulate adult emotions and desires on to children - heavy use of "pester power" - children should be free to learn about the cost of material things without the pressures put on them by advertising

- d. 1. young consumers = people who define themselves more by what they buy
 young citizens = people who define themselves by what they can contribute to society
 2. **Activities:** forming friendships, discovering their talents, unleashing their imaginations
 They are **cheap:** "cost little" (l. 29)

- e. 1. Sweden – Quebec – Greece (l. 31-32)
 2. “bans on advertising” “already working”: In these countries, there already is a ban on advertising which targets young children. 3. here = Britain (l. 7)

> Action!

- a. Jonathan Kent is the **co-founder** of an **association** called Leave Our Kids Alone. He published a letter in the *Daily Telegraph*, a British **newspaper**, in which he **denounces** / **exposes** the **dangers** of advertising **aimed at** young children.
 b. Children are **innocent** and **easily influenced**. They can be **manipulated**, **that's why** advertisers **target** them. They know children will **keep asking** their parents to buy them new products, trying to **convince** them to buy what they see advertised on TV or on billboards.
 c. Jonathan Kent **demands that a ban should be enforced** against ads targeting children. He **takes the example** of three countries, Greece, Quebec and Sweden, where a similar **ban** is already **effective**. He wants to **protect** children's innocence and **make people aware** that we should **raise our children as citizens** and not as **consumers**.

Exploitation possible du poster

This is not a real ad since there is a pun / play on words: “I'm sick of doing it” at the bottom of the ad instead of “Just do it”, the slogan of Nike. The name of the famous sneaker designer has been changed and is also surprising. It is an anti-ad or a spoof ad.

It makes us realise that customers who buy Nike products act as sheep. The catchphrase suggests that potential buyers have the same behaviour. By replacing the logo and the catchphrase advertisers aim to / intend to show / suggest / indicate / denounce / make us realise that uniformity / standardisation is a real danger. People who conform / are trendy / fashionable are ridiculed. People who look alike stand for / represent / symbolise customers who yield to the pressure of advertising. The advertisers are very critical of advertising / want to prove that people are easily brainwashed / manipulated. So much so that we lose our freedom and act passively. This ad denounces the power of advertising, underlines that it is a trap.

Spoof ads or anti-ads are also called “subvertising”. They usually use simple striking images to parody famous ads.

On pourra solliciter les réactions personnelles :

I find this spoof ad comical, critical and mocking. It is ironic too. We don't see such spoof ads in France.

It's funny / humorous / amazing / surprising / ironic. It is a clever way of making fun of consumers / of making people realise that they just imitate others / their peers. We should / must resist pressure and marketing strategies.

I don't agree with this image / vision of consumers. I love shopping and buying clothes. I am a shopaholic and I enjoy it. I choose clothes that suit me.

4. Take a stand

→ Production possible :

I've just read your letter in the Daily Telegraph in which you denounce the dangers of advertising aimed at young children. I couldn't agree more, that's why I've just decided to join your organisation.

I believe children are innocent and easily influenced. They can be manipulated, that's why advertisers target them. They know children will keep asking their parents to buy them new products, trying to convince them to buy what they see advertised on TV or on billboards. You demand that a ban should be enforced against ads targeting children. You take the example of three countries, Greece, Quebec and Sweden, where a similar ban is already effective. You are absolutely right. We should all work in the same direction and reject these manipulative methods. Many people like me want their children to be brought up as citizens and not as consumers.

5. Compare and contrast

→ **Production possible :**

The song, the letter and the poster all denounce the dangers of advertising, in particular when it targets young children or teenagers. They all criticise shopaholics, people who are easily brainwashed because they are vulnerable and gullible. They all object to overconsumption. It deceives consumers into thinking that they can't live without buying. They want parents and teenagers to realise that they are fools. Advertising alienates them.

6. Writing workshop

> **Mise en œuvre**

Cette citation pourra faire l'objet d'un travail individuel ou en groupe, à la maison ou en classe.

→ **Productions possibles :**

Will Rogers obviously believes that advertising is used to make people buy superfluous things, that is to say consumer goods they don't want or need. He clearly hints that advertisers shape public opinion and people's desires without our being aware of it. They urge consumers to buy gadgets we hardly use. It implies that consumers are easily manipulated and talked into spending money on useless things. We may then wonder to what extent we are not brainwashed into buying and what methods are used to make us buy.

Advertisers use marketing strategies that remind us of propaganda. The slogan, the catchphrase, the logo are repeated several times and therefore are easily remembered. Besides they use deceptive tricks to tempt us, to lure us, for instance new packages and celebrities are used to attract us. Finally advertisers target their audience, teenagers have become very important to advertisers because they now have purchasing power and spend millions of dollars every year on sweets, soft drinks, IT products, clothes and shoes. Consequently some consumers are ready to spend a fortune on high-tech devices or on state-of-the-art technology. They can't resist temptation and have become easy prey.

In conclusion this sentence illustrates the power advertisers have over us. Consumers have to think twice before they buy.

Critères d'évaluation dans le cadre d'une évaluation formative intermédiaire

Respect des consignes – sujet traité – nombre de mots respecté – propreté et clarté du devoir	0 1
Organisation des idées – existence et richesse des idées – devoir structuré (introduction, développement, conclusion) – mots de liaison bien utilisés	0 1 2 3 4
Richesse de l'expression – réemploi des outils acquis lors du cours – aisance	0 1 2 3 4
Richesse du lexique – richesse des structures – prise de risque	0 1 2 3
Correction de la langue – grammaire et syntaxe – calque du français – phrases inintelligibles – erreurs élémentaires et récurrentes à éliminer	0 1 2 3 4 5 6 7 8
Total	/ 20

6. SUPPORTING A CAUSE

MANUEL → P. 36-37

1. Group work**> Mise en œuvre classique**

On pourra traiter les deux documents l'un après l'autre en posant les questions du manuel à l'ensemble de la classe.

> Mise en œuvre communicative

- On divisera la classe en deux groupes, A et B, et on distribuera à chaque groupe un document.
- Dans chaque groupe, un ou plusieurs rapporteurs se chargera/ont de rendre compte du document.
- Les élèves du groupe A prendront alors des notes (ils noteront les mots clés et les informations essentielles, sans rien rédiger) et poseront des questions aux élèves du groupe B et inversement. Ils pourront ainsi compléter leur prise de notes et éclaircir les points ou le vocabulaire mal compris.
- Les structures listées p. 248-249 du manuel pourront être utilisées ici. Exemples :
What can you say about the colours?
Sorry, I didn't get that. Can you speak louder?
Sorry, I don't understand "couch potato".

Can you explain this word, please?

Can you repeat, please?

→ **Productions possibles :**

Document p. 36

- a. *This document shows a young man sitting on a sofa in front of a television. He is holding a remote control in his hand and we can imagine he keeps changing channels / zapping. He is staring passively at the screen. We could even say he is glued to it. He seems hypnotised / mesmerized by what he is seeing. He is a couch potato. He looks overweight, obese and flabby. He is motionless.*
- b. *We are immediately struck by the fact that the man looks weird / odd. He is a freak. We quickly realise that his body is oversized / out of proportion with his head. Consequently we get the impression his brain is tiny and has shrunk. By relying on this device / visual effect / technique, this ad conveys the idea that this young man is gradually becoming stupid / dumb because he spends too much time watching TV instead of reading for example.*
- c. *Watching too much television endangers his health. Indeed we can see a catchphrase urging "Read more" and we can see a logo and the name of a brand "Steimatzki books since 1925". Because the man is young, I think this campaign targets young people who are addicted to / hooked on TV series or reality TV. It is meant to encourage them to use their brains, to start reading. Although the colours are quite dull, this ad is eye-catching because of the effect used. To me it is quite effective. I first thought the advertisers used a high angle-shot before realising the man's body was just distorted! I think it's quite clever and it attracts our attention. What's more, this ad is humorous and therefore it is thought-provoking. Teenagers are made a laughing stock because they waste their time in front of the TV or in front of computer screens but this awareness campaign avoids lecturing us.*

Document p. 37

- a. *This document raises the problem of child labour. It focuses on a major / burning / topical issue, on a social and economic problem. Child labour is a widespread phenomenon. We are immediately struck by the child in the foreground. He is squatting on a mat, bending over the sole of a shoe he is making. There's hardly any equipment in this workshop / sweatshop and everything seems to be handmade. The other children are also at work. They seem to be the same age. They probably work very long hours for very low wages. They are underpaid, overworked and represent a cheap labour force. This photo was taken in Asia, in Bangladesh or Indonesia. These children stand for all the children who work in brick factories, match factories, fields, mines...*
- b. *What is striking is the fact that this working child is in a glass case. As the colours are dull, the viewer's attention is immediately attracted to / focused on the child and the glass case which are situated right in the middle of the document. This effect is quite effective and thought-provoking. It looks as if this child were "a thing of the past", shown in a museum. And that's what is written as a catchphrase "We must make this a thing of the past". Through this message, the advertiser denounces / exposes child labour. The goal is to alert us to the awful working conditions of millions of children in Asian countries. This document targets people living in rich countries who buy trainers for example at a lower cost because they are made by cheap labour in developing countries. In the bottom right-hand corner we can notice the logo and the slogan of an NGO (non-governmental organization) "Save the Children" which is famous for "help[ing] children and families help themselves [...] maintaining [their] own independence without political agenda or religious*

orientation". Indeed, this photo is quite disturbing since children this boy's age are at school in Western countries. As any awareness campaign, this one aims at making people aware that some children are treated like slaves. These children are denied access to education, are not granted basic rights. Advertisers want to warn consumers and urge governments to take measures to handle this problem.

- c. The glass case is puzzling. It reminds us of a museum. It is surprising because a child is alive and working. The contrast is quite effective. It means that child labour may become a thing of the past, if measures are taken to control or eradicate it.

2. Class work

> Mise en œuvre

On incitera les élèves à se référer aux pages 250-251 du manuel afin d'utiliser des structures qui viendront renforcer et enrichir leurs échanges au cours de la confrontation (en gras dans le texte ci-dessous).

→ Productions possibles :

- a. b. **"As far as I'm concerned**, I think the awareness campaign about child labour is the more informative because the photo shows a real workshop and by seeing it I really became aware of the children's working conditions in Asia. **To sum up**, I had never imagined before they could spend such a long time squatting, bending over their job. It must be exhausting!"
- "I quite share your view, and yet** I think the awareness campaign on reading is really informative too. When we are glued to our computer screen, our Facebook page chatting with our friends, we are not aware that we spend less time studying, reading, opening up to different worlds, different cultures, broadening our horizons. And **to some extent / in a way**, it is as if our brain were shrinking because we keep doing the same things over and over!"
- "You may be right, but** the campaign about child labour is the more useful because it can save children's lives!"
- "I quite agree with you on this point, but** if rich people stopped buying products made in Asia by young children, they would starve."
- "That's true! On the other hand don't you think that** this situation must be denounced / exposed anyway? **To my mind** exploiting innocent children is unfair and revolting! **That's why** I'd say the awareness campaign by Save the Children is more striking."
- "I don't see it that way.** I boycott products made in Asia. **To me** the more striking campaign is the one about reading because it deals with an interesting issue for teenagers."
- "Nonsense!** Most manufactured products are made in Asia nowadays. **Don't forget that** you should be concerned about other people's lives too!"

3. Watch a video: Child labour

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

4. Role play

> Mise en œuvre

Les élèves pourront préparer leur intervention en groupes et débattre devant le reste de la classe.

Les plus timides peuvent aussi se filmer en dehors de la classe et apporter leur clé USB en cours. Toute la classe pourra prendre en charge l'évaluation.

LANGUAGE AT WORK

MANUEL → P. 38-39

A. « Faire faire quelque chose à quelqu'un » / « agir sur quelqu'un »

1.	+ V (<i>base verbale</i>)	+ TO + V
	make	urge
	have	encourage
		force

- Les énoncés **d.** et **e.** peuvent être traduits à l'aide du verbe « faire ».
 - Les énoncés **a.** et **c.** impliquent une contrainte forte.
 - Dans les énoncés **b.** et **f.**, on a eu recours à la persuasion.
 - **Make** + nom ou pronom + **V** exprime une cause directe ou une contrainte forte.
 - **Have** + nom ou pronom + **V** peut exprimer la persuasion.
- Remarque : dans l'énoncé **d.**, l'équivalent français de *think about* est « réfléchir ».

B. Les énoncés exclamatifs

1. a. et b. *What* + article indéfini + adjectif + nom au singulier
 c. *What* + Ø + adjectif + nom au pluriel
 d. *Such* + article indéfini + adjectif + nom au singulier
 e. *Such* + Ø + nom au pluriel
 → *What* et *such* sont suivis de l'article **a/an** s'ils introduisent un nom dénombrable au singulier.
 → *What* et *such* sont suivis de l'article Ø s'ils introduisent un nom dénombrable au pluriel.
2. a. *What* + Ø + nom indénombrable
 a. *What* + Ø + adjectif + nom indénombrable
 b. *Such* + Ø + nom indénombrable
 → *What* et *such* sont suivis de l'article Ø si le nom est **indénombrable**.
3. Les mots en gras sont suivis d'un adjectif.
 → *How* introduit un **adjectif** ou un **adverbe**.
 → Une exclamation en *How* peut être reformulée avec **It's so + adjectif**.

> Entraînement

1. a. *What a hilarious ad it is!* / *How hilarious this ad is!* / *This ad is so hilarious!*
 b. *What a waste of money these commercials are!* / *These commercials are such a waste of money!*
 c. *What a funny punch line!* / *How funny this punch line is!* / *This punch line is so funny!*
 d. *What a clever attitude they have!* / *How clever they are!* / *They are so clever!*
 e. *What an original soundtrack!* / *How original this soundtrack is!* / *This soundtrack is so original!*
 f. *What useful advice this campaign on drinking and driving gives!* / *This campaign on drinking and driving gives such useful advice!*

g. *What a luxurious product it is! / How luxurious this product is! / This product is so luxurious!*

2. → **Production possible :**

The office **worker** is obviously **bored** stiff with his humdrum / **dull** life. Everything around him is **greyish** and drab. He must be **frustrated**. He is **answering the phone**, he has just **picked up** the phone and he **is holding the receiver**. He works **indoors** but dreams of escaping / of **going outside**. The birdcage symbolises his frustrations. He feels **trapped**, he has to earn his living and yet he feels like running away from his monotonous life. He **is fed up with** his job and wishes he could broaden his horizons, live a more exciting life.

3. a. Advertisers force us to change our habits by creating new needs.
 b. They make us believe that we really need the latest / the most up-to-date / state-of-the-art cellphone / mobile.
 c. This awareness campaign against wasting water makes citizens think (about it).
 d. This poster urges / encourages people to try on this new sportswear brand.
 e. Watching this video on the damage caused by global warming forced them to take quick measures.
 f. All this buzz / hype about this concert urged / encouraged me to buy a ticket.

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 40

1. Travailler l'accent de phrase (MP3 6, CD1 Piste 14)

- a. 1. I think **natural** fruit juice is good for you.
 2. I think natural **fruit** juice is good for you.
 3. I think natural fruit juice is **good** for you.
 4. **I** think natural fruit juice is good for you.
 5. I think natural fruit juice is good for **you**.
- b. 1. I don't usually like chocolate but I **love** this one. → Ce chocolat-là je le trouve exceptionnel.
 2. I use this lipstick... because I'm **worth** it! → Je vauds bien un beau rouge à lèvres.
 3. Use this sunscreen because **you're** worth it! → Pour vous spécialement qui méritez cette crème solaire.
 4. Nespresso! The **best** coffee in the world. → J'insiste, ce café est le meilleur au monde.
 5. You need to change your routine, join our fitness club **now!** → C'est le moment. Ne remettez pas à demain vos bonnes intentions.

2. Mise en voix (MP3 7, CD1 Piste 15)

Voir corrigé de la fiche du *Workbook* ci-dessous.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 12) A.

/əʊ/	/ʌ/	/ɒ/	/aʊ/	/ə/	/ɔ:/
sofa	some	anybody	now	tomato	sauce
home tomato	lovely	coffee		some	
phone	come	drop		(forme	
only	comfy	covered		faible)	
		soft			
		job			

b.

“Hello, it’s your sofa speaking. | Anybody home? | Are you listening to me? | I’m fed up with you! | You’ve dropped some crisps in between my cushions, | you sit on me with your dirty shoes on | and yesterday you spilled some coffee while watching some dumb film | and little Johnny dropped his slice of pizza covered in tomato sauce | and made a nasty stain on my left arm. | I’m ugly and stinky! | I want to be soft and comfy and lovely again! | I desperately need some cleaning! | But please leave the job to a professional. | Call Housekeeper Pro on 315-288-5432 now! | A professional will come and get me in the morning. | give me a good wash and bring me back in the evening | for just 55 to £75. | Come on, | pick up your phone...”

“Hello, Housekeeper Pro, | can I help you...?”

YOUR TASK

MANUEL → P. 41

> Mise en œuvre

→ La réalisation du spot publicitaire se fera en classe ou, de préférence, à la maison (sketch en classe ou format MP3).

→ Conseils :

Les élèves présenteront leur publicité à leurs camarades qui pourront être associés à l’évaluation grâce à la grille d’auto-évaluation page suivante. Cette grille photocopiable peut servir de mémo lors de la rédaction, comme d’évaluation par les élèves des présentations de leurs camarades.

<p>1. I was able to understand this radio ad: <input type="checkbox"/> very well <input type="checkbox"/> well <input type="checkbox"/> quite well <input type="checkbox"/> most of the time <input type="checkbox"/> very little</p>	😊	☹️
<p>2. Who is the target audience? The target audience / group is easily identified: <input type="checkbox"/> men <input type="checkbox"/> women <input type="checkbox"/> children <input type="checkbox"/> teenagers <input type="checkbox"/> adults <input type="checkbox"/> middle-aged people <input type="checkbox"/> retired / elderly people <input type="checkbox"/> middle-class people <input type="checkbox"/> working people <input type="checkbox"/> housewives <input type="checkbox"/> ...</p>		
<p>3. What is advertised? – It is an advert for: <input type="checkbox"/> a product <input type="checkbox"/> a brand / a company <input type="checkbox"/> a service <input type="checkbox"/> an awareness campaign – The name of the product / service / campaign is clear:</p>		
<p>4. How is the listeners' attention caught? – There are: <input type="checkbox"/> background noises <input type="checkbox"/> music. – The voice(s) is (are): <input type="checkbox"/> character(s) <input type="checkbox"/> a voice-over / narrator. – It is based on: <input type="checkbox"/> a story <input type="checkbox"/> a narrative <input type="checkbox"/> a dialogue <input type="checkbox"/> people's everyday life <input type="checkbox"/> – There is a slogan or a catchphrase: – The language used is: <input type="checkbox"/> slang <input type="checkbox"/> informal <input type="checkbox"/> formal <input type="checkbox"/> simple <input type="checkbox"/> technical. – There are: <input type="checkbox"/> exclamations <input type="checkbox"/> imperatives <input type="checkbox"/> enumerations <input type="checkbox"/> puns / plays on words <input type="checkbox"/> repetitions <input type="checkbox"/> comparatives <input type="checkbox"/> superlatives <input type="checkbox"/> rhymes <input type="checkbox"/> alliterations.</p>		
<p>5. Your opinion – The rhythm is: <input type="checkbox"/> too slow <input type="checkbox"/> too fast <input type="checkbox"/> adequate. – The atmosphere is: <input type="checkbox"/> sad <input type="checkbox"/> funny <input type="checkbox"/> crazy <input type="checkbox"/> relaxed <input type="checkbox"/> tensed <input type="checkbox"/> serious <input type="checkbox"/> dramatic. – It is based on: <input type="checkbox"/> humour <input type="checkbox"/> contrasts <input type="checkbox"/> cultural references <input type="checkbox"/> emotions <input type="checkbox"/> stereotypes <input type="checkbox"/> dream / fantasy <input type="checkbox"/> speed / power. – I think this radio ad is: <input type="checkbox"/> effective <input type="checkbox"/> uninteresting <input type="checkbox"/> boring <input type="checkbox"/> unusual.</p>		

Critères d'évaluation de la tâche finale : à titre indicatif, nous proposons la grille suivante. Le professeur est bien sûr libre d'élaborer sa propre grille ou de faire évoluer le nombre de points attribué à chaque critère.

Nom :	Classe :
Respect des consignes - L'élève a créé une publicité radiophonique pour un produit ou une campagne clairement énoncé. - Il y a un slogan ou une phrase d'accroche.	0 1 2
Créativité - L'élève a créé un univers sonore (musique, bruitages). - L'élève a écrit un scénario qui met en valeur le produit. - La publicité est originale (joue sur l'humour, le contraste).	0 1 2 3 4 5
Savoir communiquer et convaincre avec naturel / attitude / savoir-être - La prestation est audible. - L'élève limite les faux démarrages et les redites.	0 1 2
Qualité de la langue orale - L'élève accentue des mots porteurs de sens. - L'élève veille à l'accentuation des mots longs. - L'élève veille à la correction des phonèmes.	0 1 2 3 4 5
Richesse de l'expression et du lexique - L'élève réutilise des acquis du cours. - L'élève varie les expressions. - L'élève prend des risques.	0 1 2 3
Correction de la langue - L'élève évite les calques du français. - L'élève évite les phrases inintelligibles (mots oubliés, inventés...) - L'élève évite les erreurs élémentaires et récurrentes.	0 1 2 3
Total	/ 20

En dessous de 8 : niveau A2.

De 9 à 13 : niveau B1 en cours d'acquisition.

De 14 à 17 : niveau B1.

Au-dessus de 18 : B2 en cours d'acquisition.

Voici deux exemples de scripts rédigés par des élèves.

Awareness campaign: It's a matter of life and drink.

1. Spooky Halloween music, played low, first male voice: They need YOU! They need new customers... They need you to get hooked... They know... They need YOU.

2. Techno music, played low, second male voice: Have more... one more, another glass, some more booze... Your friends do, your group of mates too! Your girlfriend, your sister, your boyfriend, your brother. Get loaded, you're tougher, taller, sexier, and cooler...

3. Techno music, played higher, two male voices together: Have more... some lager, beer, vodka or whisky, a fizzy cocktail, gin or daiquiri. Wow! You're invincible! It's just incredible! Get down, you're drowning, fainting, driving and dying...

4. Spooky Halloween music, played low, first male voice: They got YOU! They got your money! Now you're drunk, you're weak, dirty and smelly.

5. No music, two male voices together: Is it too late to be stronger? Say no to alcohol. It's a matter of life and drink.

Amazon.com radio ad

Background music *Happy birthday*, Bob Marley

Girl's voice (giggling, shaking a box): Oh Scott, it's so cool! You didn't have to.

Boy's voice: I think you'll love it.

Girl's voice: Is this the mobile phone we saw at the mall?

Boy's voice: Hum, well...

Girl's voice: Oh no! Don't worry. I can see: It's that great DVD Kate was talking about...

Boy's voice (embarrassed): Just look inside. There's a smaller box inside the big one.

Girl's voice: Oh you naughty, crafty boy. Is it...? Is it...? Oh my gosh, is it a ring? You're kidding!

Boy's voice (very embarrassed): Open the box, you will see. It's...

Girl's voice: An eraser? Oh an eraser!

Boy's voice (sounds enthusiastic): Yes! I thought it would make you think of me in class when you use it. Such a romantic everyday object. Well not roMANTic, but still different and... romantic because I...

Door slams. Voice-over: "A perfect love deserves a perfect present. Go to Amazon.com and find thousands of ideas at various prices for all sorts of people. Browse at home, take your time. We are in charge."

PROLONGEMENTS POSSIBLES

> **Apprendre à apprendre** *Workbook* p. 101-102

> **Time out, p. 17:** conseils de films à voir en dehors de la classe

> **Speaking Corner, p. 42-43**

Pour une classe fragile, on pourra proposer les aides suivantes pour parler de la publicité anti-fourrure :

Setting	Animal trade	Campaigners' goals
airport check-in desk luggage / baggage holiday maker suitcase	endangered species /'spi:.ʃi:z/ fur ivory tusk / jewels	shock tactics feel guilty of denounce / expose condemn emphasise: <i>souligner</i> alert sb to make people aware of prevent sb from V-ing deter sb from V-ing: <i>dissuader de faire qch</i>
deserted claim luggage drip blood /bɪd/	profitable responsible for poach: <i>braconner</i> slaughter	

> **Répondre à une problématique, p. 237** : *The Idea of Progress, Locations and Forms of Power*

> **Évaluation sommative de PPC**, Fichier pédagogique, p. 68-70

ÉVALUATION SOMMATIVE



Unit 2 Advert-teasing

Sujet A



ÉVALUATION SOMMATIVE



Sujet B



Sujet C



Sujet C

In this ad, Delta Airlines is targeting South African professionals who travel back and forth between their homeland and North America. Delta is proud of their particularly efficient nonstop flight schedule – how convenient that passengers should board in the evening and reach their destination in the morning after a painless full night of sleep on the 14,000-kilometer, 16-hour flight around the world do Delta’s hub in Atlanta.

It is as if we are just waking up and looking out the window of the plane as it lands and passes right under the Statue of Liberty; the viewer can imagine feeling pleasantly surprised and relieved at having already arrived, and eager to go out into the bright, cloudless American dawn.

For a South African professional, the Statue of Liberty might symbolize the career opportunities and financial advantages of living abroad. However, these young people surely have mixed feelings – so Delta plays on these misgivings and aims set their minds at ease about leaving their country and their families behind and pursuing careers in thriving economies halfway around the world. “It’s not actually as far away as you’d think”, they promise, “you’ll just have a nice rest here on our well-appointed aircraft, and before you know it you’ll have arrived.”

Sadly, this cheerful, confident ad reminds the rest of us of what is left behind when these professionals leave South Africa. The country suffers from a “brain drain”, but Delta is ignoring this state of affairs – rather, they are catering to the “brains” who have made the decision to leave.

> Grille d’évaluation du CECRL : prise de parole en continu

A traité tous les points de manière succincte sans les développer. A traité les points de manière assez précise, respecté le temps de parole et tenu compte de l’auditoire.	0 1 2 3 4
Se fait comprendre malgré quelques maladresses, pauses, faux démarrages. Fait des interventions assez longues, utilise des notes sans les lire, ne perd pas le fil du discours. Fait des interventions plus longues, des énoncés complexes, le débit est régulier.	0 1 2 3 4
Ce qui est dit est globalement compréhensible malgré des erreurs de prononciation. Prononce et accentue correctement les mots. Respecte le rythme de la phrase et accentue correctement.	0 1 2 3 4
S’exprime à l’aide d’un lexique restreint. Utilise le lexique adéquat, sait contourner ses difficultés d’expression. Utilise un lexique varié, sait développer et justifier.	0 1 2 3 4
Utilise des structures simples mais fait des erreurs élémentaires systématiques. Les erreurs de grammaire et de syntaxe ne gênent pas la compréhension. Fait peu d’erreurs, a recours à des structures complexes et sait s’auto-corriger.	0 1 2 3 4
Total	/20

> Critères de répartition en niveaux de compétence

Note entre 0 et 6 points : A2

Note entre 7 et 11 : B1 en cours d’acquisition

Note entre 12 et 17 : B1

Au-delà : B2 en cours d’acquisition

Incredible India

Tâche finale (p. 55) : You are a journalist working for the BBC World Service. You will prepare a report entitled *India, a Land of Contrasts* (two to three minutes).

Activités langagières	Contenus	Prolongements tâches / aides
1. Tune in! (p. 44)	POI - Brainstorming sur Inde - Comprendre un document audio	- Commenter une image fixe (p. 246) - <i>Play with words</i> (Workbook p. 13) - Fiche <i>Workbook</i> (p. 14)
2. India today (p. 45)	CE / PPC Comprendre deux articles	Fiche <i>Workbook</i> (p. 13)
	POI Jeu de rôles : <i>Who wants to be a millionaire?</i>	
	CO Comprendre un document audio	- Fiche <i>Workbook</i> (p. 16) - Aide méthodologique (p. 232-233)
3. The quiet revolution (p. 46-47)	CE / POI - Comprendre un article de presse - Comprendre un extrait de roman	- Fiche <i>Workbook</i> (p. 17-18) - <i>Language at work</i> : Quantité et comparaison (p. 52-53)
	PPC <i>Radio spot</i>	Améliorer sa prononciation (p. 248-249)
4. First meeting (p. 48)	CE PPC - Comprendre un extrait de roman - Rendre compte d'un texte	Fiche <i>Workbook</i> (p. 18)
	POI Jeu de rôles	- <i>Debating and discussing</i> (p. 248-249) - <i>Improve your speaking skills</i> (p. 54)
	CO Comprendre un document audio	<i>Worksheet</i> (Fichier pédagogique p. 87-89)
5. Resist (p. 49)	CE / POI - Comprendre un article de presse - Jeu de rôles	- Fiche <i>Workbook</i> (p. 20-21) - <i>Play with words</i> (Workbook p. 13) - Enrichir sa prise de parole (p. 250-251) - <i>Improve your speaking skills</i> (p. 54)
6. India's unwanted girls (p. 50-51)	CE PPC Travail de groupe : <i>A radio spot</i>	- Fiche <i>Workbook</i> (p. 21-22) - <i>Language at work</i> : Quantité et comparaison (p. 52-53) - <i>Improve your speaking skills</i> (p. 54) - <i>Play with words</i> (Workbook p. 13) - Améliorer sa prononciation (p. 248-249)
7. The dream industry (p. 51)	CO - Comprendre un document audio - Vidéo : <i>Swades</i>	- <i>Worksheet</i> (Fichier pédagogique p. 95-97) - Fiche vidéo (DVD-Rom et site compagnon)

L'activité langagière principale de cette unité est la PPC (prise de parole en continu).

1. TUNE IN!

MANUEL → P. 44-45

Brainstorming

> Mise en œuvre

- *Brainstorming* sur l'Inde et construction progressive d'une carte mentale.
- Puis travail sur les trois photos du manuel avec deux mises en œuvre possibles :
 - travail individuel à la maison, puis prise de parole en classe, enrichie collectivement ensuite ;
 - travail en binômes, prise de parole du rapporteur d'un groupe, reprise collective ensuite.

→ Productions possibles :

a. developing ● overpopulated / populous ● diverse ● colourful ● up-to-date
● westernised

b. *India is usually associated with spicy food, saris, white palaces (Taj Mahal), the jungle, overcrowded / overpopulated cities such as Kolkata or Mumbai, slums or shantytowns, Hinduism, Gandhi and decolonisation, Bollywood films, hi-tech (Bangalore = The Indian Silicon Valley), The Ganges, Bénarès in French (= Varanasi) sacred cows in the street. People have stereotypes in mind. In rural India, girls marry at an early age. Many marriages in India are arranged.*

c. Interview with Izzi Lokku: Clichés about India

> Script de l'enregistrement (CD1, Piste 18)

➔ Part 1

Interviewer: Could you introduce yourself please?

Izzi: Well, hello everybody, I'm Izzi Lokku and I'm an author and a creative director from India. I'm Indian and also French. That much about me.

Interviewer: You've been in France for a few years...

Izzi: Yeah.

Interviewer: What clichés do people have in mind when they think about India?

Izzi: When they think about India there are many clichés that come up: poverty, big IT infrastructure, IT superpower, outsourcing, Bollywood, beggars, cows on the roads, spicy food, many colours, strong smells, music, too big, world's biggest democracy, slums, noise.

N.B. *Les questions du Workbook ne portent que sur la première partie de l'enregistrement (jusqu'à 01'12). Il est conseillé de réserver l'écoute de la deuxième partie aux classes les plus solides.*

➔ Part 2

Interviewer: Colours?

Izzi: Colours. Because India is too big a country, it's not just a country, it's actually what they call a sub-continent, and from North to South, East to West, every 100 kilometres you travel everything changes, the colours, the language, the food, the way the people dress, even the architecture, the topography, the land, everything changes, so it's... colours.

Interviewer: You've talked about the noise...

Izzi: Yep, because there are 1.2 billion people, and they have to go about their regular life, everyday life, and as... because of globalisation, as more and more urbanisation happens the noise is a part of that particular system. And it's not just noise per se, it's also, maybe, even the music is very noisy. When you look at the Bollywood music, very strong rhythm,

strong beats. India, it's... things have to be a little clear when it comes to noises, sounds. At the same time in that noise (the) people who are in their own shell, (who are) in their own space.

> Mise en œuvre

3. Donner le titre de l'enregistrement ainsi que IT : *Information Technology*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 14)

Clichés about India

a. clichés = /'kli:ʃeɪz/
infrastructure = /'ɪnfɹəstrʌktʃə/
superpower = /'su:pəpaʊə/
outsourcing = /'aʊtsɔ:sɪŋ/

Deux termes, *infrastructure* et *outsourcing*, demanderont certainement une définition.

- b. 1. - **Occupation:** author and a creative director – **Nationality:** Indian and also French
2. clichés – people – have – mind – think about – India – many clichés – big IT infrastructure – IT superpower – outsourcing – Bollywood – beggars – cows – roads – spicy food – colours – strong smells – music – too big – world's biggest democracy – slums – noise.
3. It is associated with a developing country, an emerging power (big IT infrastructure – IT superpower – outsourcing), with the film industry, with poverty, overpopulation, beggars and slums. People immediately think of spicy food, sacred cows on the roads and noise.

Fundamental features of India

> **Script de l'enregistrement** (fichier disponible sur le site compagnon, www.editions-hatier.fr/vivonsleslanges)

Interviewer: What are the fundamental features of India?

Izzi: People know many clichés, but the core issue, the fundamental features of India it is simply hospitality, tolerance, and spirituality. These are the three fundamental features of India ancient and India modern, and I hope India in the future, because India means hospitality, tolerance, and spirituality. It's a very ancient civilisation which has been built on these fundamentals, and the clichés keep changing – today it's an IT superpower, it can be a manufacturing superpower, but the fundamentals are that India is a hospitable country, it's a very tolerant society, of course it's, spiritually it's very rich, very very rich.

Interviewer: Can you give us examples of tolerance?

Izzi: Tolerance, um... tolerance in terms, tolerance in India, for Indians is basically accepting the way you are. There's no imposition, whether it's a colour, whether it's a dress code, whether it is religion, it's just accept there's a very ancient Sanskrit saying which says that: "live and let live", "guest is God", "guest is as good, as important as your parents", "a stranger needs to be always helped, because you can be stranger tomorrow".

Interviewer: You talked about spirituality... what part does spirituality play in people's lives?

Izzi: Religion is part of everyday life, and it's a Hindu society, but it's also the world's, one of the world's largest, till recently, Muslim population...

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 14)

Fundamental features of India

(N.B. Le fichier MP3 correspondant à cette partie de la fiche est disponible sur le site compagnon.)

a. 1. tolerant: tolerance – spiritual: spirituality – hospitable: hospitality

2. Hindu = /'hɪndu:/

Muslim = /'mʊzɪm/

Christian = /'krɪstʃən/

manufacturing = /mænjʊ'fæktʃərɪŋ/

First listening

b. 1. 2 voices: the interviewer and the interviewee

2. cf. script ci-dessus

Second listening

c.

Main characteristics of India	Examples of tolerance	Role of religion
<ul style="list-style-type: none"> - hospitality, tolerance, and spirituality - a very ancient civilisation - today it's an IT superpower - it can be a manufacturing superpower - spiritually it's very rich 	<ul style="list-style-type: none"> - basically accepting the way you are - there's no imposition, whether it's a colour, whether it's a dress code, whether it is religion - "live and let live", "guest is God", "guest is as good, as important as your parents", "a stranger needs to be always helped, because you can be stranger tomorrow" 	<ul style="list-style-type: none"> - religion is part of everyday life - it's a Hindu society - but it's also one of the world's largest, till recently, Muslim population

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 13)

Play with words

1 a. Success: starve – poverty: upper middle-class

b.

Adjectifs	Noms	Noms	Adjectifs	Verbes	Noms
literate	literacy	economy	economic	develop	development
illiterate	illiteracy	agriculture	agricultural	transform	transformation
equal	equality	politics	political	corrupt	corruption
mortal	mortality	technology	technological	improve	improvement
		tradition	traditional	grow	growth
		fashion	fashionable	expect	expectation

- c. 1. developed: underdeveloped / backward 2. urban: rural 3. rise: drop 4. increase: decrease 5. equality: inequality 6. advantaged: disadvantage
 d. 1. burden 2. shame / second-class citizens 3. bring up / dowry
 4. take / measures 5. put an end 6. outnumber

e. (CD1, Piste 26 - MP3 41)

1. economy, economic • democracy, democratic
 2. politics, political • technology, technological • magic, magical

Renvoyer les élèves p. 248 2. pour trouver la règle :

-ic, -ical : L'accent porte sur la syllabe qui précède

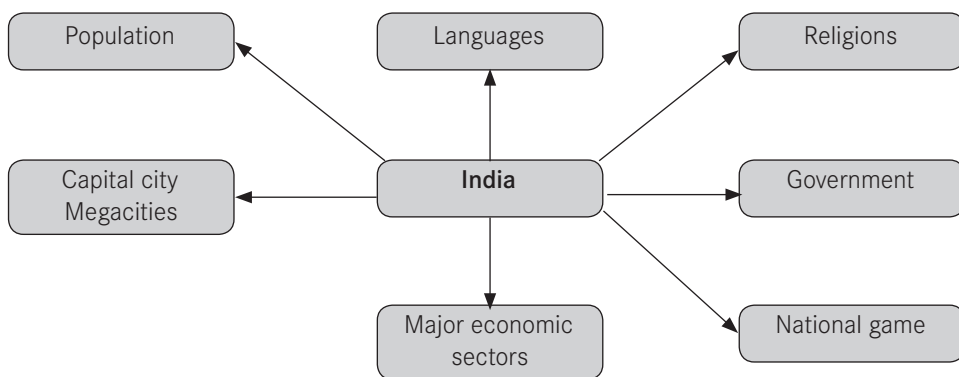
2. India today

1. Groupe A

A. AT A GLANCE

> Mise en œuvre

– Travailler les informations données sous forme de *memory game* : faire lire le paragraphe, fermer les livres, poser la question “*What do you remember, what struck you most?*” et synthétiser les informations données sur une carte mentale de ce type :



- Projeter une carte muette et demander de localiser : Delhi, Kolkata, Mumbai, Bangalore, Pakistan, Bangladesh.
 – Demander “*Why is cricket a national sport?*”

> Informations complémentaires

1.

Sikhism and Jainism

→ **Sikhism** is the doctrine of a monotheistic religion founded in northern India in the 16th century by Guru Nanak and combining elements of Hinduism and Islam. The most common

symbol of all Sikhs, because of its simplicity, is uncut hair (including beards for men) and turbans. The Five Ks are five articles of faith that all baptized Sikhs (also called Khalsa Sikhs) are typically urged (but not forced) to wear at all times, as commanded by the tenth Sikh Guru, who so ordered on the day of Baisakhi Amrit Sanskar in 1699. The five symbols are: uncut hair, wooden comb, undergarment to wear, iron bracelet and strapped sword. The symbols are worn for identification and representation of the ideals of Sikhism, such as honesty, equality, fidelity, meditating on God, and never bowing to tyranny. Most Sikhs are Punjabis and come from the Punjab region, although significant communities exist around the world.

→ **Jainism** is a religion founded in the 6th century BC as a revolt against Hinduism; it emphasizes asceticism, immortality and transmigration of the soul. That religious group in India believes people should not be violent towards any living creature. Nonviolence includes vegetarianism. Jains are expected to be nonviolent in thought, word, and deed, both toward humans and toward all other living beings, including their own selves. Jain monks and nuns walk barefoot and sweep the ground in front of them to avoid killing insects or other tiny beings.

2. **India-Pakistan Wars:** name given to the series of conflicts between India and Pakistan since 1947, when the Indian subcontinent was partitioned and the two countries became independent of Great Britain. The most violent outbreaks came in 1947-48, 1965, and 1971. The roots of the conflicts lie in the hostility between Hindus and Muslims and, initially, in the disposition of self-governing princely States.

Independence and population exchanges

Massive population exchanges occurred between the two newly-formed States in the months immediately following partition. Once the lines were established, about 14.5 million people crossed the borders to what they hoped was the relative safety of religious majority. Based on the 1951 census of displaced persons, 7,226,000 Muslims went to Pakistan from India while 7,249,000 Hindus and Sikhs moved to India from Pakistan immediately after partition. About 11.2 million or 78% of the population transfer took place in the West, with Punjab accounting for most of it. 5.3 million Muslims moved from India to West Punjab in Pakistan, 3.4 million Hindus and Sikhs moved from Pakistan to East Punjab in India.

The newly formed governments couldn't cope with huge migrations, and massive violence and slaughter occurred on both sides of the border.

2. Groupe B

B. INDIA RISING

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 15)

- a. - *malgré* (opposition between burgeoning economy and vast gap between rich and poor)
- *écart* (vast + between rich and poor) - *a augmenté* (from 59 to 63). Preterite of *rise*.
- b. - (mal) / nourish / (ment) - (over) / all - improve / (ment) - expect / (ancy)
- *malnutrition* - *global(e)* - *amélioration* - *espérance (de vie)*
- c. literacy ≠ illiteracy

- d. - widespread - proper - shift
- e. → 35%: the proportion of Indian people living on less than US\$1 a day. (l. 5)
 → 63: the average life expectancy in 2004. (l. 11)
 → 60%: the proportion of people in towns who do not have access to proper sanitation. (l. 7-8)
 → 61%: adult literacy rate in 2004. (l.11)
 → 20%: the proportion of people in rural areas who do not have access to proper sanitation. (l. 7-8)

f. 1.

Social aspects	Economic aspects
- "Life expectancy rose from 59 to 63 between 1990 and 2004." (l. 11) - "Adult literacy rose from 50% to 61% over the same period." (l. 11) - "... infant mortality rates have declined." (l. 7)	- "... rapid economic development." (l. 1) - Overall poverty has declined. (l. 9) - "... general improvements to living standards." (l. 10)

2.

Social difficulties	Economic difficulties
- the caste system (l. 2) - overpopulation (l. 2) - widespread corruption (l. 3) - high levels of illiteracy (l. 6) - poor health (l. 6) - malnourishment (l. 6) - no access to proper sanitation (l. 8-9)	- The gap between rich and poor is vast. (l. 4) - Poverty is at its worst in rural areas. (l. 5)

> Action!

India **is** currently **confronted with** major changes. The country has known a rapid **growth** of its economy, which has contributed to a substantial improvement of the overall standard of living. Life expectancy and literacy **have risen / increased**, particularly in cities. Half of the population can now read and write. Indeed, the number of people who have access to proper sanitation **has increased**, and is now **three times as high** in cities **as** in the countryside. **Three times as** many people in urban areas **as** in rural areas have access to decent sanitation. More and more people have better prospects for the future. However, huge disparities are still to be noticed. India **is faced / confronted with** huge and acute problems. It has to cope with major problems. Illiteracy and poverty are still a **scourge**. **More than a third** of the population still have dreadful living conditions / live in dire straits / are destitute / poverty-stricken. Many still live a life of poverty, misery and want. Finally, social prejudice linked with the caste system is an obstacle that still has to be overcome.

3. Groupe C

Main changes in India

Script de l'enregistrement (CD 1, Piste 19)

►► Part 1

Interviewer: What have been the main changes in India over the last few years?

Izzi: Um, the last few years, after the onset of globalisation, the first change that happened is India became the biggest IT superpower. It has to happen because there's a lot of focus on education in India, everybody wants to study, everybody wants to get degrees, everybody wants to go to university, rich, poor, middle-class. So, this huge "brain capital" has created this "IT superpower" status, to India, and this has had repercussions in every sector of the economy. So, I was talking about the IT superpower, in fact, they call India the "back-office of the world", and China is the "back-end factory of the world", which is really true because almost all top... it's... , the second Silicon Valley is Bangalore, in fact there is a lot of research done in Bangalore as well as in Silicon Valley in the USA. This has repercussions in terms of economic growth, and also manufacturing sector has boomed a lot. Many key sectors have grown parallelly thanks to globalisation, exports, things like that.

►► Part 2

Interviewer: What impact do these changes have on people? What about people?

Izzi: People, yeah. Overall, it has given a new purchasing power to the people. Overall, it has created a, I would say, a cream of rich people, what we call "nouveaux riches" in French, and at the same time, it has given a kind of confidence, buying power, purchasing power, to a vast section of the people, especially the middle-class, middle-class holds the key to India, and... but still I should emphasise India's still an agriculture-based economy. As I say, the arrival of the monsoon in India is more important than invention of a new super-chip.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 16)

Part 1: from the beginning to 1'25"

a. globalization = globalisation

degree = /di'grɪ:/

superpower = /'su:pəpaʊə/

repercussions = /ri:pə'kʌʃən/

manufacturing = /mænju'fæktʃərɪŋ/

sector = /'sektə/

b. 1. Cf. script

2.

First change	Reasons	Consequences
- India became the biggest IT superpower	- focus on education in India, everybody wants to study, to get degrees, to go to university, rich, poor, middle-class - huge "brain capital"	- repercussions in every sector of the economy

3. a city in India: Bangalore – a famous place in the US: Silicon Valley
the second Silicon Valley: Bangalore – economic growth – manufacturing sector has boomed

Part 2: from 1’26” to the end

- c. 1. What impact do these changes have on people? What about people?
2. cf. script ci-dessus

Impact on India	What social class plays a key role?	Characteristic of Indian society
<ul style="list-style-type: none"> - a new purchasing power - rich people, what we call “nouveaux riches” in French, - has given confidence, buying power / purchasing power to a vast section of the people 	the middle-class	<ul style="list-style-type: none"> - still an agriculture-based economy - the arrival of the monsoon more important than invention of new super-chip

4. Classwork

→ Productions possibles :

I didn't realise that India was an IT superpower. I didn't think education was so important for Indians. I didn't know the middle-class played a key role in the country. I never thought that agriculture was a key sector in the Indian economy.

5. Who wants to be a millionaire?

> Mise en œuvre

- Les questions peuvent être préparées à la maison ainsi que les réponses attendues.
- On formera des groupes de trois élèves et on désignera un présentateur (*show host*) ainsi que deux candidats. On fera tourner les groupes rapidement.
- Le professeur veillera à choisir un *time-keeper* dont le rôle est de surveiller le temps de réponse de chaque équipe.

3. THE QUIET REVOLUTION

MANUEL → P. 46-47

Remarque préalable : cette double page peut donner lieu à un travail en pédagogie différenciée. Le groupe 1 pourra être constitué d'élèves plus fragiles (textes plus factuels et simples) que le groupe 2 (extrait d'un roman).

1. Group work 1

→ Productions possibles :

- a. *Main assets of the economic revolution in India:*
- *huge, cheap and international (i.e. they are able to speak English) labour force;*
 - *outsourcing is much easier (linked to English).*

Key sector: high-tech industries (cell phones and stuff...).

- b. – Girls are seeking higher education.
– The middle-class is growing and has access to consumer goods such as mobile phones and cars.
– The number of skilled people is on the rise (as a result of the brain gain).
- c. The brain gain means high-skilled Indians are moving back to India. The brain drain is opposed to the brain gain.

→ **Exploitation de l'illustration :**

The photograph is based on a contrast between the ad (= two thirds of the photo) and the bottom of the photo which represents a road with people on their bikes. On the billboard, a young yuppie is lying on a sun bed on a beach, he looks relaxed and seems to be on holiday. He is working by the sea-side, he has a laptop. The scene is idyllic, the sky is blue, the weather is gorgeous. He must be a white collar worker or an executive, whereas the people riding their bikes must be blue collar workers, at the bottom of the social ladder. The computer is an obvious status symbol. The yuppie enjoys a higher standard of living, must have a higher salary. He certainly belongs to the upper castes. He is a symbol of success, of modern India, of the Indian middle-class, the digital divide. The computer is a symbol of India's new knowledge-based economy that rewards the well-educated and the highly-skilled.

2. Group work 2

→ **Productions possibles :**

- a. The people who migrate to Mumbai look for better opportunities / a better future / better prospects. They want to make their dreams come true / to turn their dreams into reality. They dream of rags-to-riches stories / of climbing the rungs of the social ladder / of a better and higher standard of living. They are hopeful. They are determined to improve their living conditions / to fulfil their dreams / to start from scratch / to start a new life / to escape poverty. They want to flee a life of misery, want and debts. They are yearning for money and success.
- b. Their dreams are shattered. They still live in grinding poverty. They live in dire straits, below the poverty line. They are destitute / needy / poverty-stricken. They live in cramped conditions, can hardly make ends meet. They live in squalid houses.
- c. The weak and the poor are threatened by developers who need land for the rapid transformation of the country. They fear they might be thrown out of their homes by developers who want to get rid of them. They are in a deadlock, they are stuck and powerless.

→ **Exploitation de l'illustration :**

N. B. : l'illustration pourra donner lieu à une prise de parole en continu préparée ou non à la maison. Cette photo permet en effet de rebrasser toutes les informations retenues et le lexique utilisé lors de l'étude du texte.

The photographer wants to focus on the other India, on the seamy side of the Indian economic revolution. India is a land of contrasts / paradoxes. The photograph underlines the darker aspects of a new economic giant. The skyscrapers look impressive and breathtaking. The low-angle shot gives an idea of power / domination / strength. They convey the impression of a super power, they symbolise material success, a materialistic society, the development of big corporations / firms, economic and financial power. They embody a land of opportunity where anybody can climb the social ladder. They also stand for money. We can't help noticing the sharp contrast between

the white, high-rise buildings, the affluent city, and the shacks in the foreground. We are shown a derelict area of Delhi / Mumbai. The photograph focuses on / depicts / describes the other India / a different aspect of India / the underworld / people who are destitute. They are needy / underprivileged. Their income is insufficient to cover the bare essentials of life. He portrays a two-tier society where a lot of people live under the poverty line and are economically deprived. The inhabitants of this slum are outcasts / excluded / left out.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 17-18)

➔ Paragraph 1

- *exigu* - plaque de tôle ondulée - entassé - miséreux / démuni - bidonville

- a. 1. - hand/ (ful) - dead / (ly) - dust / (y) 2. - poignée - mortel - poussièreux 3. décharge

City	Type of area	Housing	Living conditions
Mumbai	A slum: Dharavi, a very poor district / a shanty town "Asia's biggest slum" (l. 18)	"in a cramped hundred-square-foot shack" (l. 3) "with a corrugated metal sheet serving as the roof over my head." (l. 6)	"no natural light or ventilation" (l. 4) "There is no running water and no sanitation." (l. 10) "It vibrates violently whenever a train passes overhead." (l. 8)

Number of inhabitants	Where from?	Conflicts
A million: "There are a million people like me," (l. 13)	"Destitute migrants from all over the country" (l. 17) "Dharavi's residents come from the dusty backwaters of Bihar and UP and Tamil Nadu and Gujarat." (l. 19)	"There are daily squabbles – over inches of space, over a bucket of water – which at times turn deadly." (l. 18)

Remarque: UP (l. 21) = Uttar Pradesh

Nickname	Reasons for coming
"the city of gold" (l. 21)	"with dreams in their hearts of striking it rich and living upper-middle-class lives." (l. 21)

- f. 1. Gangrenous qualifies a wound that is infected or a limb that is rotting away. Here, it means that many of those who came to Mumbai hoping for a better life were disappointed. Their dreams were shattered because they never came true. It is as if their minds had been poisoned, so to speak. 2. The narrator's rusted heart and gangrenous mind. 3. The narrator means that the residents' hopes have been crushed and the wound is still a gaping wound. They are bitter and disillusioned. Home means that all the inhabitants of Dharavi feel that place is theirs. They are deeply attached to it and feel in some way that they belong, that is where their roots are from now on.

➔ Paragraph 2

- h. a) cancerous lump (l. 25) b) - neon-lit (l. 25) = noun + past participle; *éclairé au néon* - outlawed (l. 26) = out (prefix) + law (root) + -ed (past participle = suffix); *déclaré hors-la-loi*
i. "Amidst the modern skyscrapers and neon-lit shopping complexes of Mumbai, Dharavi sits like a cancerous lump in the heart of the city." (l. 25) Dharavi is located right in the middle of Mumbai (in the heart of the city). It is close to the modern part of the town (amidst the

modern skyscrapers and neon-lit shopping complexes of Mumbai).

a) illegal

b)

Officials' attitude	Threat	Residents' reaction	Why?
"And the city refuses to recognize it. So it has outlawed it." (l. 25)	"All the houses in Dharavi are 'illegal constructions', liable to be demolished at any time." (l. 26)	"...they don't care." (l. 27)	"...are struggling simply to survive." (l. 27) They try to make ends meet, so they keep working.

> Action!

The narrator is one of the many migrant workers who have settled in Dharavi, hoping for a better life in Mumbai, the city where dreams may come true (the city of gold). But like many others, he has to struggle every day to make ends meet, and live in a **shabby, squalid** and **filthy** place where no window allows the light or fresh air to come in. So he has come to realize that the reality is far from what he had imagined, and all his dreams have been **shattered**. He lives in poverty / **below the poverty line**. He is **poverty-stricken / in dire straits**. That's why he feels **bitter, disillusioned and gloomy**.

His case is no exception: Most migrant workers have been **lured** by the legends surrounding Mumbai and its many opportunities. As they were living in dreadful conditions in the countryside / backward areas they have been **attracted** to the big city which has acted like a **magnet**. They have all come hoping they would find **better prospects** and job **opportunities**.

The authorities could not care less about their fate. They do not want to face the reality and what it would take to improve these people's lives significantly. So their stand has only been to **ignore** them, they are **indifferent to** their plight. They are considered **outcasts** and they fear their shacks might be **pulled down**. They clearly want to relocate them and use the land to build more malls and skyscrapers.

3. Radio spot

Group 1:

I'm Rishi Rajani, I'm in my early thirties. I am what some people would call a garment tycoon. I believe in the work ethic and think money is a reward. I have a high income. My goal is to make big money and buy a yacht. I've always dreamt of having a boat.

I realise that contrary to most Indians, I am well-off. I have a luxurious / expensive sports car, which symbolises for many people a high social status. I love sports cars and it is a pleasure driving it. I don't particularly want to show off my wealth. However, I am aware that it is a symbol of material success. I'm the living proof of the Indian economic revolution today.

Group 2:

Interviewer: *Why did Mumbai attract you?*

Mr Penjabi: *We migrated to Mumbai because we were looking for a better future, better prospects. We wanted to make our dreams come true. At that time, we were hopeful.*

Mrs Penjabi: *We imagined we could have a better and higher standard of living in town. We were determined to improve our living-conditions, escape poverty and flee a life of misery, want and debts. At the beginning Mumbai meant money and success.*

Interviewer: Have you fulfilled your dreams?

Mr Penjabi: No, we still live in dire straits. We are still destitute, needy.

Interviewer: What about your living conditions?

Mrs Penjabi: We live in cramped conditions and can hardly make ends meet. We live in squalid houses.

Mr Penjabi: As a potter I earn a decent living and thank God I can support my family. My only fear is that we could be thrown out of our homes by developers who want to get rid of us.

Mrs Penjabi: We are in a deadlock, we are stuck and powerless.

4. Our planet

→ Productions possibles :

Mumbai (/mʊmˈbaɪ/; also known as Bombay) is the capital city of the Indian state of Maharashtra. It is the most populous city in India and the eighth most populous city in the world. Mumbai is India's largest city (by population) and is the financial and commercial capital of the country. Mumbai has a tropical climate. Beaches are a major tourist attraction. In the city, modern buildings dominate the landscape. Mumbai has by far the largest number of skyscrapers in India. Mumbai is a city of contrasts. In the centre, the skyscrapers look impressive and breath-taking. They symbolise material success, a materialistic society, the development of big corporations, economic and financial power. However, there is a contrast between the affluent city, and the shacks of the slums. In Dharavi, for example, people are destitute. Mumbai attracted them like a magnet. Many of them now realise they live on the fringe of society. The inhabitants of this slum are outcasts.

4. FIRST MEETING

1. Find the key information

MANUEL → P. 48

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 18-20)

Part 1

- a. The narrator was 13 at the time.
- b. "They" refers to the narrator's family.
- c. - outraged: had a shock - aim: purpose, goal

News	From?	Narrator's answer	Family's reactions	Family's arguments
"be prepared to be inspected by a prospective bridegroom" (l. 2)	"My mother called me one day" (l. 1)	"I told my people that I'd not allow anyone to inspect me as a bride and that I'd rather do the inspection of the groom!" (l. 4)	"They felt <u>outraged</u> and my father's younger brother, my father being <u>too angry to speak to me,</u> " (l. 6)	"Don't be mad! Don't you know that <u>it's not done?</u> " (l. 8)

e.

Family	Narrator
“Don’t you know that it’s not done?” (l. 9) “why do you want to spoil your chance of settling down in life?” (l. 12)	“If it is not done, it’s better that someone starts doing it now.” (l. 10) “I had to explain that that was not my aim in life. I had other aims. I said I would like to work, rather than be a wife.” (l. 15)

f.

Conclude

The news of the visit of a prospective bridegroom came as a complete shock to the narrator who had to tell her parents that she was not interested in finding a husband, and certainly not ready to be inspected like an animal or a curiosity. In reaction, her family was furious: It is not proper for a girl to turn down a proposal, and disobey her parents.

Part 2

g.

persuaded • go through the ceremony • jewellery and heavy sari

h.

“I had made up my mind that I’d hate the young fellow and discourage him publicly.” (l. 20)

i.

stuff: things, jewels and cloth (“all the jewellery pieces”, l. 20 + “a heavy sari”, l. 22).

bore: endured (“patiently”, l. 23) - fitted me out: prepared me

gaped: watched admiringly (“cheered”, l. 25 + “how well I looked”, l. 24)

beaming with: she looked delighted (“face” + “satisfied”, l. 26)

dreaded: I was frightened (“to look into the mirror myself”, l. 28)

j.

Preparations		Narrator’s feelings	Family’s reactions
Clothes	Jewels		
“a heavy sari crackling with gold lace” (l. 22)	“They decked me in all the jewel- lery pieces [...], diamonds and gold all over my ears, neck, nose, and wrist” (l. 20)	“I felt suffocated with all that stuff over me. I felt sick and felt that I was losing my identity.” (l. 22) “I hated the whole scene.” (l. 25) “I was seized with a feeling that I was in a wrong world, and that I was a stranger in their midst.” (l. 26) “they seated me like a doll” (l. 29)	“stood around and exclaimed at how well I looked, and the children gaped and cheered and joked.” (l. 24) “they admired me” (l. 28) “my mother’s face beaming with satisfaction” (l. 26)

j.

1. the prospective bridegroom

2. 1- the narrator’s family 2- the prospective bridegroom and his parents

3. *Quel cinéma*

4. “It’s hard to get a bridegroom, | and when one is available | parents treat him | as a hard-won prize.”

- Available: If something you want or need is available, you can find it or obtain it.

- Hard-won: adjective + past participle. *Durement gagné / acquis de haute lutte.*

5. contemptuous

> Action!

The narrator recalls an episode of her life when she was thirteen years old and her family **broke the news** one day of a visit of a prospective husband coming to inspect her. She **refused point blank**, declared she did not want to **conform** to tradition and would **stand up against** her parents' **will**. She **resented being compelled** to **marry** so young and was ready to **defy** their **authority**. They **argued**. Her uncle **urged her to obey** her parents and meet the prospective bridegroom because she would have better **prospects** in the future. She **was expected to** be docile and submissive.

She was an **independent** girl, **determined** to take her fate into her own hands and **bold** enough to stand up against her parents' will. She was not the type of **submissive / obedient** girl who accepts her fate without blinking; she **had the nerve to speak her mind**.

Her parents thought she was being unreasonable, she should be more **sensible** and **wiser**.

They knew how hard it could be to find a husband and **settle down** in life, and they undoubtedly thought they were acting for her own good. Consequently they were **amazed / astonished** at her reaction. They certainly had not **expected** such a **clash** and were utterly **disappointed**.

2. Recap

→ Productions possibles :

a. b. c. d. Cf. réponses ci-dessus.

e. *The showdown between the teenage girl and her parents reveals she is wilful / resolute / rebellious. She stands up against her parents, defies / challenges their authority, which involves courage and determination. She is all the more courageous since she is quite young and resisting pressure is difficult. She is a trouble-maker, and doesn't hesitate to break the usual code of conduct.*

3. Role play

Critères d'évaluation à titre indicatif

Expression orale en continu	
Clair et audible	0 1 2
Rôle – des parents du narrateur – des parents du garçon – du narrateur	0 1 2 3 4
Interaction – Questions posées correctement – Écoute des autres – Sait rebondir sur ce qui vient d'être dit	0 1 2 3 4
Richesse du lexique et des structures	0 1 2 3
Prononciation	0 1 2 3
Correction de la langue	0 1 2 3 4
Total	/ 20

4. Listen to Savithri Amman

> Script de l'enregistrement (CD1, piste 20)

➔ Part 1

Journalist: So Mrs Amman, could you please tell us a few words about the caste system in India?

S. Amman: Well, it has a religious basis, actually. It originates in the Hindus' belief in reincarnation. As a matter of fact, they believe that our present life is conditioned by our previous lives, which constitute our karma – meaning purity. So according to our actions and attitudes in our past lives, we are reincarnated in one caste or another, depending on what we deserve. Those categories are called castes and constitute the whole structure of the Indian society. 0'45"

➔ Part 2

Journalist: Could you give us a few examples, please?

S. Amman: Of course! Our society has a sort of pyramidal structure: At its very top, you find the Brahmins, who are priests and teachers. Then you find the Kshatriyas, who are the rulers and soldiers, the Vaishyas who are merchants and traders, and lastly the Sudras who are farmers. Now each of these castes is divided into thousands of sub-categories, related to professions, regions or dialects, for example. 1'17"

➔ Part 3

Lastly at the very bottom of the pyramid you find the Dalits, what we used to call the Untouchables, who do not constitute a caste properly speaking, but nevertheless form a category. They form about 20% of the entire population of India, that means there are about 170 million Dalits in India today. They are outside the caste system and have the lowest social status. They are considered totally unworthy. Consequently the people of higher castes would not interact with them. They occupy the lowest jobs, such as scavengers, for example. They clean latrines and sewers, they clear away dead animals, those kinds of jobs. They are in charge of all the tasks that are considered unclean, and they earn very little money. Or they are agricultural workers, toiling for farmers. Many of them work to pay off debts they have inherited from their ancestors. They are the poorest group in Indian society.

Journalist: But I thought the caste system had been declared illegal...

S. Amman: You're right, it is illegal today. Caste discrimination was abolished in 1950. Since then the government has made strong efforts to minimize the importance of caste through active affirmative action and social policies. But it is so deeply rooted in our society that it hasn't been possible to really eradicate it yet. Some people consider the caste system as a form of racial discrimination. They call it India's hidden apartheid. We can only keep hoping for a better future...

Journalist: Well, thank you Mrs Amman. It has been fascinating talking to you.

S. Amman: It's been a pleasure being here. Thank you.

FIRST LISTENING

1. a) Listen to the document without taking any notes. Then, note down all the key words that you have recognized. _____

- b) Using your notes, explain what the recording is about, in French if necessary. _____

SECOND LISTENING

Useful word: previous: *précédent*

● Part 1

2. a) The following words have been written phonetically. Read them aloud and write them down.

/rɪ'ɪdʒəs/: _____ /beɪsɪs/: _____ /hɪndu:/: _____
/rɪ:ɪnkɑ:'neɪt/: _____ /rɪ:ɪnkɑ:'neɪʃən/: _____

- b) With the help of a dictionary, find the word derived from the following root (*racine*):
believe (noun, *croissance*): _____

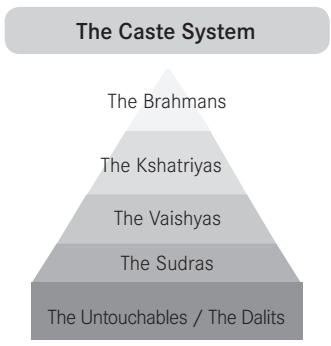
c) Use your answers to fill in the blanks in the following sentences with words from the recording:

Castes have a _____ basis. That social structure has to do with the Hindus' in _____. The _____ people are born into depends on the way they lived their _____ lives.

● Part 2

3. Match each caste with its corresponding activities:

farmers
teachers and priests
merchants and traders
rulers and soldiers



● Part 3

Useful words: sewer: *égoût* – scavenger = street cleaner – affirmative action: *discrimination positive*

4. Did you hear (circle the right answers):

inside / **u**pside / **o**utside low / **l**ower / **l**owest **a**ttack / **i**nteract
/ **e**nact task / tusk

a) Find the word derived from the following root (*racine*): worth (*adjectif, indigne*)

b) Read the phonetic transcriptions aloud. Then write the words corresponding to them.

/tɑːsk/: _____ /səʊfəl 'steɪtəs/: _____

c) Pick out as many stressed words as you can.

d) Classify the words you have heard in the following columns:

Social rank	Reason	Relations with other castes	Type of job	Income

5. Fill in the blanks in the following sentences with words from the recording.

Many Dalits work to _____ off _____ they have _____ from their _____

6. Focus on what the journalist says. What are the key words?

7. a) Pick out a date: _____

b) First read the following words aloud. Then underline those you have heard.

strong / wrong effort emphasize / minimize / criticize
 importance / important thrown / through / threw
 politics / policy / policies routine / root / rooted
 eliminate / eradicate

c) Classify the words you have heard in the following grid.

Key date	Government's goals / measures	Results	Why?

8. Focus on Mrs Amman's opinion about the caste system.

a) Pick out key words. _____

b) Rephrase what you have understood. _____

ACTION!

- **Part 1: How is the caste system explained?** present life – reincarnation – Hinduism – social structure
- **Part 2: How does the caste system work?** a pyramid – top – bottom – precise – role and function – society – the Dalits
- **Part 3: Future prospects:** take measures – obstacles – deep-rooted – get rid of – hope

CORRIGÉ DE LA FICHE PROPOSÉE CI-DESSUS :

1. b) The recording is about the caste system, an organization of Indian society that dates back to ancient days.
2. a) religious • basis • Hindu • reincarnate • reincarnation b) belief
 c) religious • belief • reincarnation • caste • previous
3. The Brahmins: teachers and priests • The Kshatriyas: rulers and soldiers • The Vaishyas: merchants and traders • The Sudras: farmers
4. outside • lowest • interact • task
 a) unworthy b) task • social status

c. and d.

Social rank	Reason	Relations with other castes	Type of jobs	Income
<ul style="list-style-type: none"> – About 20% of the Indian population, about 170 million. – at the very bottom of the pyramid – They are outside the caste system and have the lowest social status. 	They are considered totally unworthy.	The people of higher castes would not interact with them.	<ul style="list-style-type: none"> – They occupy the lowest jobs (scavengers, for example). – They clean latrines and sewers, they clear away dead animals. – They are in charge of all the tasks that are considered unclean. – Agricultural workers, toiling for farmers. 	Earn very little money.

5. Many Dalits work to **pay off debts** they have **inherited** from their **ancestors**.

6. caste system • declared illegal

a) 1950

7. b) strong • effort • minimize • importance • through • policies • rooted • eradicate
c)

Key date	Government's goals / measures	Results	Why?
1950	minimize the importance of the caste system through affirmative action and social policies	impossible to eradicate it completely • a form of racial discrimination, called India's hidden apartheid	very deeply rooted in Indian society

a) illegal • measures • policies • affirmative action • deeply rooted • Indian apartheid

b) Although it was declared illegal, the caste system still exists. It is deeply-rooted in Indian society.

> Action!

- The caste system is a **social structure** that finds its roots in **Hinduism**, more precisely in the belief in **reincarnation**. It links the **present life** to the previous lives everyone is supposed to have had.

- It is a **pyramidal** structure composed of different groups having **precise** and predetermined **roles and functions**. From **top** to **bottom** you find the Brahmins (teachers and priests), the Kshatriyas (rulers and soldiers), the Viashyas (merchants and traders), the Sudras

(farmers) and **the Dalits**, who are not a caste properly speaking but are at the very bottom of the system and do all the dirtiest tasks.

- The government has been trying to **take measures** in order to eradicate the caste system altogether but so far it has failed. Indeed, it is so **deeply-rooted** in the Indian society that it is hard to **get rid of**. It is one of the major **obstacles** India has to cope with. Like Mrs Amman, we can only **hope** for a better future.

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 20-21)

- Rekha Kalindi - 12 years old - Bararola, a village in West Bengal - She refused to get married.

a.

b.

Living conditions	Everyday activities
- "a one-room home with seven others" (l. 13) - "no electricity, no running water, no toilet" (l. 15)	- "a 12-year-old bidi-roller" (l. 3) - "She and her friends spend their evenings collecting firewood and tendu leaves in the forest to sell at the weekly market in Kotshila town, seven kilometres away." (l. 18)

"girls are traditionally married at the age of 12." (l. 21)

c.

d.

Parents' decision	Rekha's answer	Consequences
"my parents wanted me to [...] get married" (l. 22)	"I said no, I want to study" (l. 23)	- For herself: She could go to school. - For others: "We will all marry after turning 18" (l. 16) = Others followed suit.

e.

Her father tried to punish her for her decision, by starving her and preventing her from washing herself. He wanted to break her will, to shame her and make her change her mind.

f.

Rekha stuck to her decision, she did not change her mind. Her parents couldn't talk her out of rebelling.

g.

1- Rekha's school friends 2- Rekha's school friends and their teacher

h.

→ 40%: the proportion of the world's child marriages that take place in India.

i.

→ 78,000: the number of women who die in childbirth each year in India.

j.

- Pregnan / (cy): grossesse - Mother / (hood): maternité

The UNICEF considers that the higher the level of education, the lower the risk of teenage pregnancy and motherhood. In other words, when a girl gets an education, she knows how to avoid being pregnant, and she has a greater chance of choosing her life and avoid early marriage.

> Action!

Pour rendre compte du texte, on pourra proposer les amorces suivantes :

A 12-year-old girl decided to...

She became famous when...

Other girls...

The solution to the problem...

The level of education...

The risks of teenage pregnancy...

Rekha felt like going to school. / She looked forward to going to school. Therefore Rekha couldn't bear living the same life as her sister. She resented being denied access to education. Their father hated being contradicted. That's why she first dreaded confronting him because she risked being punished. She objected to being forced to marry so young. / She objected to her father marrying her off so young. Instead of obeying, she argued with her father. Even if it was hard she never gave up fighting. She couldn't help feeling very proud. The father disapproved of his daughter going to school. He blamed his daughter for being rebellious. He criticized her for defying his authority. But finally he yielded to pressure. The **12-year-old girl** hit the headlines because she was brave and bold enough to assert her rights. **Other girls** will imitate her. **The solution to the problem of teenage pregnancy** and overpopulation is certainly to educate girls. There is a direct link between their **level of education** and **teenage pregnancy**. **The risks** are more limited if the education of girls is improved.

→ **Prolongement possible** : pour vérifier l'acquisition du lexique du *Help!* p. 49, on pourra proposer une fiche *Check your vocabulary* (téléchargeable sur le site compagnon).

CHECK YOUR VOCABULARY

Traduisez les phrases suivantes. Tous les mots en gras sont dans le *Help!* p. 49.

1. Il y a eu une **confrontation** entre les parents et la fille.
2. Les parents voulurent **obliger** Rekha à se marier.
3. Ils **ne s'attendaient pas à ce** qu'elle ne le leur **obéisse** pas.
4. Un professeur essaya de **dissuader** le père de marier sa fille si jeune.
5. Rekha est **audacieuse** car elle a **défié** sa famille, a **osé se dresser contre** son père.
6. Elle a **revendiqué ses droits**. Parce qu'elle vit **dans une très grande pauvreté**, elle veut aller à l'école.

CORRIGÉ

1. There was a **showdown / clash** between the parents and the daughter.
2. The parents wanted / compelled / **obliged** / forced her to get married.
3. They didn't **expect her not to** obey them / to disobey them.
4. A teacher tried to deter the father **from** **marrying** his daughter at such an early age.
5. Rekha is **bold / daring** because she **challenged / defied** her family, **dared to stand up against** her father.
6. She **claimed her rights**. Because she is needy / poverty-stricken / **in dire poverty**, she wants to go to school.

2. Argue your case

> Mise en œuvre

Le professeur insistera sur la nécessité de ne préparer que des **notes** et non pas des phrases complètes pour ne pas être tenté de lire pendant l'enregistrement.

L'enregistrement pourra se faire en salle multimédia ou à la maison (sur clé USB, avec *Audacity*, ou sur baladeur numérique). On demandera également aux élèves d'adopter un ton vivant et enthousiaste.

Critères d'évaluation à titre indicatif

Exposé incohérent, peu ordonné, structuré, très organisé ?	0 1 2 3
Ton convaincant et enthousiaste ; expression du jugement	0 1 2 3
Réutilisation des acquis du cours	0 1 2 3 4 5 6
Prononciation	0 1 2 3 4
Correction de la langue	0 1 2 3 4
Total	/ 20

3. Give your point of view

I'm quite shocked because parents in the two texts want their very young girls to get married.

The first text involves a wealthy family whereas the second text deals with a girl from a poor family. They both have to fight to assert their rights. They are not allowed to decide on their future, in other words they are not free.

6. INDIA'S UNWANTED GIRLS

MANUEL → P. 50

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 21-22)

Main facts

Text 1

- a. husband: Rajesh – wife: Nilima
- b. Jaipur, the capital of the western Indian state of Rajasthan
- c. 1. 20 refers to Nilima's age 2. 20 refers to the number of weeks she is pregnant
- d. they are in a small clinic
- e. They refer to the technique used to determine the sex of the baby (ultrasound).
- f. "But there is one thing Rajesh, a businessman, wants to know more than anything else – the sex of their child."
- g. "their unborn baby is a girl"

- h. “The disappointment on both the parents’ faces is evident.” “While Nilima’s eyes well up because she knows what her fate and that of her unborn child will be, Rajesh quietly takes the doctor to a corner of his office.” “They all want a boy.”
- i. 1. The woman will be forced to have an abortion even if she is opposed to it. Her husband and her in-laws will stop at nothing to prevent her from having a baby girl.
2. The baby
- j. “it would very likely be killed.”
“Thousands of pregnant women in India are reportedly forced by their husbands and in-laws to undergo sex-determination tests, and if the foetus is found to be female, get it aborted.”
- a. **Text 2**
- b. “her husband, mother-in-law and brother-in-law”
Women are the victims of physical violence when they expect a baby girl. It is a widespread phenomenon all over India.
- c.
- d. “They” wanted boys so they could get fat dowries”
1. out + law+ -ed = interdit
2. The date when dowries were officially banned.
3. Although dowries are officially banned, parents still have to pay dowries to get their daughters married.

Prolongement possible : Compare and contrast the two documents

Both articles account for the situation of women in India today. Traditionally, parents prefer having sons to daughters, who are seen as a waste of money. Consequently, families have always tended to get rid of baby girls. Since female infanticide was made illegal, ultrasound technology has given a supposedly medical excuse to disguise abortions based on gender.

2. A radio spot

Une production d’élève de première LV2 est proposée sur le site compagnon.

7. THE DREAM INDUSTRY

MANUEL → P. 51

1. Planet Bollywood

> Script de l’enregistrement (CD1, Piste 21)

➤ Introduction

Journalist: The world’s movie capital is not Hollywood but Bollywood. Bollywood is the nickname for the Indian film industry located in Bombay, now known as Mumbai. It is considered the largest in the world in terms of number of films produced, and maybe also the number of tickets sold. 0’28”

➤ Part one

Journalist: Indian movies are very popular in India, aren’t they?

Indian man: Indians are in love with movies. Fourteen million Indians go to the movies on a daily basis. This represents about 1.4% of the population of more than 1 billion.

Journalist: How many films are produced every year?

Indian man: Over 800 films are produced out by Bollywood each year. That’s more than double the number of feature films produced in the United States. 1’00”

➔ Part two

Journalist: What do these films have in common?

Indian man: Bollywoods are usually musicals. Indian audiences expect full value for their money. They want songs, dances, love stories, comedies. Most films follow a similar pattern called *masala*, the word for a collection of spices.

Journalist: Can you tell us more? What are the usual ingredients?

Indian man: Movies are three to four hours long and include an intermission. They also include dozens of songs and dances. Some films feature 100 or so choreographed dancers. The story is usually about a boy who meets a girl, and there is no kissing nor sexual contact, of course. There's lots of action, there's no bloodshed though. There is always a happy ending.

Journalist: What about the stars?

Indian man: The stars of Bollywood are very popular and highly paid, considering the budget of the films. Stars may be in such high demand that they're working on ten films at the same time. Bollywood stars are so popular that their photographs can be seen in shop windows and homes throughout the country.

Journalist: Why are they so popular?

Indian man: Because these films provide three to four hours of escapism. Bollywood movies are becoming more and more popular around the world. So watch one Bollywood film, you'll certainly enjoy it!

Journalist: Thank you very much, that was most interesting.

Le professeur pourra, s'il le désire, proposer une fiche de repérage de ce type :

Fiche de repérage

INTRODUCTION

1. Listen to the introduction and note down as many words as you can. _____

2. Pick out the name of a city: _____
3. What is Bollywood? _____

PART 1

4. a) What do these figures correspond to?
→ 14, 000, 000: _____ → 1.4: _____
→ more than one billion: _____ → 800: _____
- b) Use your answers to rephrase what you have learnt in this part.

PART 2

Useful definition: pattern = a form or model proposed for imitation

5. a) What do these figures correspond to? → 3 to 4: _____
 → dozens: → 100: _____
 b) Listen again and pick out as many stressed words as you can. _____

6. Use your answers to define a Bollywood film.

Main characteristics	How long?	Plot (<i>intrigue</i>)	Taboos	End
	... + ...			

7. What have you learnt about Bollywood stars? Complete the following grid.

Fame	Income (<i>revenu</i>)	Working conditions

8. a) Listen to the end of the recording and pick out the word corresponding to this **definition**: a situation in which people are killed or injured, especially during fighting.
 b) Explain in your words the success of Bollywood films around the world.

ACTION!

Use these prompts to recap what you have learnt about Bollywood.

The movie industry is located in... – It attracts ... – shoot a film – twice as many as – Indians are fond of... / crazy about... – The main characteristics are... – Stars are worshipped because... – Bollywood films make people...

CORRIGÉ DE LA FICHE PROPOSÉE CI-DESSUS

1.
2.
3.

On pourra demander aux élèves les plus fragiles de noter au moins 5 mots.

Bombay

Bollywood is what the Bombay / Mumbai film industry is called. It has the biggest film

4. industry / the most profitable film industry, before Hollywood.
- a) → 14,000,000: the number of Indians who go to the cinema on a daily basis.
 → 1.4: represents about 1.4% of the population → more than one billion: the total population
 → 800: over 800 films are produced out by Bollywood each year
- b) Bollywood is a direct competitor for Hollywood. Indeed, the Indian film industry produces twice as many films as the American film industry every year, and Indians go to the cinema in large numbers: About 1.4% of the population watches a film every day, which is huge when you think about the total population of the country.
5. a) → 3 or 4 refers to the average length of Bollywood films (3 to 4 hours).
 → dozens: the number of songs and dances that are included in an average Bollywood film.
 → 100: the average number of dancers featured in a Bollywood film.

6.

Main characteristics	How long?	Plot	Taboos	End
musicals	3 to 4 hours	love stories	no kissing	always happy
comedy			no sexual contact	
action			no bloodshed	

7.

Fame	Income	Working conditions
Very popular, photos of them can be seen in shop windows and homes throughout the country.	Highly paid.	High demand: Sometimes they work on ten films at the same time.

8.

- a) bloodshed
- b) Bollywood films are extremely successful around the world because they give spectators the possibility to forget their worries and escape into an imaginary world where people share noble feelings and all problems find a happy ending.

> Action!

The Indian **movie industry is located in** Mumbai, formerly called Bombay, hence the name (Hollywood + the B of Bombay replacing the H). **It** is a highly competitive industry that produces 800 films a year (**twice as many as** in Hollywood) and attracts huge masses of spectators, not only in India (**Indians are crazy about** films) but also all over the world. The movie stars are extremely popular and highly paid to appear in films, and once they are famous they are sure to have parts in many **films** – several **are shot** at the same time.

The public worships them / **Stars are worshipped because** they embody highly romantic characters in highly romantic plots. What's more, there is no such thing as sex scenes or bloodshed, everything is always represented metaphorically. Fights, love, everything is always symbolized, which allows the public to escape from their worries for 3 or 4 hours and **makes them dream**.

- b. Voir corrigé du *ACTION!* ci-dessus.
 c. Réponse personnelle.

LANGUAGE AT WORK

MANUEL → P. 52-53

> Quantité et comparaison

1.	Quantité nulle	Quantité insuffisante / faible	Grande quantité
	no solution	very few people a few cases fewer girls less money little hope not much	many opportunities many women most parents many girls <i>Accepter aussi</i> : a lot of pressure

2. a. Les filles indiennes n'ont pas autant de possibilités que les garçons indiens.
 b. Très peu de gens se marient en dehors de leur caste.
 c. Dans quelques cas, les bébés filles peuvent être tués.
 d. Il y a moins de filles que de garçons en Inde aujourd'hui.
 e. On investit moins d'argent pour éduquer les filles / dans l'éducation des filles.
 f. De nombreuses femmes sont toujours illettrées. Elles ont très peu d'espoir d'échapper à la pauvreté.
 g. Quelques États luttent contre la discrimination sexuelle, dans d'autres bien peu de choses sont faites.
 h. La plupart des parents en Inde rêvent d'avoir un garçon plutôt qu'une fille.
 i. On exerce une grosse pression sur les filles pour qu'elles se marient dès que possible. De nombreuses filles n'ont pas d'autre solution que d'obéir à leurs parents.
3. – Les énoncés **a** et **b** expriment la même notion de faible quantité.
 – Le nom qui suit *little* est indénombrable, tandis que celui qui suit *few* est dénombrable.
 – On en déduit que *little* exprime une petite quantité avec les noms indénombrables et que *few* exprime une petite quantité avec les noms dénombrables.
 – Les questions correspondantes sont *how much* pour les indénombrables et *how many* pour les dénombrables.
4. – Les énoncés **a** et **b** expriment une quantité inférieure (moins). *Less* porte sur un mot indénombrable tandis que *fewer* porte sur un mot dénombrable.
Remarque : dans la langue familière, cette règle est rarement respectée, et *less* est utilisé dans tous les cas.
 – Dans les énoncés **c** et **d**, *many* porte sur un mot dénombrable et *much* sur un mot indénombrable. Tous les deux expriment une grande quantité (beaucoup).
5. *More than half of*: plus de la moitié de
Three times as: trois fois plus
7. *Five times as*: cinq fois plus
6. – Le comparatif est la structure commune à ces trois énoncés.
 – Les énoncés **b** et **c** sont reliés par une virgule.
 – **a**. Il y a de moins en moins de bébés filles à cause des échographies.
b. Plus le niveau d'éducation est élevé, mieux c'est.
c. Plus les filles sont éduquées, plus elles se marient tard.
 On remarque que l'ordre des mots est différent en français et en anglais dans les énoncés **b**

et c. L'élément sur lequel porte la comparaison est directement placé après le comparatif en anglais, pas en français. De plus, on sous-entend le verbe *be* dans l'énoncé b.

7. Les formes réduites sont soulignées ci-dessous.
- More than half of the population is literate.*
 - There are three times as many inhabitants in Mumbai as in Bangalore.*
 - There are five times as many people in Mumbai as in Jaipur.*
 - There are fewer and fewer baby girls because of the use of ultrasound scans.*
 - The higher the level of education, the better.*
 - The more education girls get, the older they marry.*

Entraînement p. 53

1.
 - They don't have much money.*
 - They don't have many children.*
 - They don't have much space.*
 - She doesn't have many cows and doesn't get much milk.*
 - There isn't much wood in the area.*
 - She walks many miles to get water.*
 - She watches many Bollywood films.*
 - The father had little influence over his daughter.*
2.
 - Many parents want their daughters to marry as early as possible.*
 - Too little money is invested in education.*
 - Few couples resist the temptation to use ultrasound to choose their babies' gender.*
 - So many people are fond of Bollywood films.*
 - Many children are still malnourished in some areas.*
3. *In India, many / most people are destitute and many / most of them try to improve their condition. But not many of them succeed. Some people thought that outsourcing from rich countries would be very beneficial to India, but in fact very few Indians have derived substantial advantages from it. There is some hope that things are going to change in a near future for some of the population. People who migrate to big cities have little chance of making big money, yet many / most of them are hopeful. Besides, most / many girls are still married by their parents at a very young age, and very few women dare to resist. Most parents in rural areas give little importance to their education.*
4.
 - There are eighteen times as many inhabitants in India as in France.*
 - There are seven times as many Muslims as Sikhs in India.*
 - The more educated girls are, the older they marry.*
 - The faster people get rich in Mumbai, the more satisfied they are.*
 - The more people fight for their rights, the more things will change.*

On your own!

→ Production possible :

Asked about her own experience, she remains vague, looks ahead and just says: "I was much younger when I realised that no one would help me and the other girls in my village. We simply had to organise our own defense and take our destiny into our own hands."

So she and a few other women in the village gathered and learnt how to fight with sticks, they needed to defend themselves and the weaker people, they wanted to help. Now they interfere in as many child marriages as possible, in order to prevent them. But they know that too many of them still happen and even if fewer girls accept their fate, too many women still depend on men. The women in the pink saris are well aware that Indian society is far from offering equal opportunities to all, and the lower castes, baby girls and adult women are far from being on an equal footing with men. There is still a long way to go...

IMPROVE YOUR SPEAKING SKILLS

1. a. (CD1 Piste 23, MP3 9)

MANUEL → P. 54

Proposition de corrigé:

Indian girls are more and more educated today. This explains why they can get jobs in international firms more and more easily. Many girls are now able to earn their living thanks to their education, and as a result they become more and more independent. This explains the major changes that are taking place in rural areas.

1. *in many Indian houses – in many Indian households*
2. *the women's role is to – it is the duty of women to*
3. *get - fetch*
4. *fight for – stand up for / assert*
5. *find it hard to adapt – have trouble adapting*

2. a. Réponses aux questions : voir résumé ci-dessous

> Script de l'enregistrement (CD1 Piste 24, MP3 10)

Interviewer: You also talked about slums... could you be a bit more specific?

Izzi: Um, slums... yeah... slums; in India, especially in Bombay and Calcutta, they have some of the biggest slums. I think in French you call them *bidonvilles*?

Interviewer: Yes.

Izzi: In Bombay especially which is considered as Asia's biggest slum. In the next 20 years the biggest problem is going to be urbanisation and urban poverty. In India, specially Dharavi is very next to the airport, it's very ironic, you are landing from your plane and then first thing you see is this big slum. And also there's been this film, *Slumdog Millionaire*, which has perpetuated this image of slum life, people living between tracks, between trains, so this is a big challenge for Indian government policy makers. But it's a question of numbers, because Bombay is a little bit like Manhattan in terms of space, there's a sea, and you cannot develop further, the city can only grow up vertically, um... Bombay is very attractive, you can find your livelihood at any point of time, somehow or the other you can earn your bread and butter, you can feed your kids, you can feed your family, you can find some shelter, at the same time there is always the hope that you can break out of that poverty, or vicious cycle.

c. Fiona's summary : réponse enregistrée

> **Script de l'enregistrement (CD1 Piste 25, MP3 1)**

The word India is often associated with slums. Bombay is said to be Asia's biggest slum. Dharavi is quite well-known now because of the film *Slumdog Millionaire*. It is close to the airport, it's the first thing you see when you land. People literally live between the train tracks.

Urbanisation and urban poverty are two major issues, and politicians will have to meet this challenge. Space is limited for two reasons. First, the city is located near the sea. Secondly, the population is growing. Consequently, the city must develop vertically, like Manhattan. Bombay has now become a magnet. People try to find a way out of poverty and are more likely to find a job there.

YOUR TASK

MANUEL → P. 55

Critères d'évaluation à titre indicatif

Présentation claire et relativement fluide à partir de notes	0 1 2 3
Respect des consignes	0 1 2 3
Richesse lexicale	0 1 2 3 4 5
Correction de la langue	0 1 2 3 4
Prononciation	0 1 2 3 4 5
Total	/ 20

PROLONGEMENTS POSSIBLES

- > **Apprendre à apprendre**, *Workbook* p. 103-104
- > **Time out, p. 17** : Conseils de films à voir en dehors de la classe
- > **Répondre à une problématique, p. 237** : *The Idea of Progress, Locations and Forms of Power, Spaces and Exchanges*
- > **Évaluation sommative de PPC**, Fichier pédagogique p. 102-104

ÉVALUATION SOMMATIVE



Unit 3 Incredible India

Sujet A

Analysez puis réagissez au document suivant.

Vous n'aurez droit qu'à des notes.

Temps de préparation : 10mn.

Temps de parole : 2 à 3mn.



Sujet B

Analysez puis réagissez au document suivant.

Vous n'aurez droit qu'à des notes.

Temps de préparation : 10mn.

Temps de parole : 2 à 3mn.



ÉVALUATION SOMMATIVE



Sujet C

Analysez puis réagissez au document suivant.

Vous n'aurez droit qu'à des notes.

Temps de préparation : 10mn.

Temps de parole : 2 à 3mn.



> Proposition de corrigé (sujet A)

This document is an advertisement for a phone operator called AT&T. In the middle of the ad we can see a mobile phone / a cellphone – a Blackberry, to be precise- which is held by two hands that have been painted so as to look like elephants. The fingers look like the trunks of two elephants and on the back of the hands, traditional ornaments have been painted so that the back of the hands look like carpets. The phone and the elephants stand out against the orange background that represents India too since orange is often associated with India.

The catchphrase above the cellphone ‘works in over 200 countries, like India’, shows that thanks to AT&T the Blackberry can also work in India.

This advert reminds us that India is a country where new technologies have taken a big place with high-tech companies spreading, especially in big cities. However the advertiser wants to show that the introduction of high tech does not mean that traditions should be forgotten./ Traditions are strong but India is also taking part in globalisation and this is reminded in the sentence ‘works in over 200 countries , like India’.

In my opinion, this ad is very well-made. It is amusing, because the two hands really look like elephants – we can even see the tusks and the details of the carpets are really well-made.

This ad, however, only shows the positive side of India and reminds us of its burgeoning economy. It does not represent the other side of the coin, the poor India, the India of slums and poverty.

> Critères d'évaluation de la prise de parole en continu par rapport au CECRL

A traité tous les points de manière succincte sans les développer. A traité les points de manière assez précise, respecté le temps de parole et tenu compte de l'auditoire.	1 2 3 4
Se fait comprendre malgré quelques maladroresses, pauses, faux démarrages. Fait des interventions assez longues, utilise des notes sans les lire, ne perd pas le fil du discours. Fait des interventions plus longues, des énoncés complexes, le débit est régulier.	0 1 2 3 4
Ce qui est dit est globalement compréhensible malgré des erreurs de prononciation. Prononce et accentue correctement les mots. Respecte le rythme de la phrase et accentue correctement.	0 1 2 3 4
S'exprime à l'aide d'un lexique restreint. Utilise le lexique adéquat, sait contourner ses difficultés d'expression. Utilise un lexique varié, sait développer et justifier.	0 1 2 3 4
Utilise des structures simples mais fait des erreurs élémentaires systématiques. Les erreurs de grammaire et de syntaxe ne gênent pas la compréhension. Fait peu d'erreurs, a recours à des structures complexes et sait s'auto-corriger.	0 1 2 3 4
Total	/20

De 0 à 6 : A2

De 7 à 11: B1 : en cours d'acquisition

De 12 à 17 : B1

Au-dessus de 17 : en route vers B2

Dealing with the devil

Tâche finale (p. 67) : Read a Gothic extract from a collection of short stories. Imagine the front cover and defend your choice or write the back cover for a new edition of the book.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 58-59)	CE	- Acquérir le vocabulaire lié au roman gothique - Repérer les principaux éléments du roman gothique	<i>Play with words</i> (Workbook p. 23)
	PPC / POI	- Associer un texte à une image et justifier son choix - <i>Radio reading</i> : présenter une lecture vivante d'un texte	- Parler d'une image fixe (p. 246) - Enrichir sa prise de parole (p. 250-251) - Améliorer sa prononciation (p. 248-249)
	PE	Proposer une définition du gothique pour une encyclopédie	
2. <i>The hand</i> (p. 60-61)	CE	Comprendre un extrait gothique	- Fiche <i>Workbook</i> (p. 26) - <i>Improve your reading skills</i> (p. 66)
	PPC	- Rendre compte d'un texte à partir d'images à réordonner - Identifier les éléments du gothique	Parler d'une image fixe (p. 246)
	POI	Imaginer une conversation	
	PE	Créer un poster et un texte de présentation pour un film	
3. <i>An unexpected encounter</i> (p. 62-63)	PPC / CE	- Anticiper du contenu d'un texte à partir d'une image - Découvrir un extrait de roman contemporain - Rendre compte d'un texte	- Parler d'une image fixe (p. 246) - Fiche <i>Workbook</i> (p. 27) - <i>Improve your reading skills</i> (p. 66)
	CO / PPC	- Visionner plusieurs bandes annonces - Rendre compte d'une recherche sur des films	Parler d'une image animée (p. 247)
	PPC / POI	Convaincre un ami de regarder un film gothique	Enrichir sa prise de parole (p. 250-251)
4. <i>Crime story</i> (p. 64)	PE	À partir d'images, écrire un récit en 200 mots « à la manière du » gothique	- <i>Language at work</i> : les degrés de probabilité (p. 65) - <i>Play with words</i> (Workbook p. 23)

L'activité langagière principale de cette unité est la CE (compréhension de l'écrit).

1. TUNE IN!

MANUEL → P. 58-59

1. Heart of darkness

> Mise en œuvre

- On répartira les élèves en groupes pour ce travail de repérage. Un groupe prendra en charge les éléments liés au lieu, un autre relèvera les mots créant l'atmosphère générale, et un dernier groupe sera chargé des personnages.

- La mise en commun se fera ensuite en classe entière. Le professeur ou un élève secrétaire pourra se servir du Manuel Interactif Enrichi pour surligner de différentes couleurs les mots des différentes catégories.

- À la fin, le professeur pourra demander à quel genre ces textes appartiennent, la réponse attendue étant ici le gothique. Ceci amènera les élèves à se poser la question suivante : quels éléments sont représentatifs du gothique ?

- a. Les élèves pourront procéder au relevé sous forme de tableau :

	Place	General atmosphere	Characters
Text A	<i>so dismal a place; the vault; the roof of the vault</i>	<i>dismal; hopeless of escaping; into the vault from whence she had heard the sigh and steps</i>	<i>probably a young woman; she was ready to sink under her apprehensions; she addressed herself to every saint in heaven; implored their assistance; she remained in agony of despair; entered trembling into the vault</i>
Text B	<i>passage; foot of a staircase</i>	<i>she saw a light glimmer; prevented her seeing from what it proceeded; she saw a man enter the passage habited in a long black cloak, like those usually worn by attendants at funerals and bearing a torch; the man suddenly turned to pursue her</i>	<i>probably a young woman; she saw a man enter the passage habited in a long black cloak, like those usually worn by attendants at funerals and bearing a torch; she feared to proceed, and was running back</i>

Text C	<i>near my bed</i>	<i>a figure entered (...) with solemn, measured steps; her face was still veiled; she lifted up her veil slowly; an animated corpse; her countenance was long and haggard; her cheeks and lips were bloodless; the paleness of death was spread over the features; the visionary nun looked upon me for some minutes in silence; low sepulchral voice</i>	<i>- a figure: the Bleeding Nun; my lost companion - we don't know who the narrator is; with trembling apprehension; my startled eyes; I gazed upon the spectre with horror too great to be described; my blood was frozen in my veins</i>
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b Text A: picture 2 “she felt for the door”

L'image 3 ne correspond pas vraiment au texte mais certains éléments de la photo peuvent inciter les élèves à l'associer à ce texte. Un échange entre des élèves en désaccord peut avoir lieu. Ils devront justifier leur choix avec des éléments du texte.

Text B: picture 1 “she saw a man enter the passage habited in a long black cloak”

Text C: picture 4 “her face was still veiled, but she no longer held her lamp and dagger” “her countenance was long and haggard; her cheeks and lips were bloodless; the paleness of death was spread over the features”

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 23-24)

Play with words

- a. mansion / manor – werewolf – ghost / spirit
- b. abbey (*abbaye*) – cellar (*cave*) – the woods (*les bois*) – moonlight (*le clair de lune*)

Place	Atmosphere	Person
remote • isolated • old • uninhabited • unoccupied • haunted • gloomy • dark • scary • mysterious • weird • eerie • abandoned	supernatural • gloomy • dark • scary • mysterious • disturbing • weird • eerie • menacing	old • scary • mysterious • weird • scared • terrified • young • innocent • surprised • anxious

d.

Noms	Adjectifs	Verbes
<i>fear</i> (la peur)	- fear ed (craint) - <i>fearful</i> (craintif) - <i>fearless</i> (sans peur, intrépide) - <i>fearsome</i> (qui fait peur, terrifiant)	- fear (craindre)
<i>fright</i> (l'effroi)	- fright ened (effrayé) - <i>frightful</i> (effroyable)	- <i>frighten</i> (effrayer)

e.

1. Cela m'a fait sursauter. 2. Elle a dû reprendre sa respiration 3. Son visage était blanc comme un linge / comme un cachet d'aspirine. 4. J'ai dû prendre mes jambes à mon cou. 5. Cela me donne des frissons / la chair de poule. 6. J'étais mort(e) de peur.

Remarque : si le professeur désire approfondir la recherche sur les éléments du gothique, il pourra consulter ou faire lire l'article Elements of the Gothic Novel sur le site www.virtual-salt.com/gothic.htm.

2. You are the expert

Gothic genre: Eighteenth-century fiction characterised by mystery and supernatural horror in which a pure, innocent, young heroine is imprisoned in a dark place such as a castle, an old and remote mansion or a medieval setting with subterranean passages, dungeons, vaults etc. These places often conceal terrible secrets or serve as a refuge for threatening, evil characters. The atmosphere created is one of mystery and horror. The origin of the genre can be traced to Horace Walpole's famous novel, The Castle of Otranto, written in 1764.

3. Radio reading

> Mise en œuvre

- Il s'agit d'une activité de lecture et donc de « mise en scène » du texte qui pourra être évaluée.
- Les élèves se répartiront en groupe de quatre maximum.
- Ils devront choisir une ou plusieurs musiques, créer des bruitages (bruits de porte qui grince, cris d'oiseau par exemple) qui contribueront à créer une ambiance. On pourra les renvoyer au site www.partnersinrhyme.com/pir/PIRsfx.shtml, où ils trouveront une multitude de bruits préenregistrés. Ils ne devront pas oublier l'annonce de l'émission par le présentateur de radio (critère à prendre en compte dans l'évaluation).
- On insistera pour que les élèves lisent le texte de manière expressive, en employant le ton adéquat pour rendre compte de l'atmosphère du texte (critère à prendre en compte dans l'évaluation).
- Ils s'enregistreront chez eux ou en classe (s'ils ont préparé sur leur clé USB en amont la musique et les bruitages).

2. THE HAND

MANUEL → P. 60-61

1. Get ready

On encouragera les élèves à émettre des hypothèses en utilisant des degrés de probabilité (cf. *Language at work* p. 65).

→ **Productions possibles :**

Judging from the picture, the scene must be set at night. There might be two characters in the text, a man inside a Gothic mansion and a woman outside. The weather seems dreadful. The two characters appear to be in love, as the title may suggest, they are holding hands so they must be longing to be together, but they are separated by a window.

I don't agree, because the window looks broken, so I think the woman outside is coming to haunt the mansion and its owner, and the man inside must be trying to keep her out. He must be scared because the woman outside looks like a spirit.

2. Read and understand

Erratum: fiche *Workbook*: Part 2 question g. Focus on lines 22-24.

La partie 1 pourra être traitée par des élèves dont le niveau est plus fragile, tandis que la partie 2 requiert davantage de finesse et d'analyse des éléments du gothique. Elle pourra être donnée à un groupe "expert".

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 26-27)

► PART 1

- a. 1. I: the narrator, Lockwood 2. it: the sound made by the branch tapping at the window
3. me: Lockwood 4. it: Lockwood's arm
- b. 1. seize = *attraper* – instead of which = *au lieu de quoi*
2. The narrator tried to stop a branch from making noise on his window, but when he caught it, he realised that instead of a branch, he was holding a hand.

c.

Name	Physical characteristics	Voice	Elements from its past
Catherine Linton (l. 10)	"little, ice-cold hand" (l. 6) "shivering" (l. 10) "a child's face" (l. 11)	"melancholy voice" (l. 8) "sobbed" (l. 8) "lamentable prayer" (l. 17) "doleful cry" (l. 19)	"I'm come home: I'd lost my way on the moor!" (l. 10-11) "I've been a waif for twenty years" (l. 21)

- d. 1. He grabs a hand. 2. He tries to get rid of the hand. 3. The creature refuses to let go.
4. He sees the creature. 5. The hand starts bleeding. 6. He offers to let the creature in.
7. The hand lets go of its grip. 8. He refuses to let the creature in.
- e. "intense horror" (l. 6), "terror" (l. 12), "maddening me with fear" (l. 14-15)

→ PART 2

- f. 1. Heathcliff – I (Lockwood) 2. Zillah (a servant) – Cathy / Catherine
g. 1.

Movements	Physical appearance
“hasty footsteps” – “pushed (the door open)” – “stood near the entrance”	“in his shirt and trousers, with a candle dripping over his fingers, his face as white as the wall behind him”

2. anxious – panic-stricken

- h. 1. He is still in love with Catherine. He is broken-hearted. He would like to see her again.
2. **physical violence (red):** “got onto the bed” “wrenched open the lattice”
voice (blue): “sobbed”
emotions (green): “bursting into an uncontrollable passion of tears”
i. “haunted” (l. 29) “swarming with ghosts and goblins” (l. 29)
j. The ghost stayed for a few seconds and blew out the light when it left.

3. Recap

Part 1

The correct order for the pictures is:

- picture D “I tried to draw back my arm, but the hand clung to it.” (l. 7-8)
- picture A “I pulled its wrist onto the broken pane” (l. 12-13)
- picture C “and rubbed it to and fro till the blood ran down” (l. 13)
- picture B “The fingers relaxed, I snatched mine through the hole” (l. 16)

On pourra aussi demander aux élèves de reformuler pour vérifier la compréhension de la 1ère partie. Ils pourront s’aider du Help! p. 61.

→ **Productions possibles :**

Lockwood is in his bedroom when he hears an annoying noise at his window. At first, he thinks it is a branch, but when he tries to reach for it, a hand grabs his arm and doesn't let go (picture D). He tries to pull his arm back inside, but the hand clings to it (picture A). It belongs to a girl named Catherine Linton, who implores him to let her in. Lockwood is terrified and furious with the girl; and as he tries to get rid of the hand, blood starts pouring onto the window (picture C). Lockwood has no choice but to pretend he will let her in if she releases his arm. Then, the hand lets go of its grip, and Lockwood quickly takes his hand back inside (picture B) and refuses to let Catherine come in.

Part 2

Selon le niveau des élèves, on pourra leur demander un simple relevé des expressions, ou, pour une classe plus avancée, on leur demandera d’analyser les citations (en gras):

Elements creating a gothic atmosphere:

- **suspense is created** (l. 22) “hasty footsteps” “somebody pushed it open”
- **Heathcliff's attitude:** “candle dripping over his fingers, and his face as white as the wall behind him” → **the scene is set at night, he looks as if he has seen a ghost**

- **dream or reality?** “scream in my sleep” “frightful nightmare” ≠ **contrast** with Heathcliff’s reaction (l. 32-34) = **the scene seems to have happened for real**
- **Wuthering Heights is a mysterious place:** the place is “haunted” by a “little fiend”, it is “swarming with ghosts and goblins”
- **the characters’ emotions are amplified:** “wrenched open the lattice” “bursting into an uncontrollable passion of tears” “sobbed”
- **agitated weather** is also part of the Gothic: as Catherine’s “spectre” leaves the room, “the snow and wind whirled wildly through”
- **the characters are left in the dark, and the reader too:** “blowing out the light”: **we don’t know if this was a consequence of the wind (natural) or the spectre leaving the room (supernatural).**

4. The fear of your life

Cette activité pourra être menée à l’écrit sous forme de lettre (150-200 mots) ou à l’oral, sous forme de PPI entre deux élèves.

→ Proposition de corrigé de la PPI

Lockwood: *You’ll never believe what happened to me last night! Do you remember I told you about a friend of mine, Heathcliff?*

Friend: *Sure I remember! He’s the owner of the huge mansion at the top of the hill, Wuthering Heights.*

Lockwood: *Absolutely. Well, I spent the night there yesterday. As we finished dinner, one of his servants showed me my room. When I was about to go to sleep, I could hear a weird noise outside, like a branch against my window. I just couldn’t sleep!*

Friend: *Well, what about it?*

Lockwood: *I went to the window, which was broken, and I put my hand through the glass to stop this unbearable noise. Turned out, it wasn’t a branch but a little hand that was knocking at the window...*

Friend: *What? Whose hand?*

Lockwood: *A girl, her name was Catherine, and she had the face of a child. She didn’t want to let go of my arm. We started struggling; I could see blood everywhere. I finally managed to get rid of it.*

Friend: *Are you sure this wasn’t just a nightmare?*

Lockwood: *That’s what I thought, at first, but then I remember Heathcliff walked into my room, and he looked as if he had seen a ghost himself. When I told him about my nightmare, he rushed to the window, and called out for this Catherine. He was even crying! I think he must have been in love with her, and she may have left him. He must have thought she came back to see him.*

Friend: *What a night you had! What happened then?*

Lockwood: *That was it. But the atmosphere was really gloomy: the room went dark when the wind blew off Heathcliff’s candle, as if Cathy herself had blown it out...*

5. What's on?

Come and see "Wuthering Heights" tonight at *** High School! You will discover the story of Heathcliff, the owner of a mansion called Wuthering Heights. As he receives the visit of his dear friend Lockwood, strange events are bound to happen. May it be his long-lost love coming back to haunt the place? Which frightful secrets does Heathcliff hide, even from his friends? Who is this mysterious Cathy? And why is there such an unsettling atmosphere in every room?

You'll find out if you come to our Gothic film festival and watch Wuthering Heights, based on the famous novel by Emily Brontë. You will never look out of the window again at night...

3. AN UNEXPECTED ENCOUNTER

MANUEL → P. 62-63

> Mise en œuvre

On pourra dans un premier temps demander aux élèves de préparer les questions du *Get ready* par deux, puis on récapitulera en quelques phrases.

1. Get ready

→ Productions possibles :

- a. – *We can see a woman running in the woods. She is barefoot. We are immediately struck by the whiteness of her feet and leg. It is as if she were wearing white stockings, however we can see her toes and if she were wearing stockings her toes would be hidden. The second striking element is the impression of speed. She seems to be running as fast as she can, as if to escape something / somebody following her. The way the photograph is taken is strange, too, as we cannot even see the woman's face.*
- The low angle shot is usually used to stress the power / the importance of the subject that is being photographed. Here the photographer seems to be on the ground, as if he / she had fallen and had not even had time to centre the picture properly, therefore we could almost reverse the roles, the danger might be the woman herself and the photographer, the victim, unless there are two victims.*
- Another possibility is that the photographer might have been so surprised by the arrival of this woman who looks like a ghost that he / she might have fallen and taken the photo accidentally. A dangerous creature may be chasing her, or she may just have killed someone.*
- *We have here several elements of the Gothic novel:*
- *First an atmosphere of mystery and suspense. There is a threatening feeling, we do not know what is happening or may be about to happen;*
 - *Then there is the setting. The scene takes place in the woods and there are shadows on the ground as well as a disturbing camera angle creating a sense of entrapment;*
 - *Thirdly we notice the whiteness of the woman. She looks like a ghost, a kind of supernatural being;*
 - *And last but not least there is a woman who seems to be in danger, even if the situation is not very clear here.*
- b. *Something dangerous and unnatural could be threatening this vulnerable woman. She could be running for her life to avoid being killed. A dramatic event is about to take place.*

2. Find the key information

> Mise en œuvre

On pourra, si on le souhaite, diviser la classe en plusieurs groupes de quatre élèves maximum qui se concentreront sur une des deux parties du texte à l'aide de la fiche de compréhension du *Workbook*. Les élèves feront ensuite ensemble la mise en commun en s'aidant des questions du *Recap* p. 63. Différents secrétaires seront désignés pour inscrire la trace écrite, par exemple sur un ordinateur relié à un vidéo projecteur.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 25-27)

PART 1

- a.
1. The scene takes place in a forest: "the trees" (l. 5)
 2. I got up violently
 3. The clue is "despite the pain" (l. 2), which indicates that it must have been difficult to stand up again.
 4. a figure

b.

	Feeling	Reason(s)
First	Surprise (l. 8)	"I was far from any trail here, and I didn't expect company." (l. 8-9)
Second	Hope (l. 12)	When she focuses her attention on the figure, she thinks it looks familiar.

- c.
1. viciously: *violemment* (at that point she experiences violent and contrasting emotions)
 2. agony: *angoisse* (at that point she realises that the person is not the one she expected to see)
- d.
- it: a rush of piercing hope (l. 11-12) - the man: the figure (l. 4) / Laurent (l. 20)
- e.
1. The narrator wants to see someone in particular, and when she sees the figure she is desperate to recognise the man she is in love with.
 2. She feels disappointed.

PART 2

- a.
1. overwhelming: *irrésistible*
 2. meadow: *prairie*
 3. strolled: *avançait nonchalamment*
 4. distract: *détourner l'attention de*
- b.
1. Bella is the narrator.
 2. He refers to Laurent, the figure.
- c.
1. He refers to a vampire
 2. It was certain.
- d.
- present (in blue):** Bella, Laurent ("he") – **mentioned (in red):** Victoria, James
- e.
- happiness – satisfaction
- f.
- She feels scared / frightened / terrified / panic-stricken, she must have realised by then that she is in real danger, which is why she cannot breathe freely and feels the need to divert Laurent's attention.
- g.
1. I: Laurent 2. her: Victoria 3. this: Laurent's decision to kill Bella

> Action!

As the narrator found herself **alone** in an isolated place, she **realized** that someone else was present too. **At the beginning** she was **amazed** because she had not **expected** to see anyone there. **While** she was trying to see who it was and thought she could recognize a man she loved, she felt **disappointed** when she realized she was wrong. Then she **suddenly / all of a sudden** realized that she was in danger, that the presence was **threatening**. She had already been **tracked down** and **feared Laurent might want** to harm her. **Lastly / Finally** she understood that Laurent **was about to murder** her and she felt **panic-stricken**.

3. Recap

→ **Productions possibles :**

The narrator is a girl called Bella. This is a first-person narrative. The reader feels like he is at the heart of the action, as if he was the one experiencing the narrator's feelings and emotions.

Part 1

- The scene takes place in a forest: "a figure stepped out from the trees to the north" (l. 4). The narrator, Bella, thinks she is alone. The place is isolated, far from any trail, far from everything. Then she suddenly realizes that there is a presence, "a figure". We do not know the time of the day.*
- The narrator discovers a figure she does not recognize immediately.*
- Her first reaction is to feel surprised at seeing someone else in such an isolated place, coming out from the trees. She thinks she recognizes someone, which fills her with hope. Then, seeing she is mistaken, she feels deep agony at the sight of the figure, both familiar and unknown.*
- The last three sentences suggest that Bella is aware how confused she is and how dangerous her mixed emotions can be. Although she realizes Laurent is an extremely dangerous person, she is happy to see him simply because he reminds her of her lost love. Since the reader knows who and what Laurent is, he or she feels a sense of foreboding and imminent / looming danger. These sentences make the reader shiver / shudder with fear.*

Part 2

- Bella (the narrator) and Laurent are present; Victoria and James are only mentioned. We can guess Victoria and James are evil characters, since they "had hunted" (l. 31) Bella and probably Laurent as well ("did Victoria ever find you?" I asked, l. 29). We can also suppose that Laurent is not a friend of Bella's, since she considers that "fear would have made more sense" (l. 20). What's more, Bella clearly states that Laurent is a vampire (l. 25).*
- She experiences contradictory feelings in those lines: on the one hand reason tells her that she should be scared, that the situation is dangerous. On the other hand she cannot help feeling pleased with the situation because she can sense some sort of magic in it. She sees in this encounter a connection between her world and the world of the boy she is longing for and she believed she had recognized when she first saw the figure.*
- The narrator suddenly realizes that she is in real danger, and that Laurent intends to kill her, as he says himself in the very last line of the text.*

d.

Setting	Characters
<p>trees</p> <ul style="list-style-type: none"> • magic place 	<p>Figure:</p> <p>Part 1: “motionless figure” (l. 9) • “pallid skin” (l. 10)</p> <p>Part 2: “vampire” (l. 25) • “He grinned.” (l. 27) • “glaring into the trees” (l. 35) • “black-haired angel” (l. 37) • “About me killing you” (l. 38)</p> <ul style="list-style-type: none"> • “seductive purr” (l. 38) <p>Bella (Part 2): piercing hope • lash of agony • fear • “overwhelming satisfaction” (l. 20) • “elated” (l. 25) • “breathless” (l. 29) • “desperate to distract him” (l. 29) • “taking a furtive step back” (l. 36)</p>

4. Movie corner

a. Cette activité pourra être menée au laboratoire multimédia, ou bien, sur le principe de la classe inversée, les élèves regarderont les bandes annonces en dehors de la classe et en feront le compte rendu au cours suivant.

b. **Group 1: Vampire stories**

- *Dracula is the story of a man described as the devil. It related the love story between a vampire and a mortal woman. During the whole film, the viewer doesn't know if the woman will be bitten and turned into a vampire herself.*

The main characters are Prince Dracula, a man who has a “sinister, darker side to him”, as a result of which, the woman can't resist him. She realises “he is unlike any man”, and soon discovers that he is a vampire whose power has no limit.

Many elements contribute to the Gothic atmosphere. At the beginning of the trailer, we are given to witness the “frightening, shocking history of Prince Dracula”. Most scenes are set at night, in darkness. The dominant colours throughout are black, red and white, which are highly symbolical. The vampire is shown to turn into many different shapes (mist, an old man, a young man...). Blood is also shown several times.

- *The story of Interview with the Vampire takes place in San Francisco. A vampire is telling his story to another man, teaching him how to become a vampire himself. He eventually turns him into one. Lestat, the main character, is described as a “monster”. The main features of the Gothic are the atmosphere created by the mist, and the fact that the vampire remains “forever young”.*

- *Dracula Untold reveals the story of a prince in his castle who must become a vampire in order to protect his family. He can transform himself into a colony of bats to fight his enemies. The whole trailer is very dark; most places seem abandoned or devastated, which contributes to the Gothic atmosphere.*

Group 2: Gothic monsters

- *The well-known story of Frankenstein is here described as “illegal” and “immoral”. Indeed, a crazy scientist decides to give life to a creature, which in the end he cannot control. Dramatic music can be heard throughout the trailer, thunder can be seen and heard, and a castle in flames appears at the end. All these elements contribute to the Gothic atmosphere of the film.*

- *Sleepy Hollow is the story of a little village in the United States where a series of murders are being committed. A constable is sent to investigate, but he soon realises that this is no common crime. The crimes are said to be committed by a headless horseman, who takes the heads off the bodies to take them “back to hell”. A young, innocent girl can be seen in the trailer. In the trailer, we can hear wolves howling, and we can see a person running in a forest at night. Thunder can be*

heard. We can see some haunted places, and a graveyard, all of which are distinctive elements of the Gothic.

Group 3: Haunted places

N.B.: si les élèves ne trouvent pas les bandes annonces de Rebecca et House of Usher sur le site imdb.com (films plus difficilement accessibles car plus anciens), ils les trouveront sur Youtube aux adresses suivantes :

Rebecca: <https://www.youtube.com/watch?v=cJok8CpTHRw>

House of Usher: <https://www.youtube.com/watch?v=QsKMI0eME8>

Rebecca relates “the most exciting love story of all time.” The film revolves around the mystery of Rebecca, Max de Winter’s former wife. Max is described as “fascinating”, while the new girl he meets in France is “shy, unsophisticated and young”. At the beginning of the trailer, the scene takes place in a dark forest, and we can also notice an abandoned mansion or castle. We are told there is a “secret hidden in the walls of Manderley”, a Gothic mansion owned by Max de Winter. Indeed, the house would still be haunted by Rebecca. The trailer ends on a scene of the agitated sea, at night. All of these contribute to the Gothic atmosphere.

House of Usher is a film adapted from a book by Edgar Allan Poe. We can notice an innocent woman dressed in white who seems in danger, she could be a prisoner in the house. The viewer is watching “burning passions” and “deadly passions”, as we are told that “evil thoughts and evil deeds have been committed between these walls.” One of the characters even says: “the house itself is evil.” Most scenes are shot at night, we can see a skeleton in a coffin as we hear the thunder cracking. The house would be under a curse since a woman was “buried alive” there. Madeleine, the young girl, even fears that “very soon, (she) shall be dead.”

c. → Productions possibles :

Friend 1: Why don’t we watch Rebecca? I’m a huge fan of Hitchcock’s movies and I’ve never seen this one. The trailer seems very Gothic: an abandoned mansion, a place full of secrets and haunted, what is better for a creepy night with friends?

Friend 2: I’m not so sure about this one. It looks a little old-fashioned. I’d rather watch Sleepy Hollow. I like the idea of a mysterious monster haunting the woods of a little village. This one would definitely give me the creeps! I wouldn’t mind a story about vampires either, but Dracula Untold seems really bad... I would prefer Dracula by Coppola.

Friend 1: But you just said you didn’t like old movies!

Yes, but Dracula is not old, it’s timeless. It’s a must-see! I love the fact that the vampire can turn into several different shapes. He is at the same time ugly, monstrous and desirable. Personally, I think that’s the one we should go for.

Friend 2: Well, you convinced me. Let’s watch Dracula.

4. CRIME STORY

MANUEL → P. 64

> Mise en œuvre

- Les élèves pourront se regrouper pour mener à bien ce travail écrit qui pourra être fait en classe ou à la maison.
- On incitera les élèves à utiliser le lexique et les structures du *Help!* (éléments en gras dans la suggestion de production écrite page suivante) et ceux étudiés au cours de la séquence (éléments soulignés).
- Il serait préférable que les élèves fassent la page *Language at work* (p. 65) avant d’entamer cette activité, ce qui devrait les aider dans leur rédaction.

→ Production possible :

John Harper had been riding for long hours to reach this **remote** area, and he was now going through the gates of an impressive manor. The sky had suddenly darkened as a storm drew nearer, and the domain was now shrouded in a thick mist. "What a **gloomy** place!" John said to himself, feeling some **unease** as he uttered these words. But he had come at his uncle's request; indeed, Manfred worried about his young wife's sanity. Maybe he could help him find out why Sarah was so restless... she had changed so much lately!

Strangely enough, John noticed that crows and bats were flying around, filling the air with **eerie** sounds, and that the front door stood **ajar**... Could these signs be **ominous**? What might have happened here? As he came closer to the entrance, the butler suddenly slipped outside to greet him. John was startled, all the more as the old butler looked puzzled and anxious, but he was relieved to see a human face.

The old man then quickly broke the terrible news of Sarah's death in mysterious circumstances. Manfred would now need his nephew's help to move the corpse in the pitch darkness of the family vault.

The day after, the three of them slowly descended the stairs and carried the coffin to the far end of a corridor that was **dimly lit** by a torch the butler was holding. Silence and mourning. Their echoing footsteps were the only sounds of life. Why had such innocence and purity been taken so abruptly? There might never be any answer.

The storm was raging outside and the night was young. John was in his bedroom trying to get some rest, when he heard a loud and bloodcurdling shriek coming from the drawing-room downstairs. He shuddered when he realised that a woman was **screaming**! He rushed out... Now he stood scared stiff at the nightmarish vision of Sarah white as a sheet, dark-eyed, hands covered with blood. He noticed a peculiar glint in Sarah's eyes, **frenzy**, something supernatural. She looked ghastly. She shouted that 'at last she had reached her goal! She had come back from the dead and she would be able to take her revenge.' No sooner had she finished than she rushed to assail Manfred and **strangle** him. In that desperate attempt, she had thrown her torch at the curtains and the room was ablaze in no time. John was totally appalled and helpless when he finally heard Manfred implore him to take a stake and plunge it into Sarah's heart. But how could he do that?

John caught his breath deciding that Sarah was dead; the creature in front of him was a fiend, a poor wretch that had become a vampire!

Critères d'évaluation de la production écrite à titre indicatif

Compétences	Composante évaluée	Points
Réalisation de l'exercice et traitement du sujet	- Respect de la consigne (utilisation de toutes les images)	0
	- Présentation	1
	- Écriture et soin	2
	- Réutilisation d'éléments du roman gothique	
Texte cohérent et bien articulé	- Chronologie des événements peu respectée	0
	- Utilisation de mots de liaison de base. Énoncés juxtaposés / indépendants (<i>because • and • who • but...</i>)	1
	- Texte peu plausible	2
	- Texte peu plausible	3
	- Succession des différents points bien articulée. Utilisation de mots de liaison et d'énoncés complexes (<i>although • unless • however • as...</i>)	4
	- Texte cohérent	5
Lexique	- Vocabulaire limité et répétitif	0 1
	- Vocabulaire peu approprié	2 3
	- Vocabulaire très riche et varié	4 5
	- Vocabulaire pertinent, adapté au sujet	6
Grammaire	- Erreurs grammaticales assez nombreuses	0 1
	- Erreurs grammaticales très rares qui ne gênent pas la compréhension	2 3
		4 5 6
	Total	/ 20

LANGUAGE AT WORK

MANUEL → P. 65

> Exprimer des degrés de probabilité dans le présent, le passé et le futur

1. *She **may** want...* : Il se peut qu'elle... / Peut-être qu'elle...
*She **might** be...* : Il se pourrait qu'elle...
*She **must** be...* : Elle est sans doute... / Elle doit être... / Il est presque certain qu'elle...
*She **could** be...* : Il se pourrait qu'elle...
2. **a. et b. must have seen...** porte sur un fait passé (forme verbale)
must have been... porte sur un fait passé (forme verbale)
could have happened... porte sur un fait passé (forme verbale)
might have been... porte sur un fait passé (forme verbale)
could have left... porte sur un fait passé (forme verbale)
might not have accepted... porte sur un fait passé (forme verbale)
could be... porte sur un fait présent (forme verbale)
may be haunting... porte sur un fait présent (contexte : *now*)
might come back... porte sur un fait futur (contexte : *in the future*)

c. Modal portant sur un fait passé : modal + *have* + participe passé
 Modal portant sur un fait présent : modal + forme *BE* + *-ING* / modal + base verbale
 Modal portant sur un fait futur : modal + base verbale

d.

Pour exprimer un degré de probabilité sur un fait présent on emploie :	Pour exprimer un degré de probabilité sur un fait passé on emploie :	Pour exprimer la possibilité d'un fait futur on emploie :
Modal + base verbale ou, pour action en cours de déroulement : modal + forme BE + -ING	Modal + have + participe passé	Modal + base verbale + (repère futur)

3. énoncé a. = action en cours : MODAL + BE + V-ING
 énoncé b. = action qui vient de se passer et qui laisse des traces visibles dans le présent : MUST + HAVE + participe passé + V-ING

ON YOUR OWN!

*This woman **might have been** a prisoner in a remote castle. She **may have escaped**. She **might be running away** from her tormentor. She **must be** terrified to be alone at night. She **must feel** lost and lonely. She **may want** to find a hotel for the night. She **may find** someone to help her in the next village. She **could be** the next victim of the woman in white. She **may not be safe** for the next few days.*

IMPROVE YOUR READING SKILLS

MANUEL → P. 66

- a. Ce document est un extrait du roman *The Romance of the Forest*, écrit par Ann Radcliffe et publié en 1791

b. Les personnages principaux sont une jeune femme qui ne doit pas avoir plus d'une vingtaine d'années et un homme d'une trentaine d'années qui se métamorphose. La scène se situe dans une abbaye, dans une chambre. La scène doit se passer la nuit car on évoque la lumière d'une lampe.
- a. **strong + ly**: solidement ; **distinct + ly**: distinctement, clairement ; **pale + ness**: pâleur, lividité ; **mild + ness**: douceur ; **dis + engage**: se dégager ; **tender + ly**: tendrement

b. **over + spread**: recouvrait complètement

c. **musings**: méditant, songeant, rêvant ; **dim**: faible ; **features**: traits ; **ghastly**: horrible / fantomatique, spectrale ; **stretched**: étendit ; **grasped**: saisit ; **struggled**: se débattit

d. **surveying**: inspectant ; **figure**: silhouette ; **countenance**: visage
- Une jeune femme se trouve dans une abbaye. Elle semble enfermée dans une chambre qu'elle inspecte d'un air songeur quand elle entend une voix qui l'appelle. Alors qu'elle se dirige vers l'endroit d'où provient cette voix, elle aperçoit une faible lueur qui éclaire un lit sur lequel est allongé un homme agonisant. Malgré la lividité morbide qui recouvre complètement son visage, ses traits conservent douceur et dignité, ce qui n'est pas sans retenir l'attention de la jeune femme. Soudain les traits de l'homme se décomposent. Son visage semble déformé par la souffrance de la mort proche. Le spectacle est si choquant que la jeune femme recule en sursautant. L'homme étend alors sa main pour saisir celle de la jeune femme qui se débat et parvient à se dégager de son emprise. Elle voit alors le visage de l'homme qui semble âgé d'une trentaine d'années. Son visage, qui n'est plus déformé par les tortures de la mort, n'est que gentillesse. Il lui sourit tendrement et s'apprête à lui parler lorsque le sol de la chambre se dérobe soudain sous lui et qu'il disparaît de la vue de la jeune femme.

YOUR TASK

MANUEL → P. 67

> Mise en œuvre

Scénario 1 :

La création de la première de couverture permettra à un groupe plus faible de justifier de sa compréhension du texte. Les différentes couvertures pourront ensuite être présentées à la classe, qui jouera le rôle de lecteurs potentiels ou d'éditeurs, et qui pourra poser des questions sur les choix de conception.

Les élèves suivront la démarche proposée dans leur manuel p. 67.

Critères d'évaluation de la 1ère de couverture (à titre indicatif) :

Respect de la consigne (disposition d'une 1ère de couverture (titre, auteur, illustration, phrase en exergue...))	0 1 2 3 4
Choix de l'illustration pertinent par rapport au texte	0 1 2 3
Phrase mise en exergue adaptée et issue du texte	0 1 2
Propreté et soin	0 1
Total	/ 10

On pourra également suggérer une grille pour évaluer la PPC (justification devant la classe).

Présentation audible et compréhensible	0 1
Utilisation de notes (pas de phrases rédigées)	0 1 2
Description détaillée de la couverture	0 1 2
Qualité de la langue orale	0 1 2 3
Capacité à régir aux questions du groupe / de la classe	0 1 2
Total	/ 10

Scénario 2 :

- Les élèves suivront la démarche proposée dans leur manuel p. 69.
- Il faudra les inciter à utiliser le vocabulaire et les éléments du mouvement gothique étudiés au cours de la séquence.

Critères d'évaluation de la production écrite à titre indicatif

Compétences	Composante évaluée	Points
Réalisation de l'exercice et traitement du sujet	- Respect de la consigne	0
	- Présentation	1
	- Écriture et soin	2
	- Respect de la forme de la quatrième de couverture	3
	- Respect de la forme du <i>blurb</i> = résumé - Expression de l'incitation (commentaires critiques...)	
Texte cohérent et organisé	- Chronologie des événements peu respectée	0
	- Utilisation de mots de liaison de base. Énoncés juxtaposés / indépendants (<i>because • and • who • but...</i>)	1
		2
	- Argumentation incitative peu convaincante	3
	- Succession des différents points bien articulée. Utilisation de mots de liaison et d'énoncés complexes (<i>although • unless • however • as...</i>)	4
	5	
Lexique	- Vocabulaire limité et répétitif	0 1
	- Vocabulaire peu approprié	2 3
	- Vocabulaire très riche et varié, pertinent et adapté au sujet	4 5
Grammaire	- Erreurs grammaticales assez nombreuses	0 1
	- Erreurs grammaticales très rares qui ne gênent pas la compréhension	2 3
		4 5
Prise de risque	- Richesse des structures, de l'expression	0 1
	- Originalité / Investissement / Créativité	2
	Total	/20

Critères de répartition en niveaux de compétences

- De 0 à 5 points : A2
- De 6 à 10 points : B1 en cours d'acquisition
- De 11 à 16 points : B1
- Au-delà : B2

→ Productions possibles :

*"Books," she said, "are powerful things.
They can fetter one more than the walls of a prison."*

A young man finds himself irresistibly drawn into a mysterious garden as he wanders one evening, trying to clear his head after having read a book comprised of the final ramblings of an insane man. In this garden he meets Perle von Mauren, a woman whose past has been ravaged by war and heartache, who came to America in a vain attempt to find her missing brother. Social and cultural differences are forgotten as the pair talk late into the night, but the young man finds himself becoming increasingly aware of the fact that this enigmatic woman both exhilarates and perturbs him at the same time. When an ominous cloud looms overhead and distracts him, and

he looks back to find his companion gone, it becomes clear that this was no ordinary encounter.

What follows is an adventure filled with mystery, fantasy and horror.

“Unputdownable”

New York Times

**“The most thrilling and impressive
collection of short stories I’ve ever read.”**

Daily Express

**“A work of such skill, eerie tension and spooky atmosphere
will haunt you forever.”**

Guardian, Books of the Year

**“The most compelling and moving stories
I’ve read in a long time.”**

USA Today

PROLONGEMENTS POSSIBLES

- > **Apprendre à apprendre** *Workbook* p. 105-106
- > **Time out, p. 57** : conseils de films à voir en dehors de la classe
- > **Reading Corner, p. 68-69, Revelations in Black**
- > **Répondre à une problématique, p. 238-239**: *Locations and Forms of Power, Myths and Heroes*
- > **Se préparer à l'épreuve écrite, p. 226-227**, fiche d'évaluation et corrigés dans le Fichier Pédagogique p. 125-128

Revelations in Black

MANUEL → P. 68-69

➔ READ PART 1 (FROM LINE 1 TO 36)

1. There are two characters present in the scene; one is the narrator.
 - a. The second character is Perle von Mauren. What is her nationality? Make one sentence.
.....
 - b. Who are the other characters mentioned?
.....
2. In which country is the scene set? Justify by quoting from the text.
.....
3. a. How long has Perle been living in this country? Make one sentence.
.....
 - b. Tick the correct answer. When does the scene take place?
 after World War I during World War I
 after World War II during World War II
 - c. What impact did the war have on her family? Quote one key sentence.
.....
4. a. In your own words, explain why Perle left her native country. (20-30 words)
.....
- b. What did she find out? Quote one key sentence.
.....

➔ READ PART 2 (FROM LINE 37 TO THE END)

5. What time of day is it? Quote two elements.
6. How long did the conversation last? Quote two elements from the text.
.....
7. True or false? Justify by quoting one element from the text.
 - The narrator can clearly see Perle’s face. T F
.....
 - The narrator felt comfortable with Perle. T F
.....
8. *“The impression stole upon me that the perfume cloaked some secret, that if it were removed I should find... but what?”* (l. 50-52) What does the underlined pronoun refer to?
.....
9. What are the narrator’s feelings towards Perle?
10. Focus on the passage from l. 60 to l. 63. What impressions does this paragraph give?
.....
11. What happens to Perle? Make one sentence.
.....

Revelations in Black

1.
 - a. Perle Von Mauren is Austrian (l. 20).
 - b. The other characters mentioned are Perle's brother (l. 21), General Mackensen (Perle's brother's officer, l. 22), a fellow officer (l. 27).
2. The scene is set in the United States. "You see, it was to find my only brother that I came to the United States." (l. 21)
3.
 - a. Perle has been living in this country for more than a year (l. 20).
 - b. after World War I
 - c. "It took our money; it took our castle on the Danube, and then—my brother." (l. 24)
4.
 - a. Perle left her native country because she had no news from her only brother and she wanted to know what had happened to him. She had heard from a fellow officer in the army that he was in the United States, so she came to find him.
 - b. "... he was no longer living." (l. 33)
5. The scene is set at night. "Tonight I came here" (l. 38) + "Tonight I went for a midnight stroll" (l. 42)
6. The conversation lasted several hours. "The hours passed" (l. 53) + "It was, I should judge, but a few moments before the first streaks of a dawn" (l. 58)
7.
 - False. "She did not remove her veil" (l. 54)
 - False. "... there was about her an indefinable something which produced in me a distinct feeling of unease." (l. 56-57)
8. "It" refers to the perfume.
9. The narrator has mixed feelings about Perle. He finds her both undeniably intriguing and mysterious, but also pleasant to talk with and listen to. He is obviously attracted to her. He enjoyed her company, but at the same time he felt uneasy in her presence.
10. This passage has a supernatural feeling to it: The cloud formation makes us think about vampires (as vampires turn into bats in all vampire stories). The reader cannot be sure which elements are real, and what parts are just a figment of the narrator's imagination.
11. The narrator is not sure whether he can trust his eyes or not. Perle vanishes, without the narrator noticing. She is sitting by his side, and then suddenly she is gone...

EN ROUTE
VERS LE
BAC

Se préparer à l'épreuve écrite

SUJET 1 : UNIT 4, DEALING WITH THE DEVIL

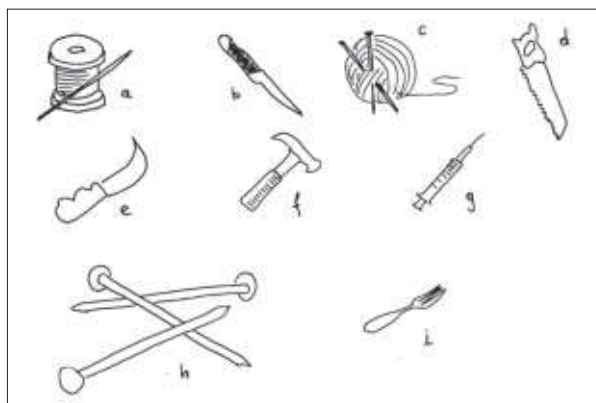
MANUEL → P. 226-227

Read both texts and answer the following questions on a separate sheet of paper.

COMPRÉHENSION

Text A

- Where is Lila (what type of house, where exactly in the house)?
- Focus on the first paragraph. Circle the objects that are not listed in the description.



- Pick out the sentence that best describes Lila's reaction then.
 - What does this sentence reveal? (20 words).
- "Was it Sam?" (l. 10) What does the underlined pronoun refer to?
 - "Had he come to find her? But then why didn't he call her name? (l. 11) *And why did he close the cellar door?*" (l. 12) Who is speaking?
 - "The cellar door had closed, just now." (l. 13) Why is *had* in italics?
 - What is the consequence? Quote two sentences.
- What makes her an easy target? Quote one key sentence.
- What does she discover immediately afterwards?
 - Which room does she find herself in?

Text A

1. She is in the cellar / basement of Norman Bates's old house.
2. a (sewing needles) – c (knitting needles) – i (fork)
3. a. "Lila approached the table, gazing at the knives in puzzled concentration." (l. 7)
b. Lila is fascinated by the creepy jumble of paraphernalia on the table in the basement. The sight is quite ominous because a man who collects such creepy objects must be up to no good.
4. a. "Somebody": the person who has come into the house and is tiptoeing along the hall.
b. The questions are Lila's. It is her interior monologue. She is wondering to herself who is making the noise.
c. For emphasis: This time she is certain what she has heard is the cellar door closing, whereas she was not initially sure what the first sound had been (somebody coming into the house and walking down the hall).
d. She suddenly realises that she is trapped, and that the man has locked her in there on purpose. "She was locked in the cellar. And there was no way out." (l. 15) "And somebody would be coming down those stairs soon." (l. 16-17)
5. There is nowhere for her to hide from the man who has locked her in. "The whole basement was visible to anyone descending the cellar stairs." (l. 15-16)
6. a. She discovers a door leading to another room, hidden by a big, old Indian blanket.
b. She finds herself in a fruit cellar, and decides her best chance of surviving would be to hide in it.
7. a. She comes upon Norman's mother's disintegrating corpse.
b. The wrinkled one with the hollow cheeks (#2) "wrinkled" "grinned up at her" (l. 32)
8. Lila is aghast and unable to contain her terror. At that moment, she must feel doomed: everything that has happened up to then has been increasingly worrisome, but the corpse is now hard proof of Mr Bates's evil.

Text B

1. a. Her name is Isabella.
b. She is in Prince Manfred's castle, in one of the cloisters.
c. At first, she thought Prince Manfred had followed her, but then she realised the sound of the footsteps hadn't come from behind her, but ahead of her.
d. She hoped someone had come to her rescue: "hoping to find a friend in whoever was not the Prince" (l. 5-6).
2. a. In front of her, a door was opened slowly.
b. Instead of coming to meet Isabella, the person turned around and left, running away.
c. Isabella couldn't see who the person was, because "ere her lamp (...) could discover who opened it, the person retreated precipitately" (l. 7-8). She couldn't see inside the room either because "a sudden gust of wind that met her at the door extinguished her lamp, and left her in total darkness" (l. 11-12).

3. Throughout the extract, neither Isabella nor the reader knows who is in the cloisters with her. She can only hear “the step of some person” (l. 1) and see “a door (which) was opened”, but she can’t identify the person because he or she “retreated precipitately” (l. 8). The feelings she is experiencing also add to the suspenseful atmosphere: “her blood curdled” (l. 1), “horror” (l. 2) and “terror” (l. 10)

Texts A and B

1. Both protagonists are women in distress, at the mercy of an evil character. In text A, Lila is trying to hide from somebody and is now trapped in a cellar. Similarly, in text B Isabella is a prisoner of Prince Manfred and is trying to escape. Both women find themselves in a dark place: Lila is in a cellar underground and Isabella is in a dark cloister, with no light but her own lamp. Neither of them is certain of the identity of the person they can hear near them.
2. The title which best corresponds to both texts is “A mystery behind closed doors.”
Justifications non attendues :
 A ~~weird man~~: if in text A, we can assume that the weird man is Mr Bates, in text B, there is no hint that the person in the cloister with Isabella is a man.
 A ~~running away~~: in text B, Isabella is running away from Prince Manfred, but in text A, on the contrary, Lila tries to discover Mr Bates’s secret. She is not running away, she is trapped in a cellar and cannot escape.
 A ~~dreadful discovery~~: in text A, Lila discovers the disintegrating body of Mrs Bates, but in text B, before Isabella can discover who opened the door or what is inside the room, her lamp is blown off and she is left in the dark.
3. In both texts, a disquieting atmosphere is created. As readers, we feel uneasy and helpless, because we are witnessing two women in distress, and there’s nothing we can do to save them from the evil character. We also feel very nervous, anxious because there is a build-up of tension in the texts, as the main characters are faced with uncertainty regarding who or what stands behind the door. Finally, we feel scared and terrified, because just like Isabella, at the end of both texts we are left in the dark, not knowing what is going to happen to the two women.

The Fourth Power?

Tâche finale (p. 83) : You have just seen a job offer to be a trainee journalist. You have just downloaded the application form, start filling it in, or prepare an interview.

Activités langagières	Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 70-71)	PPC / CE / POI / CO - Étudier une couverture de magazine - Acquérir le vocabulaire lié à la presse et au journalisme - Comprendre le fil d'un débat sur un forum internet - Débattre sur la presse écrite et en ligne - Comprendre un discours enregistré	- Commenter une image fixe (p. 246) - <i>Play with words</i> (Workbook p. 28) - <i>Fast Facts</i> (p. 275 et 277) - Enrichir sa prise de parole (p. 250-251) - <i>Language at work</i> : Les subordonnées de cause, de concession et de contraste (p. 80-81) - Fiche <i>Workbook</i> (p. 29)
2. <i>Tabloids v. quality press</i> (p. 72-73)	CE / PPC / PE - Étudier des unes de journaux - Faire une revue de presse à l'oral - Écrire le début d'un article	- <i>Improve your reading skills</i> (p. 82) - Apprendre à lire des titres de presse (p. 81) - <i>Play with words</i> (Workbook p. 28)
3. <i>A media star</i> (p. 74-75)	CE / CO - Comprendre un extrait d'autobiographie - Vidéo: <i>Citizen Kane</i>	- Fiche <i>Workbook</i> (p. 30-31) - Fiche vidéo (DVD-Rom et site compagnon) - Commenter une image animée (p. 247)
4. <i>If it bleeds, it leads</i> (p. 76-77)	PPC / POI / PE - Étudier des dessins humoristiques - Travail en groupes - Écrire un article de presse (120 mots) - Écrire un essai argumentatif (200 mots)	- Commenter une image fixe (p. 246) - Enrichir sa prise de parole (p. 250-251) - <i>Language at work</i> : Les subordonnées de cause, de concession et de contraste (p. 80-81)
5. <i>The truth</i> (p. 78)	CE / PPC - Apprendre à lire un extrait de roman, dégager les informations essentielles et accéder à l'implicite - Faire un compte rendu écrit ou oral - Retrouver l'ordre logique d'un essai argumentatif mis dans le désordre	- Fiche <i>Workbook</i> (p. 32) - Améliorer sa prononciation (p. 248-249)
6. <i>Journalists in films</i> (p. 79)	POI Échanger des points de vue sur des résumés de films sur la presse	- Enrichir sa prise de parole (p. 250-251) - Améliorer sa prononciation (p. 248-249)

L'activité langagière principale de cette unité est la CE (compréhension de l'écrit).

MANUEL → P. 70-71

1. TUNE IN!

1. A vanishing world?

> Mise en œuvre

- On laissera aux élèves (seuls ou en binômes) quelques minutes pour observer l'image, lire le *Help!* et répondre aux questions **a.**, **b.** et **c.** sous forme de mots-clés.
- Ils devront ensuite prendre la parole et s'exprimer en continu.
- Les autres élèves seront incités à réagir.

→ Productions possibles :

- a. b. c.** *The picture is a front cover of "Newsweek", an American magazine (a weekly). What immediately strikes me is the stark black and white photograph. It shows the old Newsweek Building in New York - which the magazine left in 1994. So, it refers to the past, the glorious past, a time that no longer exists: the time when the magazine was famous, when its circulation was huge and when there were no financial problems. The **immediate** impression conveyed by the photo is dismal.*

*The high angle-shot highlights the idea that the press is no longer a predominant medium of information, especially among the young generation. Something else ranks first / is situated above. The contrast between the black and white photo and the coloured headline (with the word "print" in red) reinforces the gloomy sensation that we feel while watching the front cover. We can read: 'the last print issue' written in **capital letters**, so we understand that "Newsweek" will end its print run, shifting its **content** to an **online**-only format.*

*We notice that the headline is hashtagged. "Newsweek" hopes its readers will take to Twitter to post a comment on its disappearance, which is highly ironic because the magazine **was doomed** due to new media. The **hashtag** is also an oblique way for "Newsweek" to invite its readers to continue reading its articles on the Internet.*

The front cover reveals the press is going through a crisis today. The press undergoes a complete transformation. At the same time it shows how the magazine copes with its problems.

Play with words (*Workbook* p. 28-29)

1. **a.** *first page: front page / front cover • an article giving a journalist's opinion: editorial • articles about a country, an event: feature articles • title in large, bold letters: headline • The Times, The Guardian: quality papers / broadsheets • The Sun, The Daily Mirror: tabloids / gutter press • a person who goes on the field, to a specific place: special reporter / correspondent • a person who writes editorials: editor • a person who writes articles: journalist / columnist • a person in charge of a newspaper: editor • a newspaper published every day: daily • a magazine published every week: weekly • a magazine published every month: monthly • number of readers: audience • number of papers sold: circulation*

b. TYCOON → magnat de la presse • ISSUE → numéro • SURVEY → enquête • THE MEDIA → les médias

c. 1. et 2. **Devoir des journalists** : break news / stories • check a source • reveal / disclose the truth • cover an event • inform • investigate

Dérives possibles : • exploit the public's taste for scandals • cover up a scandal • libel / defame • intrude upon people's private lives

d. manipulate → *manipulation* • cover → *coverage* • photograph → photographer • intrude → *intrusion* • censure → *censorship* • investigate → *investigation* / *investigator* → inform • *information*

2. Pros and cons

› Mise en œuvre

- Avec des élèves à l'aise, le débat pourra être mis en place immédiatement après la lecture des différentes réactions sur le forum de discussion. Les élèves échangeront en s'appuyant sur les arguments déjà évoqués ou en s'en inspirant. Ils pourront aussi utiliser les pages 250-251 du manuel Enrichir sa prise de parole (éléments soulignés dans la production donnée ci-dessous). Le professeur se fera alors le plus discret possible, relançant le débat quand les élèves sont vraiment à court d'arguments.

- Avec une classe « silencieuse », moins à l'aise, les élèves répondront au préalable aux questions a. et b. et débattront en petits groupes sur le sujet en s'appuyant sur la question c., en utilisant les mêmes outils et en se répartissant à l'avance les rôles (pour ou contre) à tenir.

- a. *The debate is about the disappearance of the printed press. Consequently, the advantages and the drawbacks of the printed press are mentioned too. The debate contrasts the printed press with the online press.*
- b. **Pros:**
- **Lewis Clare:** “I still buy my favourite newspaper every day”; “I only trust them (the famous newspapers) anyway”; “journalists investigate and check facts”
 - **Cookie:** “I enjoy having a newspaper or a magazine I can carry with me, leave behind so other people can read it too”; “I really appreciate glossy magazines with pretty pictures I sometimes collect”; “I’m fond of collecting clippings too”
 - **Juliet:** “through editorials and thorough, in-depth news coverage, newspapers have turned us into better people”
 - **Ink Lover:** “print media survived though radio came, TV came, and now the Net”; “the quality of subject presentation in print media is definitely superior to TV”; “print media emphasise substance over stimulation”

Cons:

- **DeeGee:** “cost of production and distribution is cut down”; “impossible to compete with online websites”; “saving money”
- **Multitasking:** “digital is better”; “quick and permanent”; “can search other sources via links while reading an article”; “update and interact and get some data feedback”; “it’s just fantastic”
- **Gofast:** “print media is old information by the time it is delivered”; “the most up-to-date news is given on the internet”; “newspapers will go bankrupt in the coming years or will have

to adjust to our modern world”

c.

→ **Productions possibles :**

“To begin with, I’d like to point out that the printed press has more advantages than drawbacks because it offers in-depth information. It cannot be denied that journalists investigate, check their information, do a thorough job, which requires time. I’m sure newspapers will never disappear.”

“On the contrary interactive information is given on the spot. I believe people only want to have the latest, most up-to-date news. They do not really want to understand the causes and consequences of the facts they are given. Therefore the news they get is shallow / superficial. Journalists do not have time to filter out details from the information they put online.”

“I’m afraid I can’t agree with that. Most newspapers have a website and you can have access to the same articles for free. Why should I pay for information I can read on the Net? It’s pointless.”

“Yes, I suppose so. However you can read a newspaper on the underground or on a bus but you can’t take your laptop with you everywhere because the batteries need to be recharged regularly and it’s heavier than a newspaper you can fold and put away in your pocket if you want to.”

“Well, in a way, but things are completely different now, thanks to e-readers and digital tablets. They are lighter than a laptop and useful in many different ways! Why shouldn’t the print media be doomed?”

3. New challenges

> Mise en œuvre

- Les élèves pourront tout d’abord répondre à la question **a.**, ce qui devrait faciliter l’écoute.
- Ils rempliront ensuite la fiche du *Workbook*.

> Script de l’enregistrement (CD1, Piste 29)

➤ Part 1

I want to end by saying a few words about the men and women in this room whose job it is to inform the public and pursue the truth. And we meet tonight at a moment of extraordinary challenge for this nation and for the world. But it’s also a time of real hardship for the field of journalism. Like so many other businesses in this global age, you’ve seen sweeping changes in technology and communications that lead to a sense of uncertainty and anxiety about what the future will hold. Across the country there are extraordinary, hard-working journalists who have lost their jobs in recent days, recent weeks, recent months. And I know that each newspaper and media outlet is wrestling with how to respond to these changes and some are struggling simply to stay open. And it won’t be easy, not every ending will be a happy one.

1’10”

➤ Part 2

But it’s also true that your ultimate success as an industry is essential to the success of our

democracy. It's what makes this thing work. And Thomas Jefferson once said that if he had the choice between a government without newspapers or newspapers without a government, he would not hesitate to choose the latter. And clearly, Thomas Jefferson never had cable news to contend with... but his central point remains, a government without newspapers, a government without a tough and vibrant media of all sorts is not an option for the United States of America. So... (applause) 2'00"

➔ **Part 3**

I may not agree with everything you write or report, I may even complain or more likely Gibbs will complain from time to time about how you do your jobs but I do so with the knowledge that when you are at your best, then you help me be at my best. You help all of us who serve at the pleasure of the American people do our jobs better by holding us accountable, by demanding honesty, by preventing us from taking short cuts and falling into easy political games that people are so desperately weary of. That kind of reporting is worth preserving, not just for your sake but for the public's. We count on you to help us make sense of a complex world and tell the stories of our lives the way they happen and we look for you... for truth even if it's always an approximation, even if... (laughter) 3'00"

➔ **Part 4**

This is a season of renewal and reinvention. That is what a government must learn to do, that's what businesses must learn to do, and that's what journalism is in the process of doing. And when I look out at this room and think about the dedicated men and women whose questions I have answered over the last few years, I know that for all the challenges this industry faces, it is not short on talent or creativity or passion or commitment, it's not short of young people who are eager to break news or the not so young who still manage to ask the tough ones time and time again. These qualities alone will not solve all your problems but they certainly prove that the problems are worth solving. And that is a good place as any to begin. So I offer you my thanks, I offer you my support, and I look forward to working with you and answering to you and the American people as we seek a more perfect union in the months and years ahead. Thank you very much everybody. (applause)

→ **Corrigé :**

- a. *pursue • sweeping • wrestling • democracy • contend • tough • commitments*
- b. *President Obama is grateful to the journalists for the jobs they do.*
- c. *President Obama mentions the dramatic changes in technology and communications that have an impact on the press. He also mentions the fact that many journalists have been made redundant because of the crisis the press is going through.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 29-30)

- a. 1. hardship 2. uncertainty
- b. 1. Obama is speaking to journalists, to the White House correspondents.
2. end • saying • words • men • women • room • job • inform • public • pursue • truth
3. Obama says the journalists' job is to inform the public and to pursue the truth.

c.

Turning point	Changes	Consequences
meet • tonight • moment • extraordinary • challenge • nation • world • hardship • field • journalism • businesses • global • age	sweeping • changes • technology • communication	lead • uncertainty • anxiety • future • hold • extraordinary • hard • working • journalists • lost • jobs • recent • days • weeks • months • newspaper • media • outlet • wrestling • respond • changes • struggling • stay • open

- d. ultimate • success • industry • essential • success • democracy • makes • thing • work
- e. 1. Thomas Jefferson once said 2. that if he had the choice between 3. a government without newspapers or 4. newspapers without a government 5. he would not hesitate 6. to choose the latter.
- f. Journalists play a key role because thanks to the job they do, democracy works. They prevent politicians from taking advantage of their situation because they denounce corruption, criminal misconduct and privileges. They investigate and reveal the truth, they inform people, therefore they protect democracy.
- g. 1. We count on you to help us make sense of a complex world 2. and tell the stories of our lives the way they happen 3. and we look for you... for truth 4. even if it's always an approximation.
- h. dedicated • talent • creativity • passion • commitment • young • eager to break news • tough
- i. Obama's attitude towards journalists is positive. He says that journalists are in the process of learning how to renew and reinvent their jobs and he praises their qualities. He is sure they possess all the qualities required to achieve their goals.

> Action!

- Recap 1.** Journalists have to inform the public and to pursue the truth. They have to face sweeping changes such as online news and cable news. Many journalists have lost their jobs / are unemployed now although they have wrestled to adapt to the changes.
- Recap 2.** The press plays a key role because it is essential to the success of democracy. Journalists investigate to pursue the truth and to inform the public. They demand honesty and therefore they prevent politicians from cheating or lying.
- Recap 3.** The journalists' talents are manifold. And Barack Obama praises journalists who are hard-working, talented, creative, passionate, committed, dedicated and eager to break important news. That's why he is convinced that they will be able to overcome the hardships they are faced with. He even says they are in the process of renewing and reinventing their jobs, which reveals Obama is optimistic about the future of the press.

2. TABLOIDS VS. QUALITY PRESS

MANUEL → P. 72-73

1. a + b → Newspapers

> Mise en œuvre

– Cette double page se prête à un travail de groupes. La classe peut être divisée en trois groupes, chacun étant en charge d'une couverture et un rapporteur faisant la synthèse devant le reste de la classe.

– On pourra ainsi aboutir à une définition de *tabloid*.

→ Prolongement possible : on pourra également faire un parallèle entre la France et les États-Unis en faisant remplir ce tableau :

→ Productions possibles :

	<i>Newsweek</i>	<i>Time</i>	<i>US News and World Report</i>	<i>Wall Street Journal</i>	<i>The National Enquirer</i>
Magazine? Newspaper?					
When is it published? Daily? Weekly? Monthly?					
Target audience?					

→ Productions possibles :

Name of the paper	“Daily Mail”
Date of publication	Tuesday, September 9, 2014
Topic(s) dealt with	– Kate’s second pregnancy and modernity – the momentous political fight for and against Scotland’s independence
Layout	– tiny article squeezed onto the bottom of the page – 1 big photo of radiant Kate with Royal baby in her arms (1/3 of the page) – 2/3 devoted to a celebrity VS 1/3 devoted to politics – huge headlines in bold letters (with different fonts) that cover most of the page, yellow, black and white standing out against a purple background to catch the reader’s attention

Headlines/language	<ul style="list-style-type: none"> - in both headlines: sensational, based on a high profile person or major political event, arouses curiosity - political subject: emphatic words and military semantic field such as “chaos”, “desperate”, “fightback”, “battle cry”, “save”... playing on drama and exaggeration? - public figure: somewhat familiar → “Here we go again!” with the exclamation mark and the use of the Princess’s first name (“Kate”)
Aspect(s) focused on	<ul style="list-style-type: none"> - Princess Kate: revelations, pictures, possible gossip... - Scotland/Britain: a difficult situation (a moment of crisis)
Target audience	middle-class, middle income, conservative, particularly women
Conclusion	popular press / “middle-market” tabloid, with some stress on sensational news, scoops = middle-class paper: family values spiced with celebrity scoops

Name of the paper	“The Times”
Date of publication	Tuesday, September 9, 2014
Topic(s) dealt with	<ul style="list-style-type: none"> - Britain’s fight for the Union (in the Scottish independence question) - Britain’s intervention in Iraq - Second Royal pregnancy
Layout	<ul style="list-style-type: none"> - 3/4 of the page devoted to the Scottish independence referendum question - a large photo of a young boy dressed as Superman holding / brandishing a huge “YES” panel in favour of independence - another tiny photo of the Princess with Royal baby George in her arms (in the top left-hand corner) - big headlines in bold letters (pretty much of the same size for the main subjects), yellow, black and white standing out against a purple background to catch the reader’s attention
Headlines/language	<ul style="list-style-type: none"> - in all headlines: concise, short, sober - political subjects: serious, straight to the point - public figure: same expression “Here we go again” but with no exclamation mark... and no familiarity
Aspect(s) focused on	breaking British political news and world news
Target audience	upmarket readers
Conclusion	quality press / broadsheet

Name of the paper	“The Daily Telegraph”
Date of publication	Tuesday, September 9, 2014
Topic(s) dealt with	- Scottish independence question - the Princess’s health / pregnancy
Layout	- half-and-half big picture (of the Royal couple and their first baby) and columns + other small items at the top and at the bottom of the page - huge bold letters - very few colours
Headlines/language	- in all headlines: very concise, short - political subjects: serious, straight to the point - public figure: no identity used in the headline
Aspect(s) focused on	- the demand for the Queen’s intervention in the Scottish independence question: the situation seems highly critical - the Princess’s morning sickness in early pregnancy = very down-to-earth subject
Target audience	upmarket readers, conservative, particularly women
Conclusion	quality press but a somewhat familiar (coarse) tone in the treatment of the Princess’s pregnancy

Definition of a tabloid: *Tabloids are newspapers that are half the size of traditional papers. Articles are usually short and written in simple language with short sentences. A lot of photographs are included. They specialize in scandals, sensational events, road accidents and the world of crime. The quality press is often opposed to the gutter press.*

3. You are the editor

Réponses personnelles

3. A MEDIA STAR

MANUEL → P. 74-75

> Mise en œuvre

→ Travail en classe entière

- Les élèves feront le *Get ready* qui devrait leur donner une idée du contenu du texte.
- Ils liront ensuite le texte et indiqueront ce qu’ils ont compris après une première lecture (question n° 2).

→ Travail en groupes

- La classe sera divisée en deux ou plusieurs groupes.
- Chacun des groupes travaillera sur une partie du texte à l’aide de la fiche du *Workbook*.

→ **Mise en commun**

- Le travail de mise en commun se fera à l'aide du *Action!* du *Workbook* et du *Recap* du manuel (questions n° 3 a., b., c. et d.).
- Les élèves pourront ensuite faire une présentation orale du texte en disant une phrase chacun, les uns après les autres (question n° 3 e.). Les phrases doivent s'enchaîner pour former une présentation cohérente. Si les élèves sont « à l'aise », on pourra leur imposer d'utiliser des mots de liaison pour structurer leur discours.

1. Get ready→ **Productions possibles :**

- b. *I would advise him / her to train in front of a mirror in order to articulate correctly and to speak slowly to be understood. He / She had better check that he / she does not make too many faces or does not fidget while talking. He / She should practice speaking loud enough to be understood. I would tell him / her he / she should do some yoga to be relaxed in front of the camera. He / She should smile because it's more pleasant. I would tell him / her not to wear stripes because the stripes are blurred on TV and the viewers' eyes ache while watching. He / She should wear bright colours.*

2. Main facts

Voir corrigé du *Workbook* page suivante.

3. Recap

- a. *The narrator is called Bill Bryson. He is a writer and has no media experience. That's why he is worried about going on a media tour to promote his book. He doesn't believe he will be good at talking about his book on TV or on the radio or enticing readers to read it. He fears that he might be so pathetic that his book would not sell, that he might not be up to the job.*
- b. *The publicity tour is not well-organized. The journalists or interviewers have not prepared their interviews and consequently are not very professional. That's why their interviews are short and uninteresting. The two anecdotes are surprising because we realise some interviews are carried out without the interviewer having read the book or even knowing who he is going to interview a few minutes before the interview begins. The narrator finds it amazing that people should not even know what he does a few minutes before the interview starts! It didn't matter who talked, as long as somebody spoke into the microphone, and the journalists could have been interviewing just about anybody, given their pathetic lack of preparation.*
- c. *This text is critical because it denounces the shallowness of journalists who are not reliable. It is informative too because we did not suspect interviews could be carried out that way. It is so caricatural that it sounds incredible! Yet the text is also humorous because the narrator makes fun of these journalists through these amazing situations and his conclusion is light-hearted.*
- d. *The image of the media given in this text is quite negative because we watch or listen to talk shows to be informed and we are given rubbish instead. However, the text is humorous and even the narrator – who should be up in arms against journalists because he may not really benefit from these interviews – does not seem to bear a grudge against them. He ends up thinking that he managed to “sell himself” anyway! He is quite cynical.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 30-32)

- a.** 1. The characters are an American publisher, Bill Parkhurst (a media trainer), Bill Bryson (the writer) and two interviewers. 2. The American publisher called Bill Bryson.
- b.** 1. → 10: number of years → 3: number of weeks → 16: number of cities 2. New York
- c.** The narrator is offered a personality, to be made a media star, and consequently a media training course. "We're going to make you a media star," (l. 4) • "Don't worry, we'll give you a personality." (l. 8) • "We're going to fly you to New York for a course of media training." (l. 9)

d.

The narrator's objections	Counter-arguments
"But I have never been on TV," (l. 5) "I'll be terrible," (l. 8) "I have no personality." (l. 8)	"We're going to make you a media star," (l. 4) "Oh, it's easy. You'll love it," (l. 6) "Don't worry, we'll give you a personality." (l. 8)

- e.** The writer (Bill Bryson) was contacted by an American publisher who bought his book and wanted to publish it. He wanted to organize a tour across the United States to promote the book and asked the writer to take part in this tour.

f.

	Name of the trainer and characteristics	Where? (City and type of place)	How long?	What for?
Training	Bill Parkhurst • kindly • patient	New York • Manhattan • windowless studio	two days	endless series of mock interviews

- g.** 1. Five days 2. San Francisco, Chicago, Boston, Atlanta, Denver, Colorado Springs
- h.** 1. → 30: number of seconds for an interview → 3: weeks → 250: number of interviews
2. The journalists or interviewers do not have a professional attitude.
"I gave over 250 interviews of one type or another and never once met anyone who had read my book or had the faintest idea who I was." (l. 20-21)
3. "Now tell me, are you the guy who was abducted by aliens or are you the travel writer?" (l. 23)
- i.** 1. shame + less + ly : *sans aucune honte, sans vergogne* 2. it = you soon learn to sell yourself
- j.** The narrator discovered that some journalists were not very professional. He also understood that their interviews were deprived of real meaning. They were shallow and unprepared.

> Action!

The narrator is a writer. **One day, he** was contacted by an American publisher who bought his book because he wanted to publish it in the USA. He offered him a tour to promote his book. **The narrator felt dumfounded because** he said he was inexperienced and shy. He was ill-at-ease and scared because he had never been on TV before. **However, the publisher answered** there was no problem because he would turn him into a media star thanks to a media training course. **He went on a publicity tour which** lasted three weeks. **The vision of the media shown in this text is** shallow / superficial and appalling. **The interviewers are presented as** pathetic fakes. **Promoting a book seems** to be an entertaining game which requires neither work nor serious preparation. **The narrator might have been** stunned, disappointed and furious, **and yet** he seems to have enjoyed it because he learnt how to "sell himself". **The text is** humorous and critical because **it makes fun of** the media system, which is not a reliable source of information.

4. Watch a video: News on the march (*Citizen Kane*)

→ Productions possibles :

- What strikes me most is the fact that a man is standing on a heap of newspapers because it is really unusual.*
- The film director used a high-angle shot and therefore the man is looking up at the camera. His face is raised towards the camera. The high-angle shot reinforces the impression he is standing on bundles of newspapers. He looks powerful, domineering and self-confident. He seems to be at the head of a huge empire.*
- The man may be a journalist or an editor. He may be a tycoon. This man looks triumphant / victorious, as if he had won a battle. The man looks as if he had conquered a new territory and he is standing on it. He looks self-assured / confident. He is probably a domineering man who is used to ruling many people / to being obeyed. His defiant look reveals that he is ready to do anything to achieve his goals. He is certainly successful.*
- The man must be celebrating his success. He may have bought another newspaper and therefore extended his power over the press and exerted / wielded it against political forces. He will have more influence over people's attitudes and ideas. It will be easier for him to state his point of view on the different issues that will be at stake.*

N. B. : la fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

4. IF IT BLEEDS, IT LEADS

MANUEL → P. 76-77

1. Group work: Look and analyse one cartoon

> Mise en œuvre globale

- On divisera la classe en 3 groupes (les sous-groupes peuvent être constitués de binômes ou de trios). Chaque groupe se concentrera sur un dessin humoristique et l'étudiera en répondant à la question 1. On renverra les élèves à la p. 246 de leur manuel pour les aider à commenter ces images fixes.
- Au moment de la mise en commun, les élèves échangeront et réagiront sur les différents *cartoons* et répondront aux questions 2.

> Mise en œuvre possible sur chaque document

• Cartoon 1

- À l'aide du manuel numérique, d'un TBI, d'un vidéoprojecteur ou même d'un transparent sur rétroprojecteur, on dévoilera le *cartoon* petit à petit et on demandera aux élèves d'anticiper la dernière partie : *In your opinion, what will you see in this part of the cartoon?*
- Ils détermineront ensuite quel était le but du dessinateur.

→ **Productions possibles :**

A cameraman is filming a man who is in bed. He is covered with red spots so we guess he is ill. We also guess he has a rare or unusual disease, otherwise there would be no cameras at all. In the second part of the cartoon there are more cameramen and journalists invading the man's room. And we see the same man in bed with the same red, horrible spots all over his body. However this time we can read that the disease is contagious, which makes the disease more "attractive" to journalists because the germs may spread and therefore a lot of people will feel concerned and watch the news or buy the newspaper to know more about the disease. We can guess that in the last part of the cartoon the journalists are even more numerous because this time the sick man is contaminated by an epidemic such as the swine / bird flu for example. And of course the epidemic will be hyped. The journalists are all smiling because they know their photos and articles will hit the headlines. They look really eager to have the man on film in order to have something sensational to show. We are struck by the huge number of mikes and cameras, the reporters are closely packed, they are pushing and jostling to have an interview. The crowd of reporters looks like a tidal wave about to overwhelm the man. I think the cartoonist wants to denounce / expose the hype around some events even before the case is investigated, or even if these events are trivial. He may want to denounce the pressure of the media, the invading presence of the press. The press may be criticized for its voyeurism. What matters is getting the sensational photo or video at all cost. Human suffering has become a spectacle, a news headline.

● **Cartoon 2**

- On projettera ce *cartoon* en cachant la légende et on demandera aux élèves de réagir en commentant les sentiments / émotions des personnages et en imaginant les raisons de leurs réactions.
- On dévoilera alors la légende et les élèves pourront ainsi vérifier leurs hypothèses et indiquer quelles sont les intentions du dessinateur.

→ **Productions possibles :**

The scene is set in a kitchen. It must be breakfast time because we can see a toaster and the lady is preparing coffee or tea. The man and the woman must be husband and wife. The man is reading the newspaper and he looks astounded / astonished / dumbfounded. What he is reading in the newspaper seems to upset him deeply. He can't believe what he is reading / He can't believe his eyes. His wife is also amazed / stunned. We guess the news is not tragic because the cartoon is humorous: A piece of toast is popping out of the toaster and it looks as surprised as the couple! The man may have read an article about an extraordinary event, something very unusual. He might have read about the testimony of a man who saw a strange light shining in the sky which, he thought was a UFO (an unidentified flying object) flying over the city where he lived. He may be reading about a revolutionary invention that would enable men to fly, which would save time or which would enable men to change the weather. "Oh, my God—I'm having an affair!" After reading the caption, I realise the cartoon deals with something completely different and yet it is still humorous. In fact the man has discovered news about himself. He is said / believed / rumoured to be in love / having an affair with someone. His wife too is stunned by the news. The article reveals that the man has cheated on his wife. Such news could harm / ruin his reputation. This cartoon is funny because on the one hand we can see he had no idea about this news, and on the other he could hardly be unaware of having an affair! The

cartoonist exposes a certain type of press which is inquisitive: the gutter press. Tabloids keep disclosing private / secret information or publishing gossip. The gutter press exploits people's taste for gossip about celebrities because it increases the newspapers' circulation and boosts the sales.

• Cartoon 3

→ Productions possibles :

As we can see a man and woman holding each other tight and completely dressed in black, we understand they are **mourning**. They look miserable and **desperate**. A pack of journalists are going towards them. They are holding microphones and cameras and they look as if they were yelling. In fact, they are asking the two people all sorts of different questions, all at the same time so that they cannot possibly be heard or understood. We understand that the two parents have lost a child, that he or she has probably been shot dead, a victim of mass murder. They have not even **grieved** their child yet and yet they are already plagued with **upsetting** questions such as gun control. The journalists seem to be on the lookout for the most sensational news. They only **focus on boosting sales**. They do not care about the parents' grief. **Covering an event** is a way of **making profit** and not investigating a case to give essential, useful information.

2. Class work: React

→ Productions possibles :

- a. *The three cartoons present a negative image of the press. In these cartoons, journalists are only on the look-out for scoops. They are eager to find sensational news such as gossip or events that could move readers and viewers and boost the sales, increase the newspapers' circulation or the TV ratings. In these cartoons, journalists do not respect people's privacy. That's why the title of this double page is "If it bleeds, it leads." Journalists exploit people's taste for celebrities or other people's suffering, grief and hardships. Some journalists are always on the look-out for sensational news.*
- b. *The third cartoon is the most cynical because the two parents are completely upset, desperate. Their child is dead, he or she was murdered. The murder was probably part of a mass murder. The journalists are well aware of the situation and yet they have come to interview the parents. The journalists obviously do not care about their plight / ordeal. The second cartoon is the most striking and the most true-to-life. It is so far-fetched that you can't forget it. Moreover I'm convinced many celebrities read articles about themselves and their private / love life which only tell lies. Some journalists from the gutter press make up stories about celebrities. They sometimes photograph stars when they are not made up or when they are tired or dejected and they conclude that they have broken up with their boyfriends or girlfriends etc. Cartoon n°1 is shocking and true-to-life too. Journalists are only interested in news that can hit the headlines. So journalists hardly ever talk of rare diseases because they concern few people. On the contrary they will cover an epidemic because it may spread to many people even if the sufferings due to the epidemic are less terrible than the sufferings of people with rare and debilitating diseases.*

3. Writing workshop

> Mise en œuvre

– Les élèves pourront traiter un des deux sujets au choix, seuls ou en groupes, en classe ou à la maison.

Nous proposons la fiche suivante pour aider les élèves à mobiliser leur lexique et apprendre à se relire efficacement.

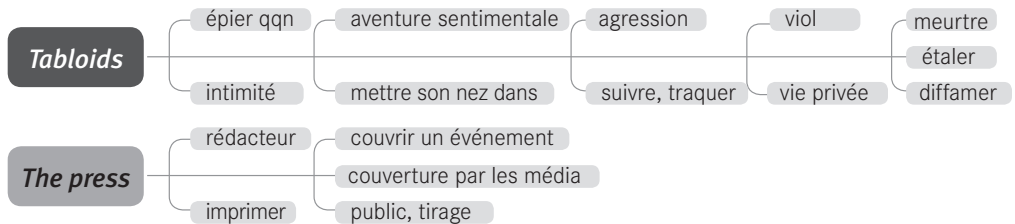
I. Writing workshop : analysez le sujet (a)



1. **Soulignez les mots clés dans ce sujet.**
You are a reporter in a country devastated by an earthquake or a hurricane. Write the article corresponding to what you have seen (120 words).
2. **De quel type de sujet s'agit-il (plusieurs réponses possibles) :** argumentation expérience personnelle prise de position imagination dialogue récit?

II. Mobilisez les structures et le lexique (sujets a et b)

3. a) Recherchez dans l'unité étudiée les structures qui peuvent vous être utiles.
b) Vérifiez que vous connaissez ces mots. Donnez la traduction des mots ci-dessous. Utilisez un dictionnaire, si nécessaire.



4. Mobilisez quelques mots de liaison pour structurer votre discours :

- **Ordonner vos idées**
 - D'abord : *First / First of all / To begin with*
 - Puis, ensuite : *Then*
 - Enfin : *Lastly / Finally*
- **Développer vos arguments**
 - But : *in order to / so as to*
 - Cause : *as / since* (puisque)
- **Donner un exemple**
 - For instance = for example
- **Ajouter une idée**
 - De plus : *besides* - En effet : *indeed, actually, as a matter of fact*
- **Exprimer la concession**
 - Néanmoins : *however*
 - Bien que : *although*

5. Une fois votre essai rédigé, relisez-vous avec attention. Dans ce devoir, concentrez-vous sur les accords.

a) Un verbe à la troisième personne du singulier du présent de l'indicatif se termine par un « s » :

The number of victims increases every day.

b) Les adjectifs qualificatifs sont invariables : *The inhabitants are needy.*

6. *People*, même s'il ne prend pas de « s », est un mot pluriel : *People are desperate.*

7. *Everybody* est suivi d'un verbe au singulier : *Everybody is upset.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 33-34)

1. reporter • country • devastated • earthquake or hurricane • what you have seen
2. *expérience personnelle* • *récit*
3. **b. Tabloids:** *épier qqn:* spy on sb • *aventure sentimentale:* affair • *agression:* assault • *viol:* rape • *meurtre:* murder • *étaler:* spread • *intimité:* privacy • *mettre son nez dans:* snoop into / intrude upon • *suivre, traquer:* follow, track • *vie privée:* private life, privacy • *diffamer:* libel
The press: *rédacteur:* editor • *couvrir un événement:* cover an event • *couverture par les média:* coverage • *imprimer:* print • *tirage:* circulation

Critères d'évaluation dans le cadre d'une évaluation formative intermédiaire

Respect des consignes – sujet traité – nombre de mots respecté – devoir propre et clair	0	1								
Organisation des idées – existence et richesse des idées – devoir structuré (introduction, développement, conclusion) – mots de liaison bien utilisés	0	1	2	3	4					
Richesse de l'expression – réemploi des outils acquis lors du cours	0	1	2	3	4					
Richesse du lexique – richesse des structures – prise de risque – <i>fluency</i>	0	1	2	3						
Correction de la langue – grammaire et syntaxe – calque du français – phrases inintelligibles – erreurs élémentaires et récurrentes à éliminer	0	1	2	3	4	5	6	7	8	
Total										/20

→ **Productions possibles :**

- a. *2011 has marked the deadliest tornado season on record in the Southern US. On May 22, the town of Joplin, Missouri, was hit by a lethal tornado that killed at least 142 residents. Rebuilding the town may end up costing upwards of \$3 billion. Emergency responders were deployed, and inevitably, swarms of reporters, news anchors and cameramen from around the country were soon to follow. Members of the Joplin community despaired lost loved ones and the total destruction of their homes and neighborhoods. Meanwhile, members of the press who had made the trip to Joplin were working hard to capture potent footage to be broadcast on their networks. In this picture, one woman, in shock, stood in the rubble of the house where she had raised her children. These same children had gone missing – the woman’s entire life was now shattered. The polite way in which the reporter phrases his question shows us how emotionally detached he is. Instead of having her needs in mind and offering to help – or even just to lend a shoulder to cry on – these ravenous media predators swooped in to exploit her pain.*
- b. *It is the media’s role and responsibility to filter through the never-ending stream of information, pick out the facts that are the most relevant, put them together, analyse them, and present it all to the general public in a way that helps us better understand what is going on in the world. But there is a fine line between bearing the responsibility to seek out the truth about current events, and going too far – trespassing citizens’ individual privacy rights. In addition, there are laws in each country governing what can and cannot be said about somebody in the public sphere, and these regulations vary greatly from one country to the next. For example, in some countries one can be sued for publishing rumors about a politician’s extramarital affairs, whereas in the US the libel laws are laxer. Most agree that the public ought to be informed when an official has broken a law or abused their position of power. But beyond that, many feel that in order to protect each individual’s privacy, other details of personal lives are not to be disclosed. Perhaps the problem lies not with the media members themselves but rather on the receiving end. One reason some branches of the media are so keen on invading private lives and publishing seamy chronicles is that there is an extensive market for this type of news. There is a considerable portion of the general public that devours accounts of human suffering. If the nosiest members of the media had no voyeurs to sell their scandals to, they would have to move on to publishing something else.*

5. THE TRUTH

MANUEL → P. 78

› Mise en œuvre

– On pourra exploiter l’illustration. Cette campagne de sensibilisation de BBC World News pourra servir d’anticipation au thème de l’extrait. On pourra aussi s’en servir pour élargir le thème de la liberté de la presse, une fois le texte étudié.

→ **Productions possibles :**

This is a black and white photograph showing a microphone with wire all around. The message conveyed is quite easy to understand: some journalists are deprived of the possibility to speak freely. They can be sent to prison or even killed if they mention disturbing subjects. They cannot express themselves about some political topics or some scandals, involving big companies or members of governments for example. And yet the background behind the microphone is not as dark as the top of the photo, it is lighter, which makes us think that hope is possible. This feeling is reinforced by the catchphrase we can read on the right part of the photo: “You can’t suppress a powerful question” and the slogan “Never stop

asking” on the bottom right-hand corner (just below the BBC World News logo). Tribute is paid to journalists who are determined to do their job. Although freedom of speech is denied to some of them, they keep trying to reach their goal: disclosing the truth in an oblique way, by asking questions relentlessly. Even if they cannot get any answers, the mere fact of asking questions suggests that there is a problem that should be paid attention to. Raising issues is part of the process that leads to a more democratic society. This campaign underlines the fact that journalism guarantees democracy.

– Pour la réponse à la question 1. b. du manuel, voir le corrigé du *Action!* page suivante.

I. FIND THE KEY INFORMATION

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 32-33)

- a. The father, Folarin • Uncle Tunde, Folarin’s brother • Folarin’s two children, Sade and her little brother, overhear the conversation.
- b. 1. Mama, Folarin’s wife and the children’s mother
2. “wife has just been killed” (introduction)
- c. 1. “Their father always took chances with what he wrote.” (l. 5) • “How can I write what’s untrue?” (l. 8)
2. Folarin is a journalist whose wife has just been murdered in retaliation for the article he had written. Folarin feels it is his duty to tell the truth, nothing but the truth.
- d. They = the Brass Buttons who rule over us • You = Folarin • They = Folarin, the children’s father
- e. Folarin is speaking here. free indirect speech (*style indirect libre*)
- f. – Nigeria (l. 19) – Africa (l. 23)
- g. – rule: *gouvernement* – colleges: *universités* – complain: *se plaignent* – even though: *même si* – taught: *ne bénéficient pas d’une éducation* – disgrace: *honte* – held: *abritait* – the finest: *des meilleures*
- h. – “How does a soldier – even a general – acquire so much money?” (l. 16)
– “And what about our own schools and colleges here in Nigeria?” (l. 17)
- i. – them: schools and colleges – they: the Commanders-in-Chief / the Brass Buttons
- j. biased (*subjectif*) “they can still sleep easily in their beds even though hundreds of thousands of our own children are not being taught. What a disgrace” (l. 20)
- k. The army officials who rule the country are being criticized for embezzling money. Huge sums of money are stolen from the people to educate their children in the best known and most exclusive schools abroad. It is outrageous since children in their own country are denied the right to education and can’t afford books. Teachers are not even paid. Folarin harshly criticizes the army officials’ dishonesty. He denounces unscrupulous and selfish people who fight for their own interests. Folarin clearly sides with the underdogs.
- l. – Our: Nigeria’s children – own: Folarin’s children, Sade and her little brother
- m. – Grave: Folarin risks being killed / murdered by the army officials who want to get rid of a meddling journalist.

> Action!

- a. **The scene is set in Nigeria. The children overhear a conversation** between their father and their uncle. **The uncle sounds** worried / scared / nervous / anxious / panic-stricken **because** he fears Folarin might be killed by the junta. He wants to warn his brother about the danger. He knows his brother’s **life is at stake**.

- b. Folarin criticized the **high-ranking officials** of Nigeria for **embezzling** money from the nation. The last article he published is a **harsh criticism** of their dishonest dealings. He **wonders** how army officials **can afford** the school or college fees of their children abroad. He **denounces / exposes** their dishonesty. Folarin is **shocked / outraged** at their selfishness and greed. It is all the more shocking because many children **can't** even **afford** books. The basic needs of the country are being **ignored**. Folarin finds this unscrupulous attitude despicable. His brother is deeply **upset** and **worried**. That's why he warns him that he is running risks, the army officials want to **retaliate**.
- c. Folarin has been considered an enemy since he disclosed an inconvenient truth. He is **threatened** by the army who is determined to **hit back** and **get rid of** a dangerous **opponent**.

2. Jumbled text

Should there be limits to the freedom of the press?

- A However, dailies are part of big business, newspapers have to rely on advertising to survive. Press magnates also have a huge influence. Dailies are often the mouthpiece of political parties, thus they often give a biased and distorted representation of the reality. Readers can be influenced quite easily as they can't check everything by themselves. Indeed, people rely on the press to be informed and put things into perspective.
- B To conclude, the press is one of the major assets of democracy. The freedom of thought, and the freedom of speech must be defended at all cost. We shouldn't forget that totalitarian regimes exist. In these dictatorships censorship is applied and the freedom of the press does not exist. Only the excesses of the press should be condemned, not the press itself.
- C Nowadays, in such a connected world, the press plays a key role in informing people. However, we may wonder whether there should be limits to the freedom of the press.
- D Finally tabloids expose people's private life without their consent. They infringe upon their privacy and may hurt some of them deeply. Limiting the freedom of the press may then be necessary because journalists shouldn't act without any limits and should respect some rules to protect us from excessive intrusion.

E First, the main goal of quality newspapers is to inform the public and make us aware of what is happening in the world. Thanks to mass communication and advanced technologies, journalists cover many events. The press is vital in a democracy where citizens must make political choices. Newspapers provide us with information about other political regimes, which makes comparisons possible. They shape public opinion. Ideally journalists should deal with all sorts of topics, broadcast information about all kinds of subjects and topics. They should be unbiased, unprejudiced and faithful to the truth.

Reporters should disclose scandals that have been covered up, give different opinions and contradictory views.

Corrigé – texte remis dans l'ordre : C (Introduction) – **E, A, D** (différentes parties du devoir) – **B** (conclusion)

6. JOURNALISTS IN FILMS

MANUEL → P. 79

1. Match each title with the corresponding synopsis and still.

Justify your answer.

- **All the President's Men**, Alan Pakula, 1976

→ *The answer is C 1, because two reporters are mentioned and shown in both the synopsis and the still, and I can see them working on an important subject / paper, which can only be the Watergate scandal! Moreover they are using an old typewriter, which, to me, corresponds to the 1970s, the period of time when it happened.*

- **Good Night, and Good Luck**, George Clooney, 2005

→ *The answer is A 2, because what strikes me first is the black and white still and the reference to the date (1953). What's more, the man in the picture seems to be an important character, probably the journalist referred to in the synopsis (a famous journalist in different media, such as the radio or television).*

- **Nothing But the Truth**, Rod Lurie, 2008

→ *The answer is B 3, because on what looks like a poster, more than a still, we see two characters, a man who looks serious, severe, and a woman who looks worried but determined. I would say that she is Rachel Armstrong, the journalist who has discovered something important, and that the man is maybe the prosecutor mentioned in the synopsis, but I have doubts about this character: he could also be a friend, a colleague, a lawyer... Finally, the building in the background is the Capitol, setting the action in Washington D.C. So, I'm sure of my answer!*

2. Which of the three trailers will you see? Why?

→ Production possible :

I'd like to see "Nothing But the Truth" because from what I've just read in the synopsis it seems like it would be an engaging film with all the ingredients that I like: suspense, emotion, drama. It sounds absorbing although the plot seems a little intricate, but I like fictional films more than those based on historical facts. To be honest, I am under the impression it will be a little more dynamic and captivating than the other two. Finally, the synopsis and the poster aroused my curiosity. I might even watch the whole movie after all!

LANGUAGE AT WORK

MANUEL → P. 80-81

A. Les subordonnées de cause, de concession (bien que, malgré) et de contraste (alors que)

1.	Phrase	Relation	Mots de liaison
	a.	Concession	<i>although</i>
	b.	Concession	<i>in spite of</i>
	c.	Concession	<i>even though</i>
	d.	Opposition / contraste	<i>however</i>
	e.	Opposition / contraste	<i>and yet</i>
	f.	Opposition / contraste	<i>whereas</i>
	g.	Cause	<i>as</i>
	h.	Cause	<i>since</i>

2. *In spite of* + GN • *Despite* + GN • *Although* + proposition complète

3. a. En dépit des difficultés, les journalistes de guerre parviennent à informer le public.
 b. Bien que ce soit difficile, les journalistes de guerre parviennent à informer le public.
 c. Malgré / En dépit de tous les efforts du rédacteur, de nombreux journalistes ont été licenciés.
 d. Bien que le rédacteur ait fait beaucoup d'efforts, de nombreux journalistes ont été licenciés.

4. a. Bien que ce soit un événement important, très peu de journalistes le couvriront.
 b. Le rédacteur a pensé que c'était un événement important, alors que les autres journalistes ne le pensaient pas / contrairement aux autres journalistes.
 Dans l'énoncé a. il s'agit d'une concession. Il est admis / reconnu / attesté que l'événement est considérable mais malgré cela, il ne sera couvert que par quelques journalistes.
 Dans l'énoncé b., deux visions du même événement s'opposent. Certains pensent que c'est un événement important, d'autres non.

> Entraînement

1. *although* • *although* • *despite* • *whereas* • *and yet / however* • *and yet / however* • *since* • *although*

2. a. *In spite of / Despite the price, I will go on buying a newspaper every day.* b. *There are many free newspapers, and yet / however people read the press less and less / don't read the press as much as they used to.* c. *He reads the paper every day, whereas his children don't.* d. *Although it is dangerous, many journalists struggle for the freedom of the press in dictatorships.* e. *As / Since they want to attract more readers, some newspapers publish articles on celebrities.* f. *As / Since the press is really powerful, it is called the fourth power.*

B Apprendre à lire des titres de presse

The freedom of the media is threatened ● *A French footballer has been expelled from the team* ● *The French government is accused of covering up nuclear tests in the Pacific ocean* ● *A footballer was jailed for claiming false injury* ● *Asylum seekers have claimed for abuse on a flight.*

Les mots manquants sont des articles, des prépositions, des noms et des verbes.

IMPROVE YOUR READING SKILLS

MANUEL → P. 82

1. Le rôle de la presse écrite et des journalistes dans une société démocratique est le thème abordé dans ce texte.
2. a. *en + able*: permettre - *un + aware*: inconscients - *cancel + ship*: censure - *free + dom*: liberté - *reliabl(e) + ity*: fiabilité - *own + er*: propriétaire - *sympath(y) + tic*: favorable / bienveillant / complaisant - *power + ful*: puissants / qui ont du pouvoir
- b. croyances - pensée
- c. capitale - révèle - faux - subjectif - candide / naïf - examine - atouts
3. a.

Arguments positifs	Arguments négatifs
<ul style="list-style-type: none"> - keep people in touch with what is going on in the world - enable people to have access to information they could be denied or unaware of - guarantee the freedom of speech - disclose scandals - asset of democracy 	<ul style="list-style-type: none"> - difficult to know everything that is happening especially in big organisations like corporations and governments - can manipulate the public, make up stories - publish fakes and photomontages - can present news in a biased way - in newspapers which are very strong, journalists write to please their owners and rich friends, instead of looking for the truth

b. *This text deals with the role played by the press in a democracy and its limits. First, the press is a way to have access to what is going on all over the world. **Since** the press can disclose political scandals for example, it embodies freedom of speech. **Therefore** it is essential to preserve democracy. **However**, the power of the press is sometimes limited because some information associated with governments or big companies is not easy to get. Moreover, journalists can manipulate public opinion by revealing false information. Besides, some information is biased. **Although** journalists are said to be independent, they sometimes avoid writing articles about topics that could shock the owners of their newspapers. **And yet**,*

democracy could not be guaranteed if the press did not play an active role. **Consequently,** only the excess of the press must be denounced.

YOUR TASK

MANUEL → P. 82

Étape 1

	Journaliste de presse écrite	Journaliste radio	Journaliste TV	Photographe de presse
Exemples positifs	<ul style="list-style-type: none"> ● p. 72-73 : quality press with serious articles on what is going on in the country ● p. 78 : Folarin is a journalist who wants to write the truth at all costs = courage ● p. 79 : journalists disclose scandals / investigative journalism (<i>cf.</i> Watergate / or in fiction, <i>Nothing but the Truth</i>) ● p. 84 : <i>idem</i> 	<ul style="list-style-type: none"> ● p. 78 : micro with barbed wires to show that journalists will never stop asking questions, investigating, telling the truth, in a word doing their job ● p. 84 : <i>idem</i> 	<ul style="list-style-type: none"> ● p. 79 : Murrow opposes Senator McCarthy and his threat to democracy. → journalism as a counter-power ● p. 84 : <i>idem</i> 	<ul style="list-style-type: none"> ● p. 84 : fast and accurate news in a “fast-moving environment” → adaptability, versatility, and flexibility of a good journalist

Exemples négatifs	<ul style="list-style-type: none"> ● p. 72-73 : tabloids and the stress put on celebrities, gossip... 	<ul style="list-style-type: none"> ● p. 74 (texte) : some journalists do not know anything about their subject ● a matter of “selling” only 	<ul style="list-style-type: none"> ● p. 74 (icono) : to gain an audience you must be sensational and find spectacular details ● p. 74 (texte) : mock interviews / no in-depth information, no real interest in the person invited → a matter of “selling” only 	<ul style="list-style-type: none"> ● p. 76-77 : covering sensational events without any tact + focus on pain/suffering, gossip, scandals ● p. 80 : intruding in people’s privacy instead of covering ‘real’ important news v p. 85: taking pictures of someone dying to have a scoop and make the front cover → sickening excess
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Étape 2

- What qualities do you think a person needs to be a successful journalist?

As far as I am concerned, I believe one of the first qualities required is integrity, and at the same time curiosity. But then, just after, come bravery and selflessness. A good journalist has to be committed in a certain way and must devote all his time or most of his time to the quest for information and for the truth, to make sure the audience gets the best, and as quickly as possible.

- What is your view of subscription news websites? Would you pay to receive your news? Why/why not?

If we accept the fact that there has been an important evolution in the way the news is spread, I do not see how I can refuse to pay to receive my news through a subscription. What’s more, very often, famous newspapers get money through those subscriptions online to make the paper version survive.

- Look into your crystal ball. What do you think journalism will look like in ten years?

It’s a good but hard question since there have been tremendous changes already with the revolution of the Internet and the profound impact of quick consumption of breaking news, sensational or not, and the expansion of images worldwide in the blink of an eye... There has been a tendency to be more voyeuristic. A journalist has to be quite reactive and find a way to get the information first, but it has always been this way, it just goes faster nowadays. I am under the impression that journalism might continue using new technologies / high-tech devices to fulfill / meet the audience’s / readers’ expectations, but I am prone to believe there will still be quality and investigative journalism for the written press or serious news websites. Journalism will have to remain multi-faceted, that’s what makes it strong and attractive.

- What media do you consume and how often?

I personally try to go on the Internet to fish for breaking news first, using my tablet every day, and then, I read the main quality newspapers at least every two days to get more insight

and in-depth information. I must admit I am also quite glued to the tube and easily spend 2 to 3 hours watching television...

- Which person, alive or dead, would you most like to interview and why?

I think it would have been terrific to get an interview with Martin Luther King to understand how he got to become the icon of the fight for the civil rights for black people in America, how he decided to devote all his life to a struggle that seemed so difficult, how he overcame. I would have liked to know if sometimes he did not feel disheartened and if his political commitment was not impairing his personal and family life. I have always admired people like MLK with such charisma, courage and dignity (we have other examples with Gandhi or Mandela). Mighty deeds make real heroes and wonderful stories / “histories” to pass on!

Étape 3

Réponses personnelles, mais voici quelques exemples :

- *Personally, I would like to be a journalist for the written press because I like working with words, structuring an article, taking some time to investigate and give accurate details. I think it is close to being a novelist in the sense that it is to me like some noble art.*
- *As far I am concerned, radio journalism is the job that fits our world the best because it is fast-moving and I enjoy being reactive to what is going on. I also appreciate the short format of the news during a radio flash. I am quite concise and to the point, I love catchy phrases, so it would be the most appropriate option for me.*
- *I would love to be a TV journalist! You have to be very professional in the way you present yourself in front of a camera, you must pay attention to your gestures, the way you speak (your flow, tone, etc.) and of course the news you give to the audience. There is a choice to make in the subjects, the order of presentation, the timing and of course the quality of the writing. It is like being an actor / actress and author at the same time!*

- **cf. étape 2** → Se reporter à certaines réponses données plus haut.

- A journalist is definitely confronted with different difficulties: one of them is to remain as objective as possible. You have to feel free and be honest in the reports you make on intricate subjects. Then you must try to tell the truth, show you are reliable, and do not yield to pressures from governments, influential people, or organisations. Finally, you must avoid falling into the trap of sensationalism, obscene voyeurism, and manipulation.

Grille d'évaluation de la tâche finale

Respect des consignes - Présentation : résumé + commentaires critiques - Écriture, soin	0 1 2 3
Résumé - Mots de liaison (pronoms relatifs, conjonctions...) et énoncés complexes	
Commentaires - Respect de la forme de l'incitation (pas de critiques négatives)	0 1 2 3 4 5 6 7
Lexique (vocabulaire adéquat, riche et varié)	0 1 2 3 4 5 6
Correction de la langue	0 1 2 3 4
Total	/ 20

PROLONGEMENTS POSSIBLES

> **Apprendre à apprendre** *Workbook* p. 107, 108

> **Time out, p. 57** : conseils de films à voir en dehors de la classe

> **Reading Corner, p. 84 : Want to be a journalist?, p. 85 : Looking for a scoop**

> **Répondre à une problématique, p. 238-239** : *Locations and Forms of Power, The Idea of Progress*

> **Se préparer à l'épreuve écrite, p. 228-229**, fiche d'évaluation et corrigé
Fichier pédagogique p. 159-162

Want to be a journalist?

MANUEL → P. 84

➔ READ PART 1 (FROM L. 1 TO L. 17)

1. True or false? Justify your choice by quoting one phrase or one sentence.

a. Journalism is boring. T F

.....

b. Journalists can't be shy = timid. T F

.....

c. Journalists must be curious. T F

.....

➔ READ PART 2 (FROM L. 18 TO L. 27)

2. a. Pick out two sentences showing that journalism has evolved rapidly.

.....

.....

b. Which sentences reveal journalists have to react very quickly?

.....

.....

.....

c. What is the main goal of journalists? Make one sentence.

.....

.....

➔ READ PART 3 (FROM L. 28 TO THE END)

3. Which quality in journalists does each quotation underline?

adaptability / availability / independence / objectivity / reliability

Quotation	Quality underlined
I. 28-29 <i>"If you spell a name wrong, print a different charge, or even take down an incorrect quote, it could lead to serious legal trouble."</i>	
I. 34-35 <i>"In the course of one day a multimedia journalist can be expected to write a blog, film a short video piece for web publication and file an in-depth, 500-word report for print."</i>	
I. 37-38 <i>"The news waits for no one and many big stories break in the middle of the night."</i>	

Want to be a journalist?

MANUEL → P. 84

1. a. F (l. 1-2) *“Journalism is an exciting and challenging career.”* / (l.2-3) *“Not one day is the same as the next.”* / (l. 3-5) *“Journalists know the news before anyone else and they have reports filmed and stories written before most people are even aware of the event.”*
 b. T (l. 9-10) *“They have to be ready to knock on doors and talk to strangers on the street.”*
 c. T (l. 11-13) *“...they have to be ready to get the most out of their working day.”* / (l.14-17) *“Do you know the one question you would ask the prime minister at a moment’s notice? Ask any journalist and they will tell you five.”*
2. a. (l. 18-19) *“Journalism in the 21st century is fast changing...”*
 (l. 19-20) *“New technology and new publishing platforms...”*
 b. (l. 21-22) *“... and those reports are sourced, written and broadcast at faster speed than ever before.”*
 (l. 23-24) *“... now every moment is a deadline for publishing on the web.”*
 (l. 24-25) *“now pictures are taken, viewed on laptops and sent to picture editors within minutes.”*
 c. Journalists want to have a scoop, to be the first ones to publish the news. The more sensational it is, the better. As they want to scoop the rival newspaper, they are ready to disclose every kind of news, even the most secret.

Quotation	Quality underlined
I. 28-29 <i>“If you spell a name wrong, print a different charge, or even take down an incorrect quote, it could lead to serious legal trouble.”</i>	reliability
I. 34-35 <i>“In the course of one day a multimedia journalist can be expected to write a blog, film a short video piece for web publication and file an in-depth, 500-word report for print.”</i>	adaptability
I. 37-38 <i>“The news waits for no one and many big stories break in the middle of the night.”</i>	availability

Looking for a scoop

Read the text and answer the following questions on a separate sheet of paper.

1. What situation are the main characters confronted with? Make one sentence.
2. What do they witness (*être témoin de*)? (15 words)
3.
 - a. How does the photographer react? Quote five phrases.
 - b. What does it reveal about him? (15 words)
 - c. How do the other people at the scene react? (15 words)
4.
 - a. How does Anne react at first? Quote one element from the text.
 - b. "... she whispered, 'Did you get it all?'" (l. 18)
What does the underlined pronoun refer to?
What does it reveal about Anne's feelings and attitude? (20 words)
5. "Time for you to go," he said. *'Now.'*" (l. 22) Why is "now" in italics? (20 words)
6. What does the photographer do before leaving the area? Quote one sentence.
7.
 - a. Who phones? Translate this word into French.
 - b. "He is also holding the front page, so we have to hurry." (l. 33-34)
What does this sentence exactly mean? (20 words)
8. Find two references to money in the text.
9. What image of journalism is given here? (30-40 words)

Looking for a scoop

MANUEL → P. 85

1. A fire happened to start raging through the canyon (where Anne owns a cabin) while they were there.
2. They were on the scene where the firefighters were working to stop the fire from spreading, and one of the officers died on duty, right there in front of them.
3.
 - a. Despite finding himself in an extremely dangerous emergency situation, he is mostly preoccupied with capturing it all on film. “Ten more minutes and I’ll be gone.” (l. 4) “I trained my camera on” (l. 7) “My finger kept squeezing the shutter release” (l. 8) “I nabbed four exposures” (l. 11) “I clicked away” (l. 12) “My final shot was...” (l. 13)
 - b. His reaction shows that what counts the most to him is his job – making money. It seems unimaginable for a normal person to be thinking foremost about taking photos at such a time.
 - c. The officer in charge is trying to get him to leave the area. The firefighters are struggling to put out the fire and save the man who is dying.
4.
 - a. Initially, Anne is “looking on in shock.” (l. 15) She says “Oh, God...” (l. 14)
 - b. “It” refers to the dramatic death of one of the firefighters. This shows that like him, she is mostly concerned with the quality of the pictures, rather than being upset at having witnessed a disturbingly violent death.
5. For emphasis. Since it is direct speech, we can imagine that he said it louder and with more force and urgency than the preceding phrase. He had been telling them to leave for a while (but they had stubbornly stayed on).
6. Back on the road, he couldn’t resist taking one last shot of the impressive scene from above: “I stopped the car and jumped out, using up another roll of film as I got a terrific high-altitude view of the conflagrative valley below.” (l. 24)
7.
 - a. The editor: *le rédacteur en chef*
 - b. The rest of the paper was ready to go to press and the fire story was going on the front page. When he learned that there had been a photographer at the scene who had documented it all including the fireman’s death, he decided to hold the presses in order to wait for him to get back to town with his spectacular shots. He is waiting for a scoop.
8. “exceedingly marketable” (l. 39) “Whoever pays the highest price.” (l. 41)
9. Journalists appear obsessed with money and sensational news. They are prepared to do anything to get the “million dollar shot.” When confronted with danger and human misery, their first reaction is to capture it on film in order to sell it – they have been completely and inhumanely desensitized to violence.



Se préparer à l'épreuve écrite

SUJET 2 : UNIT 5, THE FOURTH POWER?

MANUEL → P. 228-229

Read both texts and answer the following questions on a separate sheet of paper.

COMPRÉHENSION

Text A

1. Find more details about Folarin Solaja.

Type of journalist	Causes defended	Consequences

2. True or False? Justify your answer by quoting from the text.

His life was threatened. T F

He was scared. T F

He was granted (*accorder*) political asylum. T F

He is allowed to stay in England. T F

His children entered the UK legally. T F

3. What does Folarin risk in Nigeria?

4. What will the impact of the news programme be? Justify with one key sentence.

Text B

5. What is the event referred to? Justify with one quote.

6. True or False. Justify your answer by quoting from the text.

Buckingham did not react after the publication. T F

Taking pictures of anyone anywhere is perfectly normal. T F

7. “It is the photographic equivalent of breaking and entering” (l. 9-10). Rephrase what you have understood in your own words.
8. Why do some newspapers/magazines use those photos? Pick out 2 reasons.
9. According to her, what is the solution?

Both texts

10. What types of journalism are presented in text A and B? Compare these two visions of the press.

EXPRESSION

Choose one of the following topics:

1. Imagine the interview of Folarin Solaja after he has been released and reunited with his children. (200-250 words)
2. Why do you think reporters and/or journalists generally find it important to interview famous people?
3. Should stars have a right to privacy?

Text A

1.

Type of journalist	Causes defended	Consequences
<p>“... well known within Nigeria as one of a small band of very courageous journalists...” (l. 1)</p> <p>“He writes for the small but important weekly paper <i>Speak...</i>” (l. 3)</p>	<p>“... who still dare to tell the truth about abuses of human rights by the Military Government...” (l. 2)</p>	<p>“After the murder of his wife, he sent his two children to Great Britain to save their lives.” (Introduction)</p> <p>“... a dangerous cat-and-mouse game with the authorities.” (l. 4)</p> <p>“The newspaper’s staff have moved their offices several times to avoid being closed down by the police.” (l. 4)</p> <p>“death-threats” (l. 9)</p>

2.

- True: “he had been receiving death-threats for some time” (l. 9).
- False: “he was arrested a couple of weeks ago trying to enter through London Airport on a false passport” (l. 11-12).
- False: “they intend to deport him” (l. 13).
- False: “they were smuggled here immediately after their mother’s death” (l. 16-17).

3. He risks prison and an unfair trial: “it would be extremely dangerous for Folarin Solaja if he were to be deported. (l. 24-25).

4. “But now that your daddy is in the news, it won’t be so easy for them to send him straight back” (l. 33-34).

This means that because the case has become public, the British government won’t be able to send him back secretly, they will have to look into the case much more carefully.

5. The article is about the impact of photos of Kate Middleton, topless, taken by paparazzi in a private context.

→ (l. 1-4) “A French publication published photos of the Duchess of Cambridge (otherwise known as Princess Catherine Middleton) sunbathing topless in the royal couple’s private villa.”

6.

- False: (l. 5) “The palace has filed a lawsuit...”
- False: (l. 7-8) “Photographing someone with a telephoto lens from the street is not taking vacation photos.”

7. The journalist compares the stolen photos / pictures taken by paparazzi to the breaking into a house, and so to a criminal act / offence. What’s more she describes this violation of privacy or intimacy as indecent behaviour, vulgar and debasing.

8. *Accepter 2 réponses parmi les 3 propositions suivantes :*

- There is a certain readership that demands / craves sensationalism and spicy stories / photos. “There will always be perverts who want to see photos of a half-dressed woman in her private space”. (l. 10-12)

- It is a question of hitting the news / making front page news. It is only for the sake of sales, for profit. "There will always be greedy newspaper and magazine publishers". (l. 12-13)

- Some journalists have no consideration for women whatsoever. "And there will always be misogynists like journalists at *The Daily Mail* who don't think women have rights at all and are only minimally protected as the property of men." (l. 13-15)

9. She condemns such behaviour and opposes the journalists, photographers and publishers who cross the line by publishing debasing or inappropriate photos or stories. She is critical of such journalism and denounces it as violent ("camera" compared to a "weapon" l. 18). She insists on the fact that the First Amendment cannot justify their decisions.

10. For her, the solution would be to punish the photographers (= paparazzi) who misbehave and the bosses of the "gutter press". (cf. the last sentence)

Both texts

11. In text A, we are given an insight into what "real", serious journalism (quality press) can be, namely people fighting for the rights of people and their own. People who are so brave that they risk their lives every day to do their jobs. These journalists dare to write about burning issues or subjects that are silenced by governments, organisations, lobbies, etc. Pressure and violence can be exerted on the journalists.

In text B, we see how tabloids work. Journalists or photographers working for the gutter press have no limits and think that they are within their rights because of the First Amendment / freedom of expression. Conversely, pressure and violence can be exerted on ordinary people or celebrities.

To sum up, the journalist's goal, in text A, is to investigate and cover an event to discover the truth. His quest is for justice. His colleagues are there to help him too. Solidarity and ethics are key words, whereas in text B, the goal is totally different. Indeed, the paparazzi and publishers are looking for scoops day in and day out, and they do not really care if people get hurt. They want to be first, to gain an audience and they are profit-seekers. The 3 'S's (Sex, Scandal, Sport) are their motto...

Expression

Réponses personnelles des élèves

Black is beautiful

Tâche finale (p. 99) : You are a film director. Write the scenario based on the scene you will read.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 86-87)	PPC / CE	<ul style="list-style-type: none"> – Étudier des photos et un tableau – Acquérir le vocabulaire lié à la ségrégation – Comprendre un poème (référence aux <i>Jim Crow laws</i>) – Lire un paragraphe informatif 	<ul style="list-style-type: none"> – Commenter une image fixe (p. 246) – <i>Play with words</i> (Workbook p. 34) – Fiche <i>Workbook</i> (p. 35) – <i>Fast Facts</i> (p. 276)
	POI	Confronter des opinions	Enrichir sa prise de parole (p. 250-251)
2. <i>Means of protest</i> (p. 88)	CE	Comprendre un article de presse	<i>Improve your reading skills</i> (p. 98)
	PE	Écrire dans son journal intime (80 mots)	<i>Build up your vocabulary</i> (p. 95) <i>Play with words</i> (Workbook p. 34)
3. <i>Famous leaders</i> (p. 89)	CO	Comprendre deux discours	Fiches <i>Workbook</i> (p. 36-37)
	PPC	<i>Websearch</i> sur une figure marquante du mouvement des Droits Civiques	<i>Language at work</i> : Prétérit simple et en <i>BE + -ING</i> (p. 96-97)
4. <i>The Freedom Riders</i> (p. 90-91)	CE	Comprendre un extrait de journal intime	Fiche <i>Workbook</i> (p. 38)
	CO	Vidéo : <i>Black Civil Rights in the USA</i>	<ul style="list-style-type: none"> – Fiche vidéo (DVD-Rom et site compagnon) – Commenter une image animée (p. 247)
5. <i>Yes we can</i> (p. 92-93)	CE	Comprendre une chanson	Fiche <i>Workbook</i> (p. 41)
	PPC	<ul style="list-style-type: none"> – Présenter une chronologie – Lire à voix haute 	<ul style="list-style-type: none"> – Améliorer sa prononciation (p. 248-249) – <i>Improve your pronunciation</i> (p. 97)
6. <i>Cartooning history</i> (p. 94)	PPC	Étudier des dessins humoristiques en groupes	Commenter une image fixe (p. 246)
	POI	Confronter des opinions	Enrichir sa prise de parole (p. 250-251)

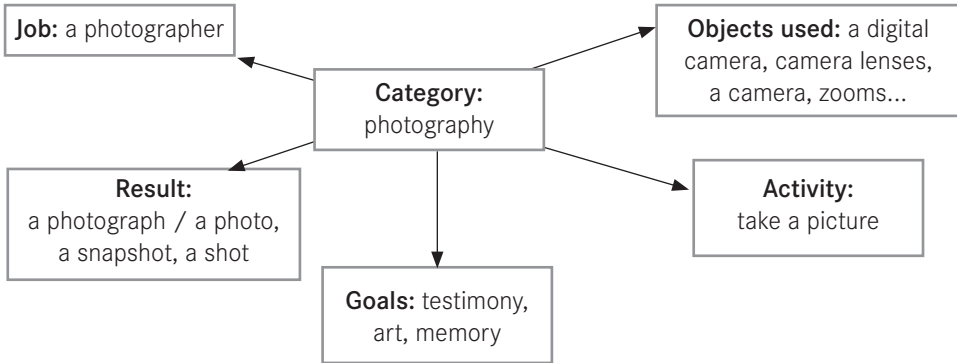
L'activité langagière principale de cette unité est la CE (compréhension de l'écrit).

1. TUNE IN!

MANUEL → P. 86-87

> Mise en œuvre communicative

- La photographie reproduite p. 88 à été prise par Elliott Erwitt en Caroline du Nord, en 1950.
- On peut en profiter pour revoir le lexique lié à la photographie sous forme de schéma :



- La légende sous la photo n'étant pas donnée aux élèves dans le manuel, les élèves pourront émettre des suppositions.
- On peut diviser la classe en trois groupes. Chaque groupe travaille en autonomie sur un des trois documents de la double page : la photographie d'Elliott Erwitt (groupe plus fragile), le poème de Langston Hughes (groupe plus solide) et le tableau de Basquiat (groupe assez solide), puisque ces trois documents renvoient directement ou indirectement à la ségrégation. Les élèves mettent ensuite en commun leur travail et échangent en se posant des questions (cf. p. 248-249 du manuel : Enrichir sa prise de parole) et en prenant des notes sur les interventions de l'autre groupe, notes qui serviront à faire la synthèse. On s'assurera au cours de l'étude de ces trois documents et de la fiche du *Workbook* que la différence entre « ségrégation » et « discrimination » est bien assimilée.

1. Observe and react

→ Productions possibles :

- *What immediately strikes me is the presence of two signs above the drinking fountains: One says "white" and the other says "colored".*
– *As for me, I was first struck by the fact the sink for white people was up-to-date and modern whereas the one for black people was old and dirty.*
- *I think the photo was taken during the period of Apartheid in a restroom in South Africa because then black people were separated from white people in public places.*
– *You may be right and yet I think the picture was shot in a restroom in the USA where black people were separated from white people too. The way the black man is dressed leads me to think the photographer took the photo(graph) during the 1950s, a period when black people were segregated.*
- *In this photo, the black man is leaning over a sink to drink from the tap. He knows that he is not allowed to use the drinking fountain for white people. He is law-abiding because he knows perfectly*

well that if someone saw him he could be sent to jail. The black man is forbidden to go to the same public places as a white man. He mustn't share the same public facilities as a white man.

- d. The viewer is shocked by this photo because he realizes that black people were confronted with a harsh reality at that time. The photographer probably wanted to testify to the degrading / humiliating and unfair situation during segregation. He wanted to remind us of the amazing situation of black people. He wanted people not to forget what happened, so that such unbelievable practices would never happen again.
- e. The laws enforced at that time were called the Jim Crow laws (cf. corrigé ci-dessous).

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 35) : ACTION!

From 1876 to 1965 **federal** and local laws were passed that **established** segregation between black and white people. They **were separated** in **daily life**, which meant they couldn't share the same public facilities: They couldn't go to the same cinemas, they couldn't eat in the same restaurants, children couldn't attend the same schools... Black people also had to respect some **customs such as** being served after a white person in a shop even if they had come first. Black men **were** even **forbidden to** make eye contact with white women. In fact, black people were considered **second-class citizens**. Not only were they **victims** of **unfair, degrading and humiliating** situations but they were also **victims** of **intimidation** used as a **deterrent effect** so that black people would never protest, never complain. They were also **victims** of such forms of violence as lynching. Therefore living under the Jim Crow laws was a terrible experience as black people were considered **inferior**. They were not treated as human beings.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 34)

Play with words

1. a.

Segregation	Struggle
second-class citizen • be discriminated against • exclude • separate • ban • forbid • despise • scorn • look down on sb • inhumane • submit sb	equality • march • claim • protest • rebel against • demonstrate • fight for one's rights

b.

Liste A. : defend / Means of intimidation

Liste B. : promote / Humiliation

Liste C : bomb attack / Peaceful means of protest

c. 1. challenge – 2. resist – 3. rebellion

d. arrest • defy • equality • freedom • inferior • lynch • march • non-violent • rebellion • segregation • struggle • vote

- c. *On buses or trains, black and white people were segregated: Blacks had to sit in the back rows whereas white people sat in the front rows. The Jim Crow laws are referred to here.*
- d. *The narrator is stunned / astounded / taken aback. That is why he / she asks questions (l. 3 and l. 13). For the first time in his / her life, he / she sees a public facility / place where black and white people are not separated. As a circle, the merry-go-round poetically represents equality. Children are on an equal footing on a merry-go-round. There are no superior or inferior people since there are no front nor back parts.*

3. A historical landmark

> Mise en œuvre

Ce document peut-être traité en deux temps.

– À l’aide d’une caméra de table, d’un vidéoprojecteur, d’un TNI ou du zoom du manuel numérique, on diffuse uniquement le poster en ne montrant que la photo en noir et blanc et la date en rouge, puis on demande aux élèves d’anticiper à partir de ce qu’ils voient et lisent. On écrit au tableau :

When? (The photo was taken in 1954.)

Who? (The two black people in the picture could be a teacher and one of her schoolgirls.)

Where? (The two people are sitting outside a court / a monument.)

What? (The woman is holding a sign saying the high court ruled out segregation in public schools.)

Why? (They want to show that some things have changed for black people.)

– On dévoile ensuite l’ensemble du poster et les élèves enrichissent et étoffent leurs productions de départ avec les nouvelles informations qu’ils découvrent. On peut ainsi envisager une activité de complexification d’énoncés en introduisant des mots de liaison en gras dans les énoncés ci-dessous.

→ **Productions possibles :**

- a. *The two people in the photo are a mother and her daughter **who** are sitting outside the Supreme Court in Washington, D.C. in 1954. They are sitting outside the Supreme Court **because** it symbolizes their victory over racism. **As** the sign the woman is holding suggests, they are celebrating the decision **that** the Supreme Court made, **that is to say** the Supreme Court ruled out “separate but equal” schools. **Although**, “separate but equal” schools were legal in some segregationist States, the Browns tried their luck hoping the Supreme Court would declare the law unconstitutional, which was done.*
- b. – *In Brown v. Board of Education “v.” stands for “versus”. The Board of Education must be a decision-making institution that governs educational institutions. Brown must be the family name of the woman and the young girl in the photo.*
 – *The Browns must have filed a suit against the Board of Education of Topeka in Kansas as the young girl was denied access to a school for white children. The case was appealed to the Supreme Court, which ruled that the segregated schools violated the 14th Amendment that guaranteed equal protection to all citizens.*
- c. Missing words: **1. white 2. school 3. black**
N. B. : le texte à trous ainsi complété constitue un résumé de ce qui aura été dit oralement.

2. MEANS OF PROTEST

MANUEL → P. 88

> Mise en œuvre

- On peut diviser la classe en deux groupes qui travaillent en autonomie sur les différentes questions.
- Les élèves mettent ensuite en commun leur travail au cours du *Recap* et confrontent leurs points de vue (cf. p. 250-251 du manuel : Enrichir sa prise de parole)

1. React to the photo

→ Productions possibles :

Exploitation de la photo : *This photo is really shocking because the young people sitting at the counter are covered with food. The people standing behind them are really scornful / disdainful. How can they dare treat people this way? It is degrading / humiliating, and yet the man on the left looks dignified: He is sitting upright. On the contrary, the black woman looks dejected / downcast / depressed, and yet their attackers keep pouring water on these unfortunate people. They know the young people will not answer back because they are peaceful demonstrators. That's why they keep sneering at them. These people are real cowards. This picture shows the awful living conditions people were confronted with in the South. Challenging the established order required a lot of courage.*

(Plus d'informations sur le NAACP et Martin Luther King sur le site compagnon.)

2. Find the key information

- Region: the South • State: Tennessee • towns: Greensboro, Nashville • five places: lunch counters, cafeterias, beaches, libraries, churches. b. February 1st.*
- Four college students were denied service at a Woolworth lunch counter in Greensboro.*
- Four → college students • 50 → Southern towns • 76 → arrests*
- wade-ins • read-ins • kneel-ins • sit-ins → non-violent*
- Rev. Dr. Martin Luther King Jr. / the NAACP (the National Association for the Advancement of Coloured People) or the Southern Christian Leadership Conference or the Congress of racial Equality.*

3. Recap

– On February 1st, 1960, in Greensboro, after four college students were denied service at a lunch counter because of their skin colour and refused to leave, non-violent means of protest were organised to fight discrimination. Sit-ins at lunch counters spread quickly to more than fifty towns. Black people decided to organize sit-ins at cafeterias too, read-ins at libraries, kneel-ins at racially segregated churches, wade-ins at all-white beaches to protest against segregation. Although these peaceful movements of protest were immediately supported by famous organizations like the NAACP or people like Martin Luther King Jr., many black students were arrested.

– And yet at the end of the article the tone is quite optimistic, as the journalist says politicians and businessmen have been forced to take the black community into account and to deal with their demands. The journalist thinks a favourable decision is about to be taken.

4. Writing workshop

Dear Diary,

I have never felt so humiliated in my life! How could they treat us this way? Can you imagine how we felt when these rednecks denied us service? As we refused to leave the “white only” counter, some young white men started heckling us. They dumped food all over our heads and our clothes and it became very difficult to keep on reading.

My friend Rita was really upset when they poured water all over her. Although she was on the verge of crying her heart out, she forced herself not to because she knew they would be overwhelmed with joy.

As for me I almost punched one guy in the face but I refrained from doing that because I remembered Martin Luther King’s words: no violence. In the end I was proud I did not yield to this basic instinct. Hatred is pointless. One day we shall overcome! I’m sure our commitment will lead to desegregation.

3. FAMOUS LEADERS

MANUEL → P. 89

1. Unfulfilled dreams

> Script de l’enregistrement (CD 1, piste 32)

➔ Part 1

And each of you this morning in some way is building some kind of temple. The struggle is always there. It gets discouraging sometimes. It gets very disenchanting sometimes. Some of us are trying to build a temple of peace. We speak out against war, we protest, but it seems that your head is going against a concrete wall. It seems to mean nothing. (*Glory to God*) And so often as you set out to build the temple of peace, you are left lonesome; you are left discouraged; you are left bewildered. [1’04’]

➔ Part 2

Well, that is the story of life. And the thing that makes me happy is that I can hear a voice crying through the vista of time, saying: “It may not come today or it may not come tomorrow, but it is well that it is within thine heart. (*Yes*) It’s well that you are trying.” (*Yes it is*) You may not see it. The dream may not be fulfilled, but it’s just good that you have a desire to bring it into reality. (*Yes*) It’s well that it’s in thine heart.

Delivered at Ebenezer Baptist Church, Atlanta, Georgia, on 3 March 1968

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 36-37)

- b. - temple - desire - heart
- c. - lutte: struggle - seul / solitaire: lonesome - mur de béton: concrete wall - réaliser un rêve: fulfil a dream - perplexe / abasourdi: bewildered
- d. - encouraging ≠ discouraging - encouraged ≠ discouraged - agree ≠ disagree - advantage ≠

disadvantage - satisfied ≠ dissatisfied - organized ≠ disorganized

- e. temple of peace - you are left - it's in thine heart
- f. morning - way - building - temple - struggle - discouraging - disenchanting - peace - war - protest - head - concrete - wall
- g. Martin Luther King sounds tired.
- h. **Peace and war:** temple - peace - war - concrete wall
Fight: struggle - protest - it's well that you are trying
Feelings: discouraging - disenchanting - lonesome - discouraged - bewildered - desire to bring the dream into reality
 Martin Luther King's ultimate goal is to establish peace and equality between black and white people. Although he is trying over and over to protest through peaceful means against the Whites' violence, he is still unsuccessful and feels discouraged, disenchanted, lonesome and above all bewildered.
- i. happy
- j. a) it may not come - you may not - it's well that it's in / within thine heart
 b) through the vista of time - today - tomorrow
 c) it is well that you are trying

In this part the message conveyed by Martin Luther King is optimistic because the dream may come true, it may be brought into reality. Although he says he can hear a voice crying, this voice says that the most important thing is trying.

> Action!

➔ PART 1

Martin Luther King **delivers this speech** to an **audience** in a church. As a **civil rights leader** he **fights against** racist people who are denying black people their basic rights. In order to reach peace between the black and the white communities, he **advocates non-violence** / peaceful means. Yet he is unsuccessful. The title "Unfulfilled Dreams" implies that he has not **reached his goals**, he hasn't **achieved / fulfilled his dreams**. His dreams are **shattered**. He sounds disappointed and **disillusioned**. He feels discouraged because he **is confronted with** / he **is faced with** huge **obstacles**, because it is a daunting task, because it is very hard to eradicate prejudice. To **fight against** issues of race is a **challenge**. That's why he feels **powerless / helpless** and **weak**. He can't **overcome these difficulties / obstacles**. Although he sounds **weary** and **exhausted**, Martin Luther King does not feel like giving up. He may sound **powerless / helpless** or disillusioned, yet he does not sound **bitter** or **weak**.

➔ PART 2

In this second part, Martin Luther King sounds more **hopeful**. He **advises people to be strong-willed** and **determined**. He urges them to be **confident in** their determination to fight against hostility and violence. He **advises people to remain hopeful** and to believe in a better future. He has faith in the future, in man. He is sure that things will evolve one day. That's why he urges people not to **give up**. However hard it is, / No matter how hard it is, he is still optimistic. There is still a glimmer of hope. He tells them that if they **keep on fighting**, demonstrating and marching, their **dream** of freedom and equality will **come true**. He refers to the war against racist people who consider black people inferior to them, who don't treat them like human beings and who deny them basic rights such as equality and

voting. He also refers to the Vietnam War. He criticizes American foreign policy. He speaks out against the war. He is an outspoken critic of the war.

→ **Prolongement possible : étude des procédés rhétoriques**

On pourra procéder à une écoute avec le script sous les yeux puis à un travail sur le script en *pairwork*.

- a) Faire repérer la valeur générique de *you* dans : “*you are left lonesome...*” en demandant : “*How would you translate it into French?*” (**on**).
- b) Faire repérer les procédés rhétoriques utilisés :
What elements are repeated? What rhetorical devices are used?
Martin Luther King resorts to rhetorical devices such as repetitions of some words or phrases: “is building some kind of temple” – “a temple of peace” – “you are left” – “It may not come” – “today” – “tomorrow” – “it is well that it is within thine heart.”
He also uses antithesis (contrasts): “but”.

2. Take it

→ **Productions possibles :**

- a. *I do not know much about Malcolm X. The only thing I know is that he became a Muslim.*
- b. *I expect to hear all the words written in my textbook except “non-violence”.*

> Script de l'enregistrement (CD1, Piste 33)

➔ Part 1

We are African and we happen to be in America. We're not American. We are people who formerly were African, who were kidnapped and brought to America. Our forefathers weren't the Pilgrims. We didn't land on Plymouth Rock. The rock was landed on us. We were brought here against our will. We were not brought here to be made citizens. We were not brought here to enjoy the constitutional gifts that they speak so beautifully about today.

0'51''

➔ Part 2

Because we weren't brought here to be made citizens today, now that we've become awakened to some degree and we've begun to ask for those things which they say are supposedly for Americans, they look upon us with hostility and unfriendliness. If you're interested in freedom, you need some judo, you need some karate, you need all the things that will help you fight for freedom. Nationalism is the wave of the present and the future. It is nationalism that's bringing freedom to oppressed people all over the world! [...] You don't need a debate! You don't need a filibuster! You need some action.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 37-39)

Get ready

Plymouth Rock is located in Massachusetts on the eastern coast of the USA. It is the place where William Bradford and the Pilgrims (US) / Pilgrim Fathers (GB), who were about 100 in number, landed in 1620. The Pilgrims / Pilgrim Fathers were Puritans who had fled England aboard the *Mayflower* to escape religious persecution. The Puritans believed that the Church of England required strict reforms to get rid of all Catholic practices.

- a. Africans - Americans
- b. We were bought - we were not brought
- c. We were not brought here to enjoy the constitutional gifts that they speak so beautifully about today.

d.

Who?	Americans	Africans
Origin	Europeans / English people	African slaves
Reasons for coming	fled their native country because they were persecuted for religious reasons	kidnapped to become free labour force

e.

- 1) Malcolm X's tone of voice is determined and harsh.
- 2) The audience applauds, agrees with what Malcolm X says when he mentions his ancestors being kidnapped, being used as slaves. When? regularly
- 3) They resent the situation. Try as they might, they cannot gain equality and freedom. Although slavery was abolished one century ago (1865), black people are still denied basic human rights such as voting. No wonder black people should feel rebellious and ready to struggle against hostility and unfriendliness.

f.

Recap

Malcolm X refers to slavery. He highlights / stresses the fact that African people were not responsible for what happened to them. They did not choose to come to the USA. They were imported / traded for goods and used as a free labour force. Therefore he thinks black people will never be considered normal citizens. They will always be denied basic rights, what he calls "constitutional gifts".

g.

now that

h.

hostility - unfriendliness

i.

judo - karate

j.

Goals	What is necessary to achieve these goals?	What is useless?
freedom to oppressed people	judo - karate - nationalism - action	debate

k.

Recap

Malcolm X thinks that black people are denied basic rights. They are considered second-class citizens and he does not think things are evolving positively for them. The filibuster he refers to is Martin Luther King. He disapproves of his way of fighting. He does not think

sit-ins, marches and demonstrations are efficient means of protest. On the contrary, he thinks they are totally useless. That's why he advocates judo, karate, nationalism and above all any form of action. Unlike Martin Luther King, Malcolm X seems to be ready to use violent means of protest to reach his goals.

3. Oral account

→ Productions possibles :

- a. – **Martin Luther King** and his friends are fighting for peace and non-violence as well as against war.
– They are faced with many obstacles and that is why he mentions a struggle that is still going on.
Martin Luther King and his friends often feel disenchanted, discouraged, lonesome and bewildered.
– However, they have to overcome these negative feelings in order to be able to win the fight.
– This speech is optimistic in as much as Martin Luther King is convinced that their struggle will have a positive outcome, however long and painful it may be. He believes in the future. He is sure that one day his dream will come true. His faith in the future makes him stronger.
- b. – **Malcolm X** is talking to African-Americans. He is talking about black nationalism and about the origins of African-Americans.
– He refers to slavery and explains that the Africans' ancestors were not the Pilgrims / Pilgrim Fathers. He insists on the fact that Africans were brought to / forced to come to America to become slaves and not American citizens.
– African-Americans are confronted with hostility, unfriendliness and oppression. They want freedom, citizenship and constitutional gifts, that is to say equality.
– According to Malcolm X, African-Americans need judo, karate and action. He disapproves of debates just as he must disapprove of non-violent sit-ins or peaceful marches. Malcolm X's words suggest he supports more violence.
- c. The two black leaders are opposed because they support two different types of action to reach their ultimate goal. Martin Luther King relies on peaceful means such as sit-ins, marches, demonstrations and debates, whereas Malcolm X suggests people should use violence in order to obtain what they want, that is to say freedom, equality and justice.

4. Websearch

> Mise en œuvre

- On demandera aux élèves d'effectuer en groupe les recherches concernant les figures marquantes (au CDI ou chez eux) et de désigner un rapporteur par groupe chargé de rendre compte du travail à partir de notes succinctes.
- Les élèves des autres groupes ayant travaillé sur les mêmes personnages célèbres compléteront les informations données par leurs camarades.
- Cette mise en commun en classe peut se faire après l'étude du discours de Martin Luther King ou de Malcolm X.

4. THE FREEDOM RIDERS

1. A diary page

> Mise en œuvre

- On traitera la question **1. a., b.** en groupes, avec un ou deux rapporteurs désignés. Chaque groupe étudie un paragraphe du texte et complète la fiche correspondante du *Workbook*.
- On procèdera ensuite à une mise en commun. Chaque rapporteur rendra compte du travail effectué à partir des notes des différents *Recap* prises dans le *Workbook*. Les élèves réagiront et échangeront sur le travail de leurs camarades.
- Avec une classe plus à l'aise, on peut constituer deux groupes et donner trois paragraphes à étudier à chacun des groupes, à l'aide de la fiche du *Workbook*. On peut ensuite passer directement à l'échange entre élèves et à la mise en commun à partir de l'activité n° 2 du manuel.
- On pourra enfin traiter la question **1. c.** qui servira de synthèse à l'étude de cette double page. L'image 1 est une image d'archives, les deux autres images, en couleurs, sont extraites du film *The Butler* de Lee Daniels. **1 B - 2 D - 3 E**

→ Productions possibles :

a. C (Dear Diary + introduction du sujet + itinéraire) – **B** (constitution du groupe + nom) – **D** (arrivée à Montgomery + apparition du Klu Klux Klan) – **A** (préparation de l'attaque) – **E** (la première personne à descendre du bus) – **F** (attaque de la foule)

c. Picture 1 can be associated with **paragraph E** because, as it is mentioned in the text, we can see white and black people sitting together. There is no section reserved for black people at the back of the bus.

I don't agree with you. I think picture 1 does not match paragraph E. To me, this photograph was not taken in the bus but in a police van: we can see that the windows are barred and there are just two rows of seats, opposite each other!

Picture 2 best corresponds to **paragraph D**. We can see there are many people in front of the bus. We can see several armed men wearing white robes and pointed hats so we can guess they are members of the Klu Klux Klan.

Picture 3 matches **paragraph A**. We can see an angry mob "waiting to get their hands on the riders". They look really aggressive. They are yelling at the riders inside the bus. They are ready to attack the Freedom Riders. They seem eager to beat them up.

2. Storytelling

→ Productions possibles :

Group 1:

I knew very well I was taking incredible risks and was scared to death. I knew a crowd of hateful bigots was waiting for me, ready to lynch me. And yet I felt as if a hand were pushing me. I wanted to act, to do something to challenge these people and these unfair, degrading laws. So I did. I stepped off the bus and indeed it was an awful moment, the worst I have ever

experienced in all my life, because I felt totally helpless and powerless. There were so many of them. There wasn't much you could do. I fainted and when I woke up, I was in hospital recovering from many injuries. I have no regrets because it was the right thing to do. I had to denounce injustice.

Group 2:

Obviously I side with the Freedom Riders! I'm really impressed by this group of white and black Civil Rights activists who devoted their time to fighting prejudices and segregation. These college students wanted black and white people to be free and equal. No wonder they decided to break the segregationist laws that forbade black people to sit by white people on buses. They aimed to integrate interstate travel because they thought it was unfair to separate black and white people. By doing so they put their lives at risk as they became targets of hatred from some white people, and had to face harsh violence in Montgomery, Alabama for example. To me, these young people are true heroes I much admire. They made me realise that things could be changed if you were courageous and strong-willed enough to stand up for a cause. After hearing about the Freedom Riders, I have decided to commit myself to a cause.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 38-42)

Paragraph A

- a. hundreds of them - mob
- b. 1) get their hands on the riders - armed and hungry to attack
2) carried bats or metal poles - held vicious German shepherds - waiting for their first victim
- c. The narrator sides with the Freedom Riders because he considers them "victims". He refers to them as "these unarmed people". They are defenceless.

d. Recap

The bus has been surrounded by a **hostile** crowd of people who **outnumber** the riders. They seem to be **determined** and **violent**. They are **threatening** since they are armed with metal poles or bats. They want to **intimidate** and **terrorize** the Freedom Riders so that they give up their plans and don't step off the bus. They are **mad at** the Freedom Riders because they broke the segregationist laws. Consequently they are **pitiless**. It is not surprising that the riders should be as **fearful, defenceless, weak** and **vulnerable**.

Paragraph B

a.

Who?	Occupation	Name given to them	Goals	Values
seven Whites and six Blacks	college students	the Freedom Riders	<ul style="list-style-type: none"> - change segregated interstate travel - want the world to know that change is necessary 	<ul style="list-style-type: none"> - faith that what they are doing is right - being tolerant of each other is good

b. Recap

A group of college students decided to **disobey the Jim Crow laws**. That's why they **demonstrated** by integrating the bus. Black people **were forbidden to take / were banned from** taking the same interstate bus, and yet they decided to challenge the laws because they wanted to **defend their rights** and to fight for their **ideals**, that is to say freedom and **equality**.

Paragraph C

- a. The narrator is writing to himself. ("Dear Diary")
- b. The narrator is a teenager. He must be around seventeen or eighteen.
- c. The teacher decided to show her students a video for Black History Month.
- d. This definition refers to Black History Month.

e.

When?	Who?	Against?	Who were they influenced by?
1960s	Civil Rights activists	segregation in the South	Rosa Parks

f.

1. integrate
2. farther → far: *plus loin*
3. Black and white college students boarded a bus, integrating interstate travel and disobeying segregationist laws. They wanted to take the challenge a step further. That's why instead of boycotting buses, they decided to break the laws. They wanted to defend basic human rights such as freedom and equality.

g.

Du nord au sud et de l'est à l'ouest: Washington - Virginia - North Carolina - Tennessee - South Carolina - Georgia - Alabama - Mississippi - Louisiana

h.

"I feel like I finally have a purpose in this class and in life. This purpose is to make a difference and stand up for a cause." (l. 2)

i. Recap

For the first time in his life the narrator realizes what it is **to be committed to** a cause. Through the example of these young college students who were ready to jeopardize their lives / to put their lives at risk / to take risks to **condemn / denounce / expose** injustice, he realizes how important it is to have faith in something, to **support** certain values and to **defy / rebel** against an **unfair** system.

Paragraph D**a.**

bus station - Montgomery - Alabama - the Ku Klux Klan

b.

1) *entrer dans*

2) un + settle + ing → *dérangeant, perturbant* - quiet + ness → *tranquillité, calme*

c.

unsettling quietness - warm welcome - no one was to be seen (cf. Recap below)

d. Recap

When the Freedom Riders pulled into Montgomery bus station, they were confronted with an **oppressive silence**. No one was there to welcome them. They could feel **tension** building up as they suddenly saw the Ku Klux Klan members appear. They **feared** they could be beaten up. Although they did not **expect** a warm welcome, they had not imagined the Ku Klux Klan would turn up. They knew it would be difficult to avoid a **showdown / clash** and they had to be really **courageous to defy / challenge** the laws, to **pass the colour bar** and **overcome** racial and racist **barriers**.

- a. It means black and white people shared the same bus and they all sat together regardless of their skin colour. The Blacks could sit in the front part of the bus. Blacks sat by Whites.
- b. The bus is special because it is integrated and it challenges the Jim Crow laws which were segregationist laws.
- c.
 - **Who?** black and white people
 - **What?** integrated a bus though it was forbidden - broke a segregationist law
 - **Danger?** could be beaten up - risked their lives
- d. **Recap**
 Black and white college students **deliberately** chose to integrate a bus. Blacks sat by Whites **on purpose**. They were **determined** to show the world that this law was unfair. They were **bold** enough to jeopardize their lives. They **were willing to sacrifice themselves** in order to show that what people **had been used to doing** for ages was irrelevant in the 1960s.

Paragraph F

- a. *sortit du bus / fit le premier pas - s'emparer de, se saisir de - engloutir*
- b. fight back - pulled him into their grasp - swallowed up - beaten to death

Who?	Values	What?
the Freedom Riders	non-violence - equality - freedom - justice	fight back non-violently - put his life at risk
the members of the Ku Klux Klan	violence - racism - segregation - injustice	pulled him into their grasp - swallowed up - beat to death

- d. **Recap**
 As the Freedom Riders pulled into the Montgomery bus station, they faced the **bigotry** of most southern inhabitants. They had to **go through an ordeal** as they were confronted with the **savage** behaviour of the members of the Ku Klux Klan who **advocated** racial laws.

3. Watch a video: Black Civil Rights in the USA

- a. *pursuit - outlawing - philanthropists - supremacists - undermine - momentum - death threats - urged - tear gas*
- b. La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

5. YES WE CAN

MANUEL → P. 92-93

> **Mise en œuvre**

- Cette chanson des *Black Eyed Peas* s'inspire très largement du discours de Barack Obama au cours des primaires du New Hampshire en 2008. On pourra faire écouter la chanson dans un premier temps et ensuite étudier les paroles.

- Un travail en groupes s'impose pour ce texte qui contient de nombreuses références culturelles à exploiter. On divisera la classe en plusieurs groupes de quatre élèves maximum. Les groupes les plus fragiles étudieront la première partie pendant que les autres se concentreront sur la partie 2. Les groupes travailleront à l'aide de la fiche du *Workbook*.
- La mise en commun sera l'occasion d'échanger et de discuter sur les différents événements historiques évoqués dans la chanson.

1. Observe and speak

→ Productions possibles :

- a. *I can recognize Martin Luther King, Rosa Parks, Malcolm X and Barack Obama. All of them are black people. The first three people were involved in the struggle for the rights of black people in the 1950s-1960s. Barack Obama is the first black president in the USA.*
- b. *A tribute to the civil rights activists. From slavery to the White House. Prominent Black leaders.*

2. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 41-43)

- a. It was the call of [...] women who reached for the ballot (Part 1, l. 8)
It was whispered by slaves and abolitionists as they blazed a trail toward freedom. (Part 1, l. 3)
It was a creed written into the founding documents that declared the destiny of a nation (Part 1, l. 1)
The hopes of the little girl who goes to a public school in Dillon (Part 2, l. 25)
It was sung by immigrants as they struck out from distant shores (Part 1, l. 5)
A President who chose the moon as our new frontier (Part 1, l. 9)
And pioneers who pushed westward against an unforgiving wilderness. (Part 1, l. 6)
And a King who took us to the mountain-top and pointed the way to the Promised Land. (Part 1, l. 10)
It was the call of workers who organized (Part 1, l. 8)
- b. **Difficulties:** battle ahead will be long - obstacles stand in our way - we have been told we cannot do this - cynics who will only grow louder - we've been asked to pause for a reality check - we've been warned against offering the people false hope
Desire for change: we want change - millions of voices calling for change - I want change
Determination: no matter what obstacles stand in our way - nothing can stand in the way of the power of millions of voices - in the unlikely story that is America there has never been anything false about hope - Yes we can
Unity: we are not as divided as our politics suggest - we are one people - we are one nation - together we will begin the next great chapter in the American story - from coast to coast, from sea to shining sea

> Action!

➔ PART 1

In this speech, we are **reminded** that throughout American history, American people have always believed they could change their situation if they wanted to. **Since** freedom and

equality were principles written in the Declaration of Independence, people believed in their rights. **Consequently** it's not surprising that the **abolition of slavery** was made possible. The USA has always been a land of opportunity for successive **waves of immigration**. As the USA has always been a **refuge for the oppressed** who **escaped / fled** their native country because they **were persecuted** or lived in dire straits / could barely make a living, **it implies** people knew they could overcome difficulties and hope for a **brighter future** in America. They **were attracted to** America because they knew they could **improve** their living conditions in that country.

➔ PART 2

Despite the **difficulties / hardships** American people have been faced with for centuries, they have always proved **truthful** and **persevering**. As a result they know that their **struggle** is bound to succeed. **Although** they have had to overcome obstacles, American people have shown **resourcefulness** and **dynamism**. As they **yearn for / long for** radical changes, they do their best to **move forward**. Since they are **united**, they will never be defeated and there is no reason why American people should not be **optimistic** about their future.

3. Recap

→ Productions possibles :

Part 1: *In this part many historical events are referred to, such as the Declaration of Independence, the abolition of slavery, the different waves of immigration, the Conquest of the West, women's right to vote or the birth of trade unions. Two emblematic figures are referred to: John Fitzgerald Kennedy because he launched the space conquest and Martin Luther King because he was the leader of the Civil Rights Movement. Both wanted a more democratic America. Both supported freedom, equality and justice. Barack Obama mentions these historical events because they are landmarks in American history. They symbolize struggles for more freedom.*

Part 2: *People are aware that the battle is going to be long and that there are many obstacles. And yet American people want change. Although many people (cynics) say that things will never change, that such dreams cannot be fulfilled, that false hope is all that is offered, people know that they will be able to achieve their goals if they are united. They know that working together is essential in order to be heard and understood. As a result, the image of America which is given in this song is optimistic, since people are convinced that they will succeed if they gather / muster their forces. Success is within reach.*

4. Reading aloud (CD1, piste 34)

On pourra demander aux élèves une lecture à voix haute. Ils pourront apprendre par cœur cette partie et la réciter.

5. Timeline

> Mise en œuvre

– Les élèves (seuls ou en groupes) feront la synthèse de tout ce qui a été étudié au cours de la séance pour présenter leur chronologie.

- Ils pourront utiliser de grands supports en couleur sur lesquels ils dessineront leur chronologie avec les dates et un paragraphe-résumé sur les événements et les personnages marquants qu'ils auront choisis.
- Ils colleront des photos ou dessineront pour illustrer ces dates repères.
- Ces supports seront utilisés au cours de leur présentation orale comme aide mémoire. Le reste de la classe réagira en demandant des explications ou des justifications sur les choix effectués.
- Les différents panneaux pourront ensuite faire l'objet d'une exposition dans la classe ou au CDI par exemple.

6. CARTOONING HISTORY

MANUEL → P. 94

> Mise en œuvre

- On divise la classe en deux groupes. Chaque groupe étudie un des deux documents.
- Les groupes échangent ensuite sur leur travail et mettent en commun leurs réflexions.

→ Productions possibles :

- a. – *We recognize Rosa Parks, who has become an old lady. She was the first black person to refuse to give up her seat to a white person, challenging segregation on buses. She was arrested for breaking the law, which triggered the Montgomery bus boycott that lasted more than a year and therefore had economic consequences. That's why segregation was eventually declared unconstitutional in Montgomery. In this cartoon, Rosa Parks is standing outside the bus and she is waving at a young black girl who is sitting in the front part of a bus. They are both smiling and they look cheerful.*
- The bus driver, who is a woman, is smiling too. Rosa Parks and the young girl are looking at each other. There seems to be real complicity between the two of them. Because Rosa Parks stood up for equality, freedom and justice, the young girl is now free to sit in the front of the bus. She seems grateful / thankful to Rosa Parks for what she did in the past. This cartoon could be entitled "Inheriting Freedom".*
- *Many historical events are referred to in this cartoon. In fact the history of black people is summed up through major events. In the first page, slavery and the abolition of slavery, the Jim Crow laws, segregation, lynchings and the Ku Klux Klan are referred to. In the second page, we recognize Elizabeth Eckford on her first day in Central High School in Little Rock, Arkansas, segregation, Rosa Parks, policemen and dogs attacking peaceful protesters, as well as Martin Luther King. Next to his portrait, we notice Martin Luther King's entourage after the assassination. They are showing where the shots came from. Finally / Lastly, we recognize Barack Obama, the President.*
- After centuries of struggle, a black man was elected president of the USA. Unlike the photos showing the Blacks' struggle which are in black and white, the drawing of Barack Obama is colourful, which symbolizes hope for the future and a radical change with the past. This cartoon could be entitled "Struggling to the Top" or "From Slavery to the White House".*
- b. *The second cartoon better illustrates the African-American community's struggle because we can see the landmarks in the struggle for equality. Therefore, to me, it is more optimistic too.*

A. Build up your vocabulary

1. a. *hopeful* b. *political* c. *acceptable* d. *respectful* e. *resentful* f. *regardless*
2. *give in / yield* • *emancipate / free* • *let / allow* • *challenge / defy* • *march / demonstrate* • *vote / poll* • *resist / fight back* • *force / compel* • *fight / struggle* • *fair / just*
3. *speaking in a loud voice / shouting* • *walked quickly / marched* • *kept looking at / stared at* • *looked quickly / glanced* • *said very softly / whispered*
4. a. et b.

Anger	Approval	Embarrassement	Shock
frown: <i>froncer les sourcils</i> glare: <i>foudroyer du regard</i>	nod: <i>opiner de la tête / du chef</i>	blush: <i>rougir</i>	gasp: <i>avoir le souffle coupé</i>

5. MP3 12 (CD1, Piste 35)

process: *processus* • **decades:** *décennies* • **demanded:** *exigèrent* • **journey:** *trajet, voyage* • **trouble:** *problèmes* • **abused:** *insultés* • **audience:** *public* • **eventually:** *finalement, plus tard* • **actually:** *en fait*

B. Prétérit simple – prétérit en BE + -ING

Formes verbales renvoyant à la totalité d'un événement coupé du présent	Formes verbales renvoyant à une action passée vue dans son déroulement
b. <i>surrounded</i> c. <i>took off</i> d. <i>got off</i> f. <i>saw</i> g. <i>realized - wanted</i>	a. <i>was just waiting</i> d. <i>were staring</i> e. <i>were breaking</i> f. <i>were waiting</i> g. <i>was watching</i>

N. B. : *had been established* (phrase e.), étant un *pluperfect*, n'est pas à classer.

2. a. Cette foule hostile attendait simplement de mettre la main sur les passagers du bus.
b. Des centaines d'entre eux entouraient / entourèrent le bus.
c. Jim sortit le premier du bus. d. Lorsqu'il sortit du bus, tous le fixaient du regard.
e. Les Passagers de la Liberté enfreignaient une loi qui avait été établie dans le Sud.
f. Pendant que les Passagers de la Liberté attendaient à la gare, ils virent soudain des membres du Ku Klux Klan.
g. Tandis que je regardais une vidéo sur le mouvement pour les droits civiques, je me suis rendu(e) compte que moi aussi je voulais soutenir / m'investir dans une cause.
– On utilise l'imparfait pour traduire les formes verbales au prétérit en BE + -ING.
– On utilise le passé composé ou le passé simple pour traduire les formes verbales au prétérit simple.
→ En général, on traduit le prétérit en BE + -ING par un **imparfait** en français et le prétérit simple par un **passé composé** ou un **passé simple**. (On notera cependant qu'il n'en va pas ainsi pour les verbes d'état au prétérit : *He knew the answer* = Il connaissait la réponse.)

> **Entraînement**

1. a. boarded • sat • could • were filled • was standing • could • asked • obeyed • refused • was arrested
 b. decided • walked • rode • took • was • was riding • gathered • emerged • were used • was happening • was making • showed up • got • stayed • could • returned • began
 c. was assassinated • was shot • was going • was taken • died • broke • were held • stood
2. As we were walking towards the Lincoln Memorial, Martin Luther King began his speech. It was incredible: Thousands of people were listening to him. On that day, Martin Luther King, who was addressing his fellow citizens, became famous throughout the world.
3. was walking • ordered • was guarded • saw • started • shouted • was walking • felt • pretended • reached • were still threatening • wanted • made • were confronted

C. Improve your pronunciation1. **MP3 13 (CD1, Piste 36)**

a. *segregation* b. *emancipation* c. *discrimination* d. *constitution* e. *rejection* f. *exclusion*
 g. *demonstration* h. *decision*

La terminaison *-ion* est un suffixe contraignant. La syllabe précédant cette terminaison est accentuée. (Il existe toutefois des exceptions comme *television* par exemple.)

2. a. *proud – proudly* b. *curt – curtly* c. *rude – rudely* d. *shy – shyly* e. *angry – angrily*
 f. *naïve – naïvely* g. *abrupt – abruptly* h. *obedient – obediently* i. *respect – respectfully*
 j. *vicious – viciously*

La terminaison *-ly* n'a aucune incidence sur la place de la syllabe accentuée.

IMPROVE YOUR READING SKILLS

MANUEL → P. 98

Stratégies pour comprendre un texte→ **Étape 1**

- a. à la recherche de – restais interdit / me figeais sur place – regardais fixement – ennuié – perplexe – implorais / priais – fouetterai
- b. *start + ed + up*: je commençais à gravir les marches – *dead + ly*: glacial
- c. Ils révèlent son intention de trouver refuge à l'intérieur de la maison la plus vite possible.

→ **Étape 2**

- a. Le narrateur est un jeune garçon.
- b. L'incident se passe sur le trottoir / le pas de la porte de la maison du jeune garçon.
- c. Les différents personnages présents dans la scène sont le narrateur (le jeune garçon) et sa mère.
- d. Le pronom *'they'* fait référence à une bande de garçons qui s'en sont pris au narrateur, l'ont battu et lui ont volé l'argent dont il devait se servir pour faire les courses pour sa mère.

e. Le narrateur veut se réfugier chez lui, il ne veut surtout pas sortir à nouveau et retrouver la bande de garçons qui l'a frappé. Il est certainement terrorisé: « *terrified* » (l. 9), « *scared* » (l. 17)

f. Sa mère lui ordonne de retourner dehors pour faire les courses. Elle lui donne de l'argent à nouveau la liste des courses probablement et un bâton pour qu'il puisse se défendre face aux autres garçons.

Étape 3

a. Le narrateur doit retenir qu'il faut être combatif dans la vie et ne jamais abandonner. Il doit apprendre à se battre car la vie est remplie d'obstacles à surmonter. « *I'm going to teach you this night to stand up and fight for yourself.* » (l. 7-8)

b. Le narrateur vit certainement dans un environnement pauvre et hostile où les plus faibles sont souvent les victimes.

Le narrateur est accueilli par sa mère sur le pas de la porte de la maison. Il est pressé de rentrer chez lui pour s'y réfugier car il a été victime d'une agression. Une bande de garçons lui a dérobé l'argent des courses donné par sa mère après l'avoir battu. Le narrateur craint d'avoir été poursuivi et n'ose pas s'aventurer à nouveau dans la rue. Sa mère lui refuse l'accès à la maison et lui demande de retourner faire les achats commandés. Elle lui donne de l'argent à nouveau et un bâton pour se défendre. Elle lui renouvelle sa confiance et lui dit qu'elle doit lui enseigner comment se défendre et se battre dans la vie. Le narrateur est terrorisé mais malgré ses prières, sa mère le renvoie dehors en lui donnant une claque pour qu'il n'insiste plus pour rentrer à la maison et attendre le lendemain pour sortir à nouveau. Sa mère le pousse à affronter les dangers de la rue, le menaçant de le fouetter s'il n'obéit pas.

YOUR TASK

MANUEL → P. 100-101

1. Check your understanding

Texte pour l'évaluation sommative de l'unité en compréhension de l'écrit :

- When I was a child I knew that the white people lived somewhere but I rarely saw one in my daily routine. [...] Everybody was poor, but nobody starved¹. We partied on Saturday nights and praised the Lord for our babies on Sundays. We worked hard when we had to and took it easy when there was a chance. A lot of colored people tell me that they hate
- 5 the South; Jim Crow and segregation made a heavy weight for their hearts. But I never felt like that. I mean, lynchings were a terrible thing, and some of those peckerwoods² acted so stupid that they embarrassed the hell out of you sometimes. But I still loved the little shack I shared with my mother. I'd have still been there if it wasn't for one terrible event. That event was learning to read.
- 10 I entered school at the age of six. [...] On the first day I heard Miss Randolph read a story, and I knew that books were my destiny, not writing, or teaching or inventing spaceships, just reading and reading and reading some more. I could pick out a simple sentence based on the knowledge of a dozen words by the end of the first week. By the age of eight I was alone in the fourth classroom reading everything I could. [...]

- 15 There was a library in the white part of the town; coloreds couldn't go inside. For a while I would go there and sit out front on the bench they had, rereading old books like *The Hinkley Reader* and *Uncle Tom's Cabin*. One day the librarian, an old battle-ax³ named Celestine Dowling, came out and asked me what I was doing.
"Readin'," I said proudly.
- 20 "Really," old Miss Dowling said.
"Yes'm," I replied.
"I don't believe you," she stated.
I didn't know what to reply to such a rude comment, so I sat tight and quiet.
"Read me a sentence," she ordered.
- 25 *There is nothing worse than the snows of May*, I read from a story called "Minnesota Snows." Dowling frowned and said, "Go on."
I read the first page and then the second. I read all the way through the story. I had read that book many times and so did not skip or stutter hardly at all.
When I was through, Miss Dowling said, "Come on with me."
- 30 She led me through the big double doors of the library into a large room that was at least twenty feet high, lined to the ceiling with shelves that were packed with neat rows of books. I remember my heart catching. I forgot how to breathe altogether. [...]
"This is the library," the librarian said.
I nodded and gulped.
- 35 "Close your mouth, boy."
"It's beautiful," I said finally. "I never seen nuthin' like it."
"Of course you haven't," she said. "And do you know why?"
"Because I never been in here before?" I asked, not understanding the question.
"No," she said from some Olympian height⁴. "It's because this is a white library. And no matter how much you know how to read, these books are not meant for you. These books were written by white people for white people. This is literature and art and the way our country is and should be. There will be no library card for you, so you can stop sitting out in front. You have seen as much of this building as you ever will."
The impact of her words brought tears into my eyes. I was thirteen but, like I said, I've always been small. I looked up at Celestine Dowling and she seemed pleased to see me cry.

Walter Mosley, *Fearless Jones*, 2001.

1. *mourait de faim* 2. *petits blancs* 3. *mégère* 4. *en le prenant de haut (ici)*

Évaluation de la CE (fiche photocopiable sur le site compagnon)

→ The background

1. Who are the characters present in the scene? Give their ages and jobs when possible.
2. Where (country, region) does the scene take place? Quote one element from the text.
3. What do we learn about the narrator (ethnic group, family, living conditions)?
4.
 - a. What historical period is referred to in the text? Quote two elements from the text.
 - b. What main problem(s) did the narrator's community have to face then? Quote two sentences.
 - c. How did the narrator feel about that period? Include elements from the text in your answer. (30 words)

5. What was the narrator's passion in life and how did he feel about it? Quote one sentence from the text.

→ **The meeting**

6. True or false? Justify by quoting from the text.
The narrator was playing outside the library. T F
7. a. What was the woman's attitude towards the narrator when she first talked to him? (10 words)
b. What explains her attitude towards him? (20 words)
c. What did she show him? Make one sentence.
d. "I nodded and gulped." / "Close your mouth, boy." (l. 34) How did the narrator react when he discovered this place?

→ **The conversation**

8. True or false? Justify by quoting from the text.
a. The woman believes everybody should have access to culture. T F
b. She allows the young boy to have access to the library. T F
c. She wants to help the young boy fulfil his passion for reading. T F
9. How did the young boy feel after the incident? Quote one sentence.
10. What did the narrator become aware of at the end of the text? (30 words)

CORRIGÉ DE LA FICHE D'ÉVALUATION

1. *The characters present in the scene are the narrator, who is a thirteen-year-old boy at the time of the scene, and Celestine Dowling, a middle-aged librarian.*
2. *The scene is set in the United States, in the South. "A lot of colored people tell me that they hate the South..." (l. 4)*
3. *The narrator is a young black boy who lives with his mother in a little shack. The family live in poverty.*
4. a. *The period referred to in the text is the Jim Crow laws era, a period during which black and white people were separated: These laws forbade black people to use the same public facilities as white people. Segregation was a fact of life. "A lot of colored people tell me that they hate the South; Jim Crow and segregation made a heavy weight for their hearts." (l. 4)*
b. *The narrator's community had to face segregation and violence. "... segregation made a heavy weight for their hearts." (l. 5) + "lynchings were a terrible thing..." (l. 6)*
c. *The narrator felt quite indifferent about that period. "Jim Crow and segregation made a heavy weight for their hearts. But I never felt like that." (l. 5) He even felt quite happy because he said he "still loved the little shack [he] shared with [his] mother" (l. 7). The narrator had never been confronted with segregation. Although he had heard about the "terrible lynchings", for example, he was not well aware of what it meant. As a young boy, he was quite innocent.*
5. *The narrator loved reading and consequently he loved books. "I knew that books were my destiny..." (l. 11) This sentence reveals that the narrator could neither live nor survive without books. He could not imagine his future life without books, without reading.*

6. *“For a while I would go there [outside the library] and sit out front on the bench they had, rereading old books” (l. 15)*
7. a. *When Celestine Dowling first talked to the narrator, she sounded distrustful and skeptical. She did not believe him when he replied he was reading. (“Really”, l. 20). She was really suspicious about what he told her. In fact she did not trust him.*
 b. *It reveals that she cannot believe a black boy can read. She is prejudiced against black people and she certainly despises them. Indeed she is convinced that black people are inferior to white people. She is racist. To her, Blacks are not on an equal footing with Whites.*
 c. *She showed him round the library. She showed him the main room full of books.*
 d. *The narrator was so impressed that he remained speechless / mute / dumb. As he had never seen so many books in his life, he was stunned / astonished / astounded. Since he was crazy about reading, he felt overwhelmed with joy. He seemed to be spellbound / fascinated. His heart probably missed a beat when he first saw so many books.*
8. a. *“These books were written by white people for white people.” (l. 40)*
 b. *“There will be no library card for you” (l. 42) + “You have seen as much of this building as you ever will.” (l. 43)*
 c. *“And no matter how much you know how to read, these books are not meant for you.” (l. 39)*
9. *The young boy must have felt devastated. The scene was humiliating and degrading for the narrator because the librarian allowed him to have a glimpse of what he loved most in the world and then she denied / refused him access to what he cherished most, which is a very perverse, sadistic attitude. He must have felt really wretched / miserable after this encounter. “The impact of her words brought tears into my eyes.” (l. 44) No wonder he should shed tears / cry after she made him realize he would never be treated like a white boy. She shattered his hopes and dreams to pieces / smithereens.*
10. *It was the first time the narrator had been confronted with / faced with segregation. He had only heard of it before but he had never experienced it because he had hardly been in contact with white people. After this episode the narrator will be different. He will never trust white people again. Moreover he will neither be naive nor innocent any longer. This episode is a turning point in his young life.*

2. How to write your scenario

1. Setting:

– daytime - outside the library - inside the library

– Réponses libres.

– a sign with / a sign that reads “Whites only” written on it can be seen on the library gate.

2. Cast:

First name:	<i>Celestine</i>	<i>Walter</i>
Last name:	<i>Dowling</i>	<i>Mosley</i>
Age:	<i>late forties</i>	<i>thirteen years old</i>
Physical appearance:	<i>tall, slim, fair-haired / a bun, blue-eyed / glasses, white</i>	<i>small, thin, dark-haired, dark-eyed, black</i>
Clothes:	<i>well-dressed / smart</i>	<i>poorly dressed</i>
Actions:	<i>speak, ask, walk, show sb round</i>	<i>sit, read, answer, admire</i>

3. Stage directions:

- “*Celestine Dowling came out,*” **walking slowly like a panther.**
- ● “*proudly*”: **close-up** on the black boy’s blooming, smiling face because he is pleased to show he can read well
- “*really*”: **low angle-shot.** *Celestine Dowling looks down on the small boy. He seems crushed by her scornful attitude. She looks disdainful. She despises the young boy and all black people.*
- “*I don’t believe you*”: **close-up.** *She is suspicious, distrustful. She does not believe him because she thinks black people are inferior to white people. She cannot admit a black boy can read well. She does not want him to have access to culture.*
- “*You are forbidden to come to this part of the town and you know you are not allowed inside the library, let alone join the library and borrow books,*” she stated harshly. “*Can you read the sign up there?*” she asked. “*You may not be able to read but it says you have no right to go into this library.*” “*What are you doing here?*” she asked.
- *I’ll choose dramatic music, which reveals this moment is a climax that will lead to a radical change in the black boy’s life because he will no longer be naive and innocent.*

PROLONGEMENTS POSSIBLES

- > **Apprendre à apprendre**, *Workbook* p. 109, 110
- > **Time out, p. 57** : conseils de films à voir en dehors de la classe
- > **Reading Corner, p. 100, 101: *The Curse***
- > **Répondre à une problématique, p. 239** : *Myths and Heroes, The Idea of Progress, Locations and Forms of Power*
- > **Se préparer à l’épreuve écrite**, p. 230-231, fiche d’évaluation et corrigé dans le Fichier pédagogique p. 192-193

The curse

MANUEL → P. 100-101

► READ PART 1 (FROM LINE 1 TO 15)

1. The opening incident: What is the rumour about? Quote one sentence.

.....

2. The main characters (use the picture to help you).

Names	Skin colour	Jobs or status	Relationships when possible
-	-	-	-
.....
-	-	-	-
.....
-	-	-	-
.....
-	-	-	-
.....

3. a. Place? What type (village, town, city)?

b. Where exactly does the scene take place (building)?

4. a. What do we learn about the mob? Fill in the grid below with key phrases.

The mob's behaviour	The mob's goals	Consequences for the main character
.....
.....
.....
.....
.....
.....
.....

b. Explain what happened and what sort of people Miss Katherine was confronted with.

.....

► READ PART 2 (FROM LINE 16 TO 44)

The visit to the sheriff

5.

What does Miss Katherine come for?	What does the sheriff want?	How does she react?
.....
.....
.....

6. How does the sheriff account for / explain his attitude? Answer by quoting one sentence from the text.

.....

7. "A hanging? Who—" (l. 33)

a. Complete the sentence.

b. For the sheriff, what crime was committed? Answer with one sentence from the text.

.....

c. How does the main character react? Answer with one key sentence.

.....

8. a. Concentrate on the passage from l. 34 down to l. 44. Sum up what you have understood.

.....

.....

b. What adjectives would you choose to describe the sheriff's attitude?

racist understanding perverse friendly supportive cynical sadistic

➔ **READ PART 3 (FROM LINE 45 TO 61)**

9. a. What do the two characters try to do? How?

.....

.....

b. Oppose two means of transportation: Trout's and the couple's.

.....

.....

c. "Then she saw the ugly black smoke..." (l. 57) What happens in the end?

.....

.....

➔ **READ PART 4 (FROM LINE 62 TO THE END)**

10. What happened to the different characters?

.....

.....

.....

11. What became of the main character? Why?

.....

.....

.....

12. Justify the title of the text with two sentences taken from this part.

.....

.....

The curse

1. “By the end of the day, everyone in Green Lake had heard that the schoolteacher had kissed the onion picker.” (l. 1)

2.

Names	Skin colour	Jobs or status	Relationships when possible
– Miss Katherine	– white	– schoolteacher	– Sam’s lover
– Sam	– black	– onion picker	– Miss Katherine’s lover
– Trout Walker	– white	– not given	
– The sheriff	– white	– sheriff	– leader of the mob

3. a. A small town (l. 1)

b. The scene takes place inside the school. “Miss Katherine sat alone in the classroom” (l. 5)

4. a.

The mob’s behaviour	The mob’s goals	Consequences for the main character
“storming into the school building.” (l. 7)	“The mob was turning over desks and ripping down bulletin boards.” (l. 10) “They began piling all the books in the center of the room.” (l. 12) “Someone made a grab for her, tearing her dress” (l. 14)	“she managed to get out of the building. She ran to the sheriff’s office.” (l. 14)

b. One day a white schoolmistress was seen kissing a black man and the news spread extremely quickly throughout the town. Consequently a mob came to the school where she was and vandalized it. She escaped assault and lodged a complaint at the sheriff’s office. She had been the victim of persecution by bigots, racist people who objected to her relationship with a black man. Relations between white women and black men were strictly forbidden.

5.

What does Miss Katherine come for?	What does the sheriff want?	How does she react?
She wants him to stop the mob before the school is ransacked.	He wants her to kiss him.	She slaps him on the face.

6. “You kissed the onion picker. Why won’t you kiss me?” (l. 29) “I always get drunk before a hanging.” (l. 32)

7.

a. Who are you going to hang?

b. “It’s against the law for a Negro to kiss a white woman.” (l. 34)

c. “Well, then you’ll have to hang me too,” said Katherine, “because I kissed him back.” (l. 35)

8.

a. The sheriff accused Miss Katherine of having kissed a black man. / The sheriff told Miss Katherine it was deeply wrong of her to have kissed a black man. / The sheriff blamed Miss Katherine for what had happened – it was her fault for having kissed a black man. He tried to blackmail her into kissing him again, saying it would save Sam’s life. But she refused point blank and the sheriff said Sam would die and she would be judged by God, because it was wrong for a white woman to kiss a black man.

b. racist • perverse • cynical • sadistic

- 9.** a. The two characters try to escape by boat. They take Sam's boat and he starts rowing away from the shore.
b. Trout Walker has a motor(ized) boat, whereas the couple only have a small boat and oars / a row boat with no engine.
c. We are led to believe the smoke was the school burning down.
- 10.** Sam got shot after Walker's boat smashed into his. Sam's donkey got shot too. Miss Katherine was rescued against her will but then decided to take her revenge. The sheriff got shot by Miss Katherine three days later.
- 11.** Miss Katherine became a feared outlaw and remained so for the following twenty years. Supposedly, that was the result of her anger, an act of rebellion and despair.
- 12.** "Since then, not one drop of rain has fallen on Green Lake." (l. 62)
"You make the decision: Whom did God punish?" (l. 64)



Se préparer à l'épreuve écrite

SUJET 3 : UNIT 6, BLACK IS BEAUTIFUL

MANUEL → P. 230-231

Read both texts and answer the following questions on a separate sheet of paper.

COMPRÉHENSION

1. a. Who are the two main characters?
b. Draw the narrator's portrait (sex, age, ethnic group, studies). Justify your answer with elements from the text. (30-40 words)
2. Where is the scene set (country, city)? Justify your answers with a quotation when possible.
3. When does the scene take place? Quote two phrases from the text.
4. Pick out one sentence showing that the situation of women has evolved.
5. In your own words, say what the narrator plans to do and why. (30 words)
6. During the conversation, the two main characters change their mind about the narrator's plan. What are their different reactions? On a separate paper, fill in the grid with key words from the text.

	First reaction	Final reaction(s)
The other character	- - Argument given:	
The narrator	- - -	

7. True or false? Justify by quoting from the text.
The buildings were luxurious.
8. How does the receptionist feel when she sees the narrator? Why? (One sentence)
9. "She asked, was I sent by an agency, and I replied that I was not, she told me they were only accepting applicants from agencies." (l. 31) What argument does the receptionist give? Why? (30 words)
10. True or false? Justify by quoting from the text.
The narrator gives up immediately.
11. What does the last sentence reveal about the narrator's personality? (20 words)

Text B

12. True or false? Justify your answer by quoting from the text.
- a. The narrator was clever.
 - b. The narrator was successful.
13. What do we learn about his past?
- Social background?
 - Studies?
 - Occupation?
14. What happened in 2012? In your own words, sum up what you have understood (30/40 words)
15. His parents were optimistic. Why? (One sentence)

Both texts

16. What are the common points and the differences between the two main characters? (social background, origin, job prospects, parents' attitude...) 40 words
17. Compare the two documents. To what extent has the situation evolved for Afro-Americans in the US? (30 words)

EXPRESSION

1. The girl comes back home and tells her mother what has just happened. Imagine the dialogue. (200 words)
2. Should parents interfere with their children's choices or decisions?

Text A

1. **a.** The narrator, recalling a period of her past (age 15) and her mother. There is also the receptionist at the railway company.
- b.** The narrator is a black teenage girl who is studying in a high school. She is a 15-year-old African American girl living with her mother. “A year ahead of her grade” (l. 2) she had chosen not to take the vocational classes preparing young girls for careers as office assistants – this means she was bright and ambitious.
2. San Francisco (l. 10) which is in California (USA)
3. During World War II: “War plants” (l. 7) “defense jobs” (l. 9) “so many people were dying in Guam, and Germany...” (l. 13)
4. **a.** Much of the young male population had been drafted into the war, opening up more job opportunities for women at home: “Women had replaced men...” (l. 9) “advertisements for motorettes and conductorettes...” (l. 40-1)
5. **a.** Instead of continuing her education at this time, she has decided to get a job selling tickets on a streetcar. She can easily imagine herself taking pleasure from doing the job, and becomes more and more determined to do whatever it will take to make it happen.
- 6.

	First reaction	Final reaction(s)
The other character	- rejected the proposal (l. 17) - Argument given: they don't accept colored people (l. 17)	- gave support (l. 27-8) - “give it everything you've got...” (l. 29)
The narrator	- disappointment (l. 21) - haughty indignation (l. 24-5) - state of stubbornness (l. 25)	

7. **False:** it is worn, faded and unattractive: “the interior dingy and the décor drab.” (l. 35)
8. She would not have expected a young black girl to come in and apply for such a job. “The receptionist seemed as surprised to see me there as I was surprised to find...” (l. 34-5)
9. She doesn't want the girl to pursue the job. She claims that they are not taking walk-in applications - this way, the girl would have to leave. Perhaps agencies at that time were known for screening out young black girls so there would be no chance of her returning.
10. **False:** she perseveres in the face of opposition: “If I had met no resistance, I might have decided against working for such a poor-mouth-looking concern. As it was...” (l. 36-7) “The classified pages... had listed advertisements... and I reminded her of that.” (l. 40) “I am applying for the job... and I'd like to be presented to your personnel manager.” (l. 43-4)
11. Determined to land the job, she is resolute upon meeting personally with the administrator responsible for hiring. First she faced her mother - now the receptionist. She does not take ‘no’ for an answer and will persevere every remaining step of the way.

Text B

12. a. True: “When I was in first grade, so the family legend goes, I was such a precocious little boy - smart, friendly, able to work and play well with others - that one smitten teacher told my mom I’d grow up to be president.” (l. 1-3)

b. False: “I almost made it, too.” (l. 8)

“In 2012, my long career as a journalist imploded, my unemployment ran out six months later and, unable to get even a menial job, I found myself homeless.” (l. 9-10)

“After a lifetime of climbing the class ladder - earning a college diploma, establishing a career, seizing opportunities to advance - I became a middle-aged black man depending on others to get by.” (l. 10-11)

13. - Social background: The narrator comes from a poor social background. “My parents, Depression-era babies, grew up between working-class and poor in segregated Maryland.” (l. 13-14)

- **Studies:** The narrator went to university. “I earned a college diploma...” (l. 16)

- **Occupation:** The narrator’s career evolved throughout time: first he was a journalist, then a senior manager and finally an editor having access to the White House. “...turned pro as a journalist two weeks after graduation and started climbing. By the age of 45, I was a senior manager at the Star Tribune in Minneapolis; three years ago, I had a White House access as a reporter and editor at Politico.” (l. 16-18)

14. The narrator lost his job. He was probably made redundant due to the crisis that has affected the press since 2001. As he did not manage to find a new job - even a menial one - he could no longer pay for a decent home and ended up living in the street. From now on he has needed help from others to be able to survive.

15. “To them, Johnson’s campaign to lift people out of poverty was a godsend: if their children made the effort, the future would be limitless.” (l. 14-15)

Both texts

16. Both characters were precocious, gifted students. They both belonged to a poor social background: the girl’s mother may have had difficulties to make ends meet because of WWII and the boy’s parents were working-class people, born during the Depression and victims of segregation. Both wanted to study and have interesting jobs.

Their parents’ attitude is different. The girl’s mother was clear-sighted: she knew perfectly well her daughter would have to face racism. The parents of the character in text B were trustful. Things had changed since the 1960s and the Civil Rights Act in 1964. That’s why they were optimistic and believed their son could make it.

17. The situation has evolved for Afro-Americans in the US in as much as the character in text B was not a victim of racism or segregation but a victim of the economic crisis. Contrary to the girl in text A who was denied basic rights such as having a job, he managed to climb the social ladder and was not considered a second-class citizen.

Far and away

Tâche finale (p. 113): You are planning a trip to Colorado. Listen to the Tourist Information advisor and find out what is worth visiting and experiencing in and around Denver. Select your five favourite activities and write an email to the Tourist Information Office.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 104)	PPC / POI	Acquérir le vocabulaire de base sur le thème du tourisme	– <i>Play with word</i> (Workbook p. 44) – <i>Language at work</i> : Les pronoms relatifs (p. 111)
	PPC	Réagir à une affiche publicitaire pour le tourisme dans le Montana	– Commenter une image fixe (p. 246) – Améliorer sa prononciation (p. 248-249)
2. <i>Far from the madding crowd</i> (p. 105)	CE / POI	Faire une recherche Internet et choisir en groupes une destination	– Apprendre à apprendre (Workbook p. 111) – <i>Play with words</i> (Workbook p. 44)
	CO	Écouter cinq interviews d'Américains sur leurs destinations favorites aux USA	– Fiche, p. 45-46 – Comprendre un document oral (p. 232-233) – <i>Improve your listening skills</i> (p. 112)
3. <i>Off we go!</i> (p. 106-107)	CE	Comprendre un extrait de roman et un passage d'une autobiographie	
	CO	Vidéo: bande annonce de <i>Surfwise</i>	Fiche vidéo (DVD-Rom et site compagnon)
	POI	Organiser un débat autour de trois thèmes au choix	Enrichir sa prise de parole (p. 250-251)
4. <i>A stranger</i> (p. 108-109)	CE	Comprendre un extrait de roman	Fiche Workbook p. 47, 48, 49
	PPC / PE	Choisir un scénario: imaginer la suite de la scène	<i>Language at work</i> : Les pronoms relatifs (p. 111)
	PE / PPC	Inventer les didascalies du texte lu et le mettre en scène	
	CO	Comprendre l'interview d'un Indien	– Fiche Workbook p. 49-50 – <i>Play with word</i> (Workbook p. 44)
5. <i>Tourism or voyeurism?</i> (p. 110)	CE / PPC	Lire un article de journal	
	CO	Écouter un guide touristique de Bombay	– Fiche Workbook p. 50-51 – <i>Improve your listening skills</i> (p. 112)

L'activité langagière principale de cette unité est la CO (compréhension de l'oral).

1. TUNE IN!

MANUEL → P. 104

> Mise en œuvre

- L'image d'ouverture a pour but d'introduire la thématique et de faire réagir les élèves. La photo du *Tune in!* s'oppose à celle de la page 105.
- Martin Parr a choisi de photographier un centre aquatique au Japon en 1996. Le lieu est clos et la plage, le ciel et le décor sont artificiels. La photo s'intitule *Miyazaki: The Artificial Beach inside the Ocean Dome*.
- Nous proposons plusieurs mises en œuvre possibles des pages 104-105:
- Le professeur pourra choisir de traiter chaque image l'une après l'autre (voir plus loin).
- Une partie de la classe prend en charge l'image du *Tune in!* et son compte rendu pendant que l'autre moitié s'occupe de la photo p. 105. Ce travail de groupes permettra de comparer les deux types de vacances et de réactiver les structures du débat.

You have just found this photograph in a holiday brochure

> Mise en œuvre

- Suivre la démarche proposée : observer l'image et demander aux élèves de réagir. On conseillera aux élèves de consulter la page 244 « Commenter une image fixe ».
- OU diviser la classe en groupes de trois ou quatre élèves qui préparent ensemble un compte rendu des quatre points du *React*.
- OU scénariser le compte rendu oral en demandant aux élèves de se mettre en scène et d'imaginer qu'ils sont allés dans ce centre aquatique et racontent à leurs amis ce qu'ils y ont vu, fait, leurs réactions...

→ Productions possibles :

- a. - Réactions positives: *Wow, great! It's a dream place. I love swimming pools and it's the best place to meet friends. I used to go to such places when I was younger. There are big waves and it's fun!*
- Réactions négatives: *It's not as nice as going to a real beach. It's such a crowded place! How busy! People are sitting so close to one another. I hate artificial pools. It must be so noisy!*
- Atmosphere: *The people look quite relaxed. There are a lot of children enjoying themselves. People come with friends and family. Most of the tourists are facing the water.*
- Place: *an aquatic leisure centre / swimming pool / water fun-park.*
- People: *There are families, teenagers, friends and children. Most are wearing swimsuits and T-shirts.*
- Weather: *we cannot tell. The sky and the light are artificial. But it is probably warm enough for people to swim and stay in their swimsuits.*
- Activities: *people are swimming, playing with rubber rings, or with balls. Some are chatting, having a picnic or simply relaxing on their beach towels.*
- b. *I can see a roof above the water. There are fake rocks and islands. In the foreground, the deck is made of plastic. In the background, there is a wall with a painted sky and clouds.*
- c. - *This photo makes me dream of a short break from school.*

– It makes me think of the Centre Parks complexes located in areas far from the sea. I hate such places. I'd rather go to a real beach. As for me, I dream of a tropical island far away from the crowd, with real sand and shells.

– I'd hate to go to such a crowded place. Look, people are sitting side by side. I prefer quieter beaches with the smell of the ocean, real shells and birds. In this photograph I can see a huge swimming pool packed with people either relaxing on the sand or swimming in the clear-blue water. There are hundreds of people in the water waiting for the next big wave. I can tell it is an artificial place because there is a wall along the water's edge in the background with fake clouds painted and two rocks tourists can dive off of. Yet they seem to be having a good time and the atmosphere is relaxed and friendly. There are many young children who must be having the time of their lives, playing with rubber rings, competing with friends and building sand castles.

- d. This photo shows what mass tourism is like / gives a good idea of mass tourism. Working or middle-class city-dwellers who cannot afford long-distance flights are more likely to enjoy artificial places like this swimming pool.

Martin Parr is one of Britain's most famous photographers, and his 1996 book *Small World* exposes the increasingly homogeneous "global culture". He writes: "We are surrounded by propaganda, whether it be in travel supplements or holiday brochures or advertising. I just show things as I see them."

Martin Parr is fascinated by the myths on which the tourism industry is built. Holiday brochures sell us the dream of the tropical beach with palm trees and a white sandy beach. In this photo the myth has been recreated. The landscape reminds us of pictures that can be found in brochures and leaflets.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 44)

Play with words

a.

Means of transportation	Sightseeing	Accommodation
fly, by coach, bus, plane, boat, car	explore, discover, visit, museums, monuments, take photos	couch surfing, camping, book a room, caravan, campervan, campsite, youth hostel

b.

1. outdoors 2. on holiday / vacation 3. southern 4. in the countryside 5. departure
6. western

c. 1.

1. wave 2. lighthouse 3. island 4. shore 5. cliff 6. beach 7. sand
8. landscape 9. woods 10. field 11. hill 12. waterfall

c. 2. MP3 48 (CD2, Piste 8)

M	L	U	T	L	W	F	F	I	E	L	D
X	W	A	T	E	R	F	A	L	L	I	S
X	T	Z	M	S	A	N	D	R	H	G	H
V	H	T	E	L	X	O	F	O	R	H	O
Q	I	V	T	J	E	H	H	U	I	T	R
L	A	N	D	S	C	A	P	E	A	H	E
W	L	M	D	A	V	E	C	B	Q	O	A
F	J	O	E	M	F	J	L	L	X	U	Y
W	O	B	N	H	I	L	L	A	X	S	P
W	D	T	P	Z	R	K	M	I	H	E	Y
H	L	B	L	M	I	S	L	A	N	D	E
J	V	X	U	X	S	C	L	I	F	F	C

4. 1. trip 2. journey 3. tour 4. journey 5. trip

2. FAR FROM THE MADDING CROWD

MANUEL → P. 105

> Mise en œuvre

Nous conseillons de faire découvrir l’affiche en classe et de suivre la démarche proposée par le manuel. Le travail de recherche sur le site <http://www.visitmt.com/> se fera en salle informatique ou à la maison. On peut diviser la classe en groupes et donner à chacun un domaine à explorer (activités hivernales, estivales, les villes du Montana, Les parcs nationaux, ...). De retour en classe, soit les élèves feront un compte rendu de leurs recherches (PPC) soit ils organiseront le *Role play* proposé en 2. b.

1. Discover the world

- Landscape: rocky peak, craggy landscape, overwhelming presence of nature
- Colours: green (pine trees, fir trees) and grey (rock)
- The tourists look tiny (the low angle shot conveys the impression the hikers are dominated by the awe-inspiring landscape).
- Activity: hiking, rock-climbing
- Montana (nickname: “Big Sky Country”, North-western state bordered by North Dakota in the east, Idaho in the west, and Wyoming in the south).
- Meaning: if you travel to Montana, you will discover a wild, challenging and overpowering land.
- Holidays advertised: outdoor activities, close to nature holidays / vacation; travelers can get away from it all / from buzzing cities/ from crowded tourist sites.

- Activities and sports: the poster focuses on hiking and rock-climbing. The hikers in the photograph are wearing shorts, walking boots and a day backpack. So, they must be camping nearby. They may have taken binoculars to enjoy bird-watching / wildlife watching. Black bears, grizzlies, bobcats, mountain lions and grey wolves as well as elks and deer are famous in Montana National Parks.

- d. Visitors who love wildlife and outdoor sports are targeted here. Tourists who do not mind camping in the wilderness will feel attracted to this Montana advert.

2. Plan your trip

- a. - **Winter activities:** skiing, cross county-skiing, snowshoeing, snowmobiling, snowboarding, dog sledding, sleigh riding, ...
 - **Summer vacations:** biking, canoeing, boating, swimming, fishing, sailing, waterskiing (numerous rivers and huge lakes), camping, hiking, rock-climbing, bird and wildlife watching, ...
 - **Towns and cities:** Helena (state capital city nicknamed “Queen City of the Rockies”), Missoula (85,000 residents known as “Garden City”. Northern Rockies), Great Falls (known as “Electric City” because of its many dams and power plants), Billings (created in 1882 as a stop on the Northern Pacific Railway), Butte (touristic town, famous halt of the Lewis and Clark expedition), Bozeman (the first log cabin was erected there by John Bozeman in 1864. Montana State University campus is located there), White Fish (scenic town, entrance to Glacier National Park).
 - **State Parks:** Glacier National Park (on the continental divide), Lewis and Clark Trail covers 11 states and goes through Montana (Clark’s Lookout, Lewis and Clark’s Cavern,...), Nez Perce National Historical Park and reservation stretches over 4 states and eastern Montana.

b.

Production possible :

- What about going next summer? Look at this poster; it looks breathtaking. I’d love to go hiking and rock-climbing there, see some black bears. It looks worth visiting.
 - Hiking? No way! You must be mad: remember back-packing is back-breaking! No, think about fresh snow, wide slopes, and preserved scenery. You love animals, don’t you? Well, this is just what you want: dog-sledding.
 - Sorry, I can’t stand the cold weather and temperatures drop to minus 20 in Whitefish ski resort. Not for me, thank you! But in the summertime, I can go hiking with the park rangers while you go sailing.
 - Sailing in Montana? It’s all mountains and peaks.
 - Yes, but look at the website, broaden your horizons. There are beautiful lakes where you can enjoy boating and swimming in warm water and lovely rivers for canoeing and rafting. No wonder it attracts so many visitors.
 - Sounds fun...

3. My destination

> Mise en œuvre

Le travail pourra être mené en classe. Mais on peut également fournir le document audio en fichier MP3 aux élèves qui le débroussailleront chez eux. Les élèves complètent la fiche

d'entraînement du *Workbook* et s'appuient sur les amorces données dans la section *Action!* pour récapituler ce qu'ils ont appris.

> Script de l'enregistrement (CD2, Piste 1)

➔ Interview 1

Steve: Yeah, my name is Steve. I live in Chicago and I'm originally from Indian, Indianapolis. And my favorite place to travel in the US is Southern Florida, which is obviously because it's beautiful and there's oceans everywhere and the climate and everything. You can hang out at the pool, the beach, jet skiing, go boating. It's just, it's beautiful down there. So much different from Chicago where it's the cold winter and everything. That's my favorite destination. 0'56"

➔ Interview 2

Man: Favorite? Uh that's really a hard one. I like a lot of places, I like the Oregon coast. Southern Oregon coast and Northern California coast.

Journalist: Why?

Man: Because it's gorgeous, right on the ocean there. From like Port Orford down to Trinidad, California and uh I like most of the States. I like America. Where are you from? 1'24"

➔ Interview 3

Kate: My name is Kate, from Denver. Where is my favorite place to travel? Probably New York City. I go to school in Providence, Rhode Island and usually take trips down to New York. Go to bars, have a lot of fun, play in Central Park, it's a lot of fun. Especially when it's a lot bigger than most of the cities I'm usually in. 1'54"

➔ Interview 4

Tim: Hi! My name is Tim and I think my favorite place is San Francisco. Probably because it doesn't seem like most other US cities, it's extremely diverse and there's a lot happening. The architecture is very different. I like the rolling hills of the city. You feel like you're not... like Denver feels like it's confined to one or two streets. If you want anything that's cosmopolitan there you can roam all over the city. 2'27"

➔ Interview 5

Jamie: Uh... my name's Jamie and I think I prefer actually Deseret in Utah along the Green River which if you go in the late Summer, it turns into a series of kind of exposed sandy white beaches as the river recedes. And you can canoe down it for 5 or 6 days. It's just one of the most beautiful pristine river trips you could take. You're kind of deep into canyons which are 800 feet tall on both sides of you as you go for 5 or 6 days. It's beautiful, sleep outside without a tent. It's wonderful.

Journalist: How often do you go there?

Jamie: Well, probably like around 6 times in the last maybe decade or so. Close to... at least once every other year, sometimes once a year depending on what our group does. But it's, there's a lot of us who like going there and it's still not as highly trafficked as the Colorado River. So there's, you get some privacy, a little bit... it's getting more traffic now but when we started it was, you really didn't run into that many people.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 45-46)

Get ready

- a. **Cities:** Chicago, Austin, Indianapolis, Denver, New York, Providence, San Francisco, Tampa, Sacramento. **States:** Florida, Iowa, Oregon, California, New York, Rhode Island, Delaware, Utah, Colorado.
- b. - southern - climate - northern - architecture - gorgeous - canoe

Interview 1

- c. Chicago, Indianapolis, Florida
- d. 2. - **Residence:** Chicago - Climate: cold winter
- **Favourite destination:** Southern Florida - Geography: oceans - Activities: hanging out at the pool, beach, jet skiing, boating

Interview 2

- e. the southern coast of Oregon, Northern California coast
- f. gorgeous, right on the ocean

Interview 3

- g. Denver, New York City, Providence, Rhode Island
- h. 1. Denver 2. Providence 3. New York city 4. a lot bigger than most cities - go to bars, have fun, play in Central Park

Interview 4

- i. San Francisco j. - diverse - different - confined - cosmopolitan k. rolling hills
- l. There is a lot happening, the architecture is different, life is not limited to two streets, it is a cosmopolitan city where you can walk around.

Interview 5

- m. Utah, Green River
- n. - **Season:** Summer - **Landscape:** sandy white beaches, river, deep canyons
- **Activities:** canoe, sleep outside without a tent - **How long:** 5 or 6 days
- o. 1. once every other year, once a year 2. With a group (of friends) 3. more traffic now, many people / tourists

> Action!

- a. **Let me start with** Steve who obviously **enjoys** relaxing by the swimming pool, or walking along the beach in Southern Florida where it is hot. **As for** Jaime, he **usually** goes canoeing in Utah on the Green River **once a year in the Summer** if his group of friends can make it and they **are fond of** sleeping without a tent in the canyons. **Then** they go on a five to six-day trip along the river. It must be a breathtaking experience, away from it all / in the wild. **Finally** I will talk about Tim who **has a great time in** San Francisco because it is a city where there are things happening all the time. It isn't a boring destination. He **enjoys** the thrill of the city.
- b. **Two people out of five** prefer travelling to cities and mixing with people. Yet, **most are attracted to** beaches or river banks. **Whereas** Steve goes for a quiet routine, unwinding on the sand, **the others** are pretty active. **Nearly all of them** used the words "beautiful", or "gorgeous". So the scenery, whether man-made or natural, is important to them.

- c.** I share Steve's opinion because the only place where I can take it easy is near the sea. I would rather fly to Florida than to Utah. However San Francisco is definitely worth visiting. If I lived in the USA, I would choose to go to another country / abroad.

3. Off we go!

MANUEL → P. 106-107

> Mise en œuvre

Le professeur pourra choisir de faire lire les deux textes en classe en divisant les élèves en deux groupes, ou bien en binômes. Chacun aura en charge un des deux textes et préparera un récapitulatif à l'aide des questions p. 107. Lors de la phase de compte-rendu, soit les élèves racontent à leur voisin(e) ce dont parle le texte, soit on nomme des porte-paroles qui parleront devant toute la classe du texte qu'ils ont lu.

Avec une classe plus faible, les deux affiches, « *Go where Ireland takes you* » (p. 106) et « *Spend your next holiday with us* » (p. 107), seront utilisées en anticipation.

Nous proposons aussi des fiches d'aide à la compréhension écrite pour chacun des deux textes (également téléchargeables sur le site compagnon).

► Fiches d'aide à la compréhension écrite

A. The Grand Tour

a. – Find the names of a continent and a city in the text.

– Complete this sentence with words you have just found.

The narrator likes travelling to He told his friends in he wanted to write a book about

b. Who do these pronouns refer to?

- me (l. 3): - they (l. 4):
 - they (l. 12): - you (l. 21):

c. Work on words.

- What do the following words have in common?

essentially (l. 2) – universally (l. 4) – relatively (l. 5) – endlessly (l. 8) – unpredictably (l. 8)

- Find the roots (*racine*). Circle the suffix.

- Are these words nouns adjectives adverbs verbs?

- Translate them into French.

d. Fill in this grid with information about his favourite destination:

There are differences concerning:	Common points:	
	People (personality, ♥)	Places and habits

e. Find these words or expressions in the text:

- Feeling of honour mixed with pleasure; a sense of personal worth:
- Located in, or coming from another country:
- Mixture of surprise and curiosity experienced by a young child:

f. Right or Wrong? Justify by quoting from the text.

- The narrator cannot speak many languages: **R** **W**
- He wishes he could speak many languages: **R** **W**
- He enjoys feeling disorientated: **R** **W**

B. Passport to Paradise

a. Note down the names of the two characters:

b. Who do these pronouns refer to?

- He (l. 1): - You (l. 7):
- they (l. 10): - them (l. 14):

c. Work on words.

- **What do the following words have in common?**

brilliantly (l. 3) – blindingly (l. 4) – accusingly (l. 7)

- **Find the roots (*racine*), circle the suffix.**

- **Are these words** nouns adjectives adverbs verbs?

- **Translate them into French.**

d. Fill in this grid with information about the brochure:

Name	Photograph		Slogan, caption
	Landscape, colours	People	

e. Find out more about the travel advertised in the brochure:

- Find the name of an American state and number of visitors.
- What sort of travel is it? business mass tourism cultural school trip?
- Who are the tourists targeted? businessmen holiday-makers families?

f. What about the marketing device (technique) used: True or False? Justify by quoting from the text.

- The advertisers took a photograph of a real beach. **T** **F**
- The advertisers cheated. **T** **F**

→ **Corrigé:**

A. The Grand Tour

a. - Europe, London

- The narrator likes travelling to Europe. He told his friends in London he wanted to write a book about Europe.

b. – me (l. 3): the narrator – they (l. 4): Europeans – they (l. 12): the narrator’s friends in London – you (l. 21): travellers

c. – words ending with the suffix -ly – adverbs

– essential, universal, relative, unpredictable, endless

– *essentiellement, universellement, relativement, de façon imprévisible, continuellement*

d.

There are differences concerning:	Common points:	
	People (personality, ♥)	Places and habits
fly, by coach, bus, plane, boat, car	bookish, cerebral love soccer unmaterialistic, law-abiding	drive small cars, live in little houses in ancient towns, have chilly hotel rooms, cosy and inviting places to eat and drink

e. pride, foreign, childlike wonder

f. – **True:** “only English” (l. 14) – **False:** “I don’t want to know what people are speaking about” (l. 17) – **True:** “I can’t think of anything that excites a greater sense of childlike wonder than to be in a country where you are ignorant of almost everything.” (l. 17)

B. Passport to Paradise

a. Bernard, Sheldrake

b. – He: Sheldrake. – You: Bernard – they: brochures – them: six million people, tourists

c. words ending with with the suffix -ly – adverbs

– brilliant, blinding, accusing – *ici: (d’un bleu) brillant, aveuglant, d’un air / ton accusateur*

d.

Name	Photograph		Slogan, caption
	Landscape, colours	People	
Travelwise	tropical beach, blue sea and sky, white sand, green palm tree	a couple of listless human figures reclining in the shade of a green palm tree	Your passport to Paradise

e. – Hawaii, six million people – mass tourism – holiday-makers, families

f. – **False:** “It bears no resemblance to reality” (l. 12) – **True:** “I don’t imagine many of them found a beach as deserted as this one” (l. 14)

→ **Productions possibles :**

Affiches p. 106 et p. 107 :

- In Ireland, you can either visit old castles and historic houses or enjoy the wonderful scenery and green landscape. Yet the country seems to have more to offer as the delicious seafood plate at the top suggests. The map in the background shows there are many places worth going to when on a tour.
- The poster makes us dream of an island paradise, an ideal place to go sunbathing and to relax. There is a white sand beach, long chairs and a beach umbrella. The turquoise blue sea is nearly merging with the sky. This is idyllic for people looking for an idle break far away from the hustle and bustle of cities and their tedious routine.

b.

- Text A

1. The narrator wants to travel around Europe. His goal is first, to write a book about Europe, then to lose all his bearings. He looks forward to experiencing a feeling of total insecurity, discovering new countries with childlike eyes.
2. He likes the variety of people's habits and languages while at the same time sharing so many common points, such as being quite intellectual, unmaterialistic, and law-abiding, yet also loving soccer, driving small cars, living in little houses in ancient towns, having chilly hotel rooms, cosy and inviting places to eat and drink.
3. He doesn't want to learn European languages and know Europeans better because he wants to be totally lost. He fears he might lose his sense of surprise.

- Text B

1. Sheldrake wants to go to an island paradise.
2. The brochure is from an agency called Travelwise. Its caption is "Your passport to Paradise" and it shows a tropical beach, a blue sea and sky, very white sand, with a couple of tourists sunbathing or dozing / reclining in the shade of a green palm tree.
3. Mass tourism is advertised here. The target is holiday-makers and families dreaming of a break far from home in an exotic place where they can be pampered.
4. It does not reflect reality as Bernard explains. Indeed, six million people visited Hawaii, with its idyllic beaches. They were just as crowded as downtown Manhattan or the Underground in London during rush hour. Sheldrake wants to demonstrate that people are alienated, are being deceived into thinking that holidays do them good. They are being brainwashed by advertisers who resort to skilful marketing strategies. He wants consumers to be aware that they are fools. He debunks the myth of holidays. People are deluded into thinking that travelling will offer them an escape from the dull routine of their life. Going on holiday has become a standard behaviour. It is totally artificial.

c. - Common points: Both characters are writers. The narrator in text A wants to write a book on his tour of Europe while Bernard has just finished writing about tourism and the myth of paradise.

- Visions of travel: While the narrator in text A loves touring, going from one country to another, exploring the many places of interest and experiencing different lifestyles, habits and customs, Sheldrake in text B is attracted to exotic beaches. Their visions of travels are opposite: One seems to enjoy local habits and dotes on cultural differences, while the other only wants to be on his own, isolated from local residents. He could just as well be anywhere exotic and sunny as long as he can relax. Bryson's narrator (probably himself) is

quite realistic and he is used to travelling in Europe whereas David Lodge's hero is fantasising. His dream destination only exists in tourist brochures luring gullible customers. As his friend says, it is but a myth. Most destinations are crowded by disappointed visitors.

2. Watch a video: *Away from it all*

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

3. Debate team

> Mise en œuvre possible

A debate contest (classe d'élèves assez autonomes)

Step 1: les élèves doivent choisir un sujet individuellement. Ils peuvent préparer à la maison une liste d'arguments et de points positifs pour convaincre leurs partenaires lors du débat (environ dix items).

Step 2: ensuite, le professeur regroupera ceux qui ont choisi le même thème et constituera des sous-groupes de quatre élèves maximum pour débattre. Chaque sous-groupe s'entraîne au débat. Ils peuvent avoir sous les yeux des fiches mémo pour leurs idées (mots porteurs seulement) et les structures à utiliser pour donner son opinion (voir bulle *Giving one's opinion* p. 111).

Step 3: on rassemble tous les élèves ayant choisi le même sujet. Chaque sous-groupe passe devant les autres constitués en jury. Chaque membre du jury a en charge une de ces missions:

- écouter et repérer les erreurs de lexique, prononciation et grammaire;
- commenter ce qui est dit;
- prendre des notes (secrétaires de séance) pouvant déboucher sur un compte rendu oral ou écrit;
- distribuer la parole et vérifier que le temps de parole est à peu près égal (modérateur).

Step 4: une fois toutes les équipes entendues, on pourra se prononcer sur les vainqueurs.

Step 5: les vainqueurs devront débattre ensemble à nouveau devant toute la classe. Il n'y aura plus qu'une équipe par thème.

Pour plus d'idées et de conseils, le site de l'académie de Caen sur la mise en place des débats citoyens est remarquable.

www.discip.crdp.ac-caen.fr/anglais/news/debating/debatingindex.htm

www.discip.crdp.ac-caen.fr/anglais/news/debating/training.htm

Grille d'évaluation

Nom de l'élève :	
Rôle / thème choisi :	
Réalisation du travail – Respect de la consigne – Préparation du rôle à tenir	0 1 2
Capacité à communiquer – Voix audible – Présence en classe / sur scène / occupation de l'espace – Parle avec naturel et sait pallier les hésitations	0 1 2 3
Interaction avec le partenaire – Prend en compte ses interlocuteurs – Attend son tour de parole (ou interrompt poliment) – Réutilisation des expressions des p. 248-249	0 1 2 3
Argumentation cohérente et intéressante – Il y a une logique dans les échanges – Les idées sont développées – Il y a des exemples concrets pour illustrer les propos	0 1 2 3 4
Prononciation – L'accent général ne freine pas trop la compréhension – Les mots porteurs sont accentués – Les mots du thème sont bien prononcés	0 1 2 3 4
Richesse et correction de la langue – Fautes de grammaires limitées – Réutilisation du lexique lié au thème	0 1 2 3 4
Total	/ 20

→ **Productions possibles :**

- a. A: "Guess what? I won a trip to an unusual destination, either the North Pole or the Australian desert. I'm thrilled, but which should I choose? Any idea, guys?" (guys: US, familiar)
 B: "If I were you I'd go to Australia. I've always dreamt of a hike in the bush. There are amazing rock formations and unique wildlife..."
 C: "Well, you mean snakes and reptiles. Yuk! 20 of the 25 deadly snakes of the planet are Australian. Wonderful wildlife indeed but roos, kangaroos, are not that friendly. Besides it's so hot and there's little water. It's far too risky."
 A: "All right, I will go with Australian rangers who will show me all the tricks and look after me. And I'll meet Aborigines and learn some didgeridoo, sounds good."
 C: "Give us a break! You will still have to walk for hours. I don't think you can face the heat and camp life. Don't forget you are a city person."
 A: "Thanks! My dear friends I didn't realize how little you knew about me and my dreams. I'll send you a card if I can find one. Bye."
- b. Parents: "Kids, we wanted to talk to you about a big decision we have made. Hey, John you're in it too. You should pay attention."

John: "OK what's up? Is it about next summer? I've already told you me and my mates plan to go to Majorca for a week and then there is this camp..."

Parents: "Oh just listen! It's a big move. We want... er... er... to get away from it all for a while to give more meaning to our family relationship and experience something really different."

Lisa: "Different like what? This is scary."

Parents: "Well we'll take a gap year and visit uncle Vern in Mumbai and from there..."

Lisa: "Mumbai like Mumbai, India? Wow I've always wanted to go there. Oh yes, let's do that. We'll get a kick out of that trip."

John: "Are you nuts, or something? Mumbai, India. What about me? I've got a life going on, you know, I'm not a dog on a leash or a goldfish in an aquarium. No way. I'll stay, order some pizza and water your plants mum."

Lisa: "And what about school? I'm not that keen on studies but you are, so..."

Parents: "I think that travel broadens the mind."

c. A: "So what sort of holidays do you fancy? Any plans for next summer?"

B: "Well, yes indeed. I feel so tired and I can't stand this crazy hectic urban life anymore. I will go with my parents to Spain as usual. My English pen friend will be with us for a fortnight."

C: "How depressing! Boring, unadventurous holidays, not my type. I will go with my cousin to this summer camp in Virginia where you can practice tons of big kick, high adrenalin activities."

A: "Sounds great. But in Virginia, USA? With Americans? You won't understand half the advice and procedures. What about food? You'll come back size XXL."

C: "No, it's great. We'll do some zero-footprint-camping where you clean up and only use sustainable things. Rangers will help us out and there will be paragliding, bungee jumping, clear creek diving..."

B: "You'll break your neck and experience an American ER (Emergency Room). It sounds too stressful for me. I can't wait to be on the beach with a stupid magazine and my new sunglasses... And there will be some romance with sun-tanned Spanish teenagers, and..."

A + C: "Oh! Give us a break!"

3. A STRANGER

MANUEL → P. 108-109

1. Find the key information

→ Corrigé:

- a. – The scene takes place in the 1920s, in Chandrapore, India under the British rule; India was a colony ruled by a Viceroy, an official in the British Establishment.
– an Indian man, Doctor Aziz, a Muslim and an old British lady, just off the boat, Mrs Moore, mother of the City Magistrate.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 47-49)

• Part 1

a. 1. – here: inside the mosque – holy place for Moslems: a mosque

2. The man tells the lady it is absolutely forbidden to enter a mosque with your shoes on because he thinks she doesn't know it is a holy place for Moslems.

3. - 1. Dr Aziz's attitude / first reaction 2. Mrs Moore's reaction / surprise

b. 1. shoes 2. really? / indeed?

c. Mrs Moore probably came to the mosque to visit it, to be alone, to think and to pray to God. She knows this place is holy. She doesn't want to meet anyone or talk.

d. - **The man's attitude? At the beginning:** "he was furiously angry and shouted" (l. 1) - **At the end:** "Oh, can I do you some service now or at any time?" (l. 17) - "May I know your name?" (l. 19)

- **Mrs Moore's attitude? At the beginning:** "gasped" (l. 3) "Still startled the woman moved out" (l. 10) - **At the end:** "She accepted his escort back to the club, and said at the gate that she wished she was a member, so that she could have asked him in." (l. 40)

• Part 2

e. 1. old 2. she knows she must take off her shoes at the entrance of a mosque

f. 1. bad characters (she could meet bad people, thieves, criminals), leopards, snakes

2. He is deeply religious, he hates it when he is angry and has misjudged people, he is helpful and feels concerned about others.

3. She is independent, not easily scared, daring, adventurous, curious and eager to learn more about India. She wants to go off the beaten track and meet natives, which reveals she is open-minded. She is very different from the other British women Dr Aziz has met so far.

g. They are on an equal footing: "she wished she was a member, so that she could have asked him in" (the club) (l. 40)

h. to visit her son

i. 1. the 1920's

2. India was a British colony. "He is the British City magistrate": all military and administrative high ranking positions were held by British citizens rather than by Indians who were considered second-class citizens.

3. "Indians are not allowed into the Chandrapore Club even as guests"

> Action!

► PART 1

There are two characters: an Indian doctor, Aziz who is a Muslim and an old British lady, just off the boat, Mrs Moore.

At the beginning, Dr Aziz is furious / outraged / indignant because he thinks Mrs Moore has entered the mosque with her shoes on, which is forbidden. **All of a sudden**, he realizes she has taken them off. **Gradually** he feels ashamed of his rude attitude and **little by little** he gets to see the visitor as an open-minded person aware of his country's customs. **As he realizes** this tourist is different from other British ladies visiting the mosque, he feels like helping her. **Eventually** they strike a budding friendship. **Finally / Lastly**, he walks her back to the club where she is staying and which is a far more secure place.

Mrs Moore certainly is a very **unconventional** tourist with a daring spirit who enjoys going off the beaten track. She is **different from** other well-off British ladies who are unaware of Indian customs and feel superior. She is daring, adventurous and eager to discover a new country.

➔ PART 2

Dr Aziz tries to help this unusual tourist and **warns her against** the dangers of walking alone at night. He is very **protective** towards an older person, probably because of his position as a doctor. He sees her as a **vulnerable** person who is not aware of the potential dangers. She belongs to the wealthy British leaders of India and could be easily **threatened** by criminals. **Contrary to / Unlike** most British people in Chandrapore, Mrs Moore is genuinely interested in the customs and people of India. She doesn't resent the doctor's remarks and doesn't avoid **mixing with** Indian people unlike most Englishmen. Indeed Indians **are excluded from** the club.

2. You know what?

Réponses libres, les élèves s'appuieront sur leurs notes dans le *Workbook* et leurs réponses aux questions du livre.

Expression orale en continu	
Clair et audible	0 1 2
Reprise des informations données dans le texte	0 1 2 3 4
Richesse du lexique et des structures	0 1 2 3 4 5
Prononciation	0 1 2 3 4 5
Correction de la langue	0 1 2 3 4
Total	/ 20
Interaction	
Questions posées correctement	0 1 2 3 4 5
Total	/ 5

3. Act out the scene (CD2 piste 2)

c. Prepare the script.

→ Proposition de corrigé

The woman steps out into the moonlight.

MAN (shouting angrily and accusingly): "Madam! Madam! Madam!"

WOMAN (astonished, stepping back): "Oh! Oh!"

MAN (accusing and reproachful): "Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems."

WOMAN (defensively): "I have taken them off."

MAN (amazed / startled): "You have?"

WOMAN (answers firmly): "I left them at the entrance."

MAN (apologetic): "Then I ask your pardon."

The woman moves away from him. He runs after her "I am truly sorry for speaking." He says apologetically.

"Yes, I was right, was I not? If I remove my shoes, I am allowed?" **She asks politely.**

MAN (surprised): "Of course, but so few ladies take the trouble, especially if thinking no one is there to see."

WOMAN (polite): "Please let me go."

“Oh, can I do you some service now or at any time?” **He offers politely / kindly.**
 “No, thank you, really none—good night.” **She answers curtly and walks away.**

d. Work on the pronunciation.

WORKSHEET

1. a) **Entourez les mots accentués.**
 “Madam! Madam! Madam!”
 “Oh! Oh!”
 “Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Muslims.”
 b) **Qu’est-ce que les mots soulignés ont en commun ?**

2. **Indiquez si l’intonation est montante ou descendante = ì ou î :**
 “I have taken them off.”
 “You have?”
 “I left them at the entrance.”

3. **Entourez les mots accentués.**
 “Then I ask your pardon.” ... “I am truly sorry for speaking.”
 “Yes, I was right, was I not? If I remove my shoes, I am allowed?”
 “Of course, but so few ladies take the trouble, especially if thinking no one is there to see.”

CORRIGÉ

1. a) *Les mots entourés sont les mots accentués (nucléairement ou non).*
 “Madam! Madam! Madam!”
 “Oh! Oh!”
 “Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems.”
 b) *Les mots soulignés ont en commun la forme réduite /ə/.*
 2. “I î have taken them off.”
 “You î î have?”
 “I î left them at the î entrance.”
 3. “Then I ask your pardon.” ... “I am truly sorry for speaking.”
 “Yes, I was right, was I not? If I remove my shoes, I am allowed?”
 “Of course, but so few ladies take the trouble, especially if thinking no one is there to see.”

Critères d’évaluation

Voix claire et audible	0 1 2
Implication personnelle, ton juste	0 1 2 3
Intonation	0 1 2 3
Réalisation des liaisons consonne-voyelle	0 1 2 3 4
Accentuation des mots porteurs de sens	0 1 2 3 4
Prononciation correcte	0 1 2 3 4
Total	/ 20

4. Warning to visitors

> Script de l'enregistrement (CD2, Piste 3)

Interviewer: What advice would you give to foreign visitors who want to visit India?

Izzi Lokku: The advice I would give to my friends in France and students is, first of all, you have to respect the local culture when you go there, especially the way you dress. India has the largest coastline, that doesn't mean you can get into the beaches with your bikinis or swimming trunks. This is very important, you have to dress properly, not in a vulgar way. And have patience with local people and understand the local culture because every ten metres there must be a temple or a mosque or a church, so one has to respect local culture, especially as I say the dress code. And, psychologically one has to be prepared to see the extremes, if you think you're psychologically weak to see the poverty in Calcutta or in Bombay, or can't bear the noises, you should be psychologically prepared. Carry lots of water purifying tablets. Eat lots of yoghurt, always eat as much yoghurt as you can, avoid salads, never eat anything which is cold, eat only properly cooked food. And, what can I say? Maybe you should always try to make friends there who, kind of, get used to your rhythm, and then... family, or through pen friends network, and then whom you can visit regularly, often, and then they can come over here and visit. But if at all, the advice I have to give is you have to be respectful to the local culture, to the dress code, and take care of your health in terms of food and the weather, things like that.

Interviewer: Thank you very much indeed, it was fascinating.

Izzi Lokku: It was my pleasure, thank you.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 49)

- b.** Izzi Lokku advises tourists who want to go to India on what they should do when travelling in India.
- c.** What advice would you give to foreign visitors who want to visit India?
- d.** **Dress code:** You have to respect the local culture when you go there, especially the way you dress.
Where in particular? India has the largest coastline, that doesn't mean you can get into the beaches with your bikinis or swimming trunks. This is very important, you have to dress properly, not in a vulgar way.
Human contacts: Maybe you should always try to make friends there who, kind of, get used to your rhythm, and then... family, or through pen friends network, and then who you can visit regularly, often, and then they can come over here and visit.
Preparation to: Psychologically one has to be prepared to see the extremes, if you think you're psychologically weak to see the poverty in Calcutta or in Bombay, or can't bear heavy noise, you should be psychologically prepared.
Food: Carry lots of water purifying tablets. Eat lots of yoghurt, always eat as much yoghurt as you can, avoid salads, never eat anything which is cold, eat only properly cooked food. Take care of your health in terms of food.
Reasons: And have patience with local people and understand the local culture because every ten metres there must be a temple or a mosque or a church, so one has to respect local culture, especially as I say the dress code.

→ **Corrigé (b.):**

The sculpture is in the middle of a room in an art gallery. It is surprising to see a hyper realistic sculpture. The woman looks real, she is wearing flip flops, a striped T-shirt and red trousers. The man is wearing green shorts and a flowery shirt. This is a life-size sculpture made of synthetic resin. Duane Hanson added human hair, dressed the models in real clothes, and gave them real bags to carry. People are frozen in their activities. The sculpture is so realistic that the woman can be mistaken for a living person. The artist portrays ordinary Western tourists. The colours of their clothes are bright and garish. They are both carrying cameras. This sculpture was chosen because it represents average tourists. These tourists should not expect to find Western food everywhere, they should adapt to their new environment, should not try to impose their way of life. When travelling, people should be respectful of the local cultures. This is exactly what Izzi Lokku advises people to do and what is said in the text.

4. TOURISM OR VOYEURISM?

MANUEL → P. 110

1. Find the key information

→ **Corrigé:**

- a. – Michael Cronin, 41, college admission officer, India, Mumbai, expensive hotel for Westerners.
– Information about the tour found on a flyer, Dharavi slum, more than a million people.
Living conditions: open sewers, exposed electrical wires, crowded, dirty
Types of jobs: small-scale industry (embroidery, tannery, recycling)
Slum = bidonville
- b. “slum tourism or ‘poorism’” (l. 19); “favelas of Rio de Janeiro, townships of Johannesburg, garbage dumps of Mexico” (l. 20)
- c. 1. People don’t go to museums, monuments, beaches as much. (l. 22) 2. It’s ogling, not tourism, voyeurism. (l. 26) 3. Tours are exploitative. (l. 27) 4. It’s not ethical. (l. 28)

→ **Récapitulation possible :**

Michael Cronin is a middle-aged man used to travelling. He recalls when he was in Mumbai, India, in an expensive hotel unaffordable for local inhabitants and saw an advertisement for slum tours for the first time. He immediately realized the advantages of such visits: As for him, it was a more genuine way of discovering the life and people of a country than going to museums and temples. He became aware of the dire poverty in Dharavi slum and was appalled at the dirt and poor sanitation. Yet, he was also struck by the craft of the slum-dwellers to turn any garbage into recycled products. There is an economy and an energy thriving in those districts few tourists know about.

Other people strongly oppose Cronin’s views and argue that “poorism” is only surfing on voyeurism, a sick tendency to ogle poverty when you are safely on the wealthy side of society. Some people strongly object to these slum visits.

2. Dharavi tour

> Mise en œuvre

Ce document authentique avec bruits de fond, accents différents et musique est très complémentaire du texte du *New York Times* étudié au préalable. Il est tiré d'un documentaire plus complet consultable sur le site : www.realitytoursandtravel.com/slumtours.html

> Script de l'enregistrement (CD2, Piste 4)

Dharavi tour

Tour guide, Krishna Poojari: Welcome to Dharavi, guys. So how did you hear about us?

Voice over (journalist): Krishna Poojari conducts guided tours of one of the world's least glamorous destinations, Mumbai's Dharavi slum. Each day he leads small groups of foreigners deep into a maze of hundreds of tiny lanes and alleyways, some no wider than a bodywidth, twisting and turning amongst the hutments. The Dharavi slum covers 445 acres of what was once boggy marshland. It's home to an estimated one million people. There's only one toilet for every 1,500 residents. Sewage runs through open drains. In the monsoon rains and summer heat it's a health nightmare, but Krishna also tries to show his customers another side of the slums.

Krishna: The area that you be in, that's mainly a commercial area of Dharavi, business area of Dharavi. When I came to Mumbai there was a lot of negative images about the slums. When I first came to Dharavi with the plan of slum tours, I found Dharavi was completely different. I found everywhere people are working, dashing here and there with some stuff, with plastic, there are places where they are making, you know, recycling. Dharavi is a village, you know. It's a village in the middle of the city because there is everything.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 50-51)

- a. sweatshop - shacks - lane - alleyways - street - foreigner - visitor - customers - guide - recycle - dustbins - sewage - toilets - drains - traffic - swamp
- b. - tiny - nightmare - heat - glamorous - health - wide
- c. 1. 2 voices 2. British and Indian accents 3. Indian music 4. traffic, shouts, conversation, babies, children
- d. 1. Mumbai 2. guided tour, conducts, groups of foreigners, customers
3. - **Job:** tourist guide - **Where:** in India (Dharavi slum in Mumbai) - **Who with:** foreigners
- e. 1. - hundreds of tiny lanes - 1,000,000 = population - 1 toilet for 1,500 people
2. guided tours, world's least glamorous destinations, Mumbai's Dharavi slum. Day, leads small groups, foreigners, maze, hundreds, tiny lanes, no wider, body width, twisting, turning, hutments. Slum, covers 445 acres, boggy marshland. Home, 1 million people. One toilet, 1,500 residents. Sewage runs, open drains. Monsoon rains, summer heat, health nightmare, show, customers, another side, slums.
- Population: 1 million people
- Characteristics: maze of tiny lanes, alleyways twisting, turning amongst hutments, 445 acres, boggy marshland
- Sanitation: one toilet for 1,500 residents. Sewage runs through open drains. In the monsoon rains and summer heat it's a health nightmare.

- f. Area, mainly, commercial area of Dharavi, business area, Dharavi. When, came, Mumbai, lot, negative images about, slums. When, first came, Dharavi, plan, slum tours, found Dharavi, completely different. found everywhere people, working, dashing here, there, stuff, plastic, places where, making, recycling. Dharavi, village. Village, middle, city, because, everything.
- g. - Opinion before: a lot of negative images - Activities: people are working, dashing with some stuff, with plastic, making, recycling, a village - Opinion after: completely different
- h. 1. village. 2. Life in the neighbourhood is organized in small units where people know their neighbours and can rely on them.

> Action!

- This report is set in Mumbai's famous slum called Dharavi. The British journalist has recorded a local guide who speaks with a strong Indian accent. The soundtrack is **local music** and this works all the better for a **genuine** report set in India. In the background we can hear the **hectic, buzzing** life of the slum dwellers singing, shouting, driving in the **busy** traffic.

- Mumbai's Dharavi slum is a vast piece of land where one million inhabitants **live cheek by jowl** / in an **overcrowded** shanty town. They **are cramped into** a small area. There is no set pattern and organization; lanes twist around on a swampy terrain and open sewage prone to overflowing in the monsoon season. Needless to say the health issues are terrible and the **poverty-stricken / destitute** residents live in **unhealthy** and **squalid** shacks / are **in dire straits**. Their living conditions are **tough** because they live **below the poverty line** and have no **access to** proper sanitation.

- Yet Krishna Poojari, the local guide, thinks it is a place worth visiting, **a world of its own** / a **self-contained** village where families are **self-sufficient**. Many can hardly **make both ends meet / hold their heads above water**. They recycle what they have found, sell **home-made artifacts** and **curios** to visitors attracted to the picturesque **aspects of local culture**. These sightseers want **to get rid of their prejudices** and have a less **stereotyped vision** of life in a slum. They will **broaden their horizons**, have a more true to life vision.

→ Productions possibles :

A: "Hey look, I've found this flyer in the hotel lounge: 'Slum tours, come and see for yourself! An incredible experience, away from the beaten tracks. Book at your hotel desk before 6 p.m. for a tour the next day at 9 a.m.' It looks interesting."

B: "I agree with you. I'm a bit fed up with temples, monuments, marketplaces with over-happy people speaking fluent English, trying to persuade us that India is so picturesque!"

A: "OK, let's book for us three tomorrow. We'll see some real people at last."

C: "No way. I won't go with you. I think ogling poor derelict houses, underfed mothers and children in rags is not right. They are not monkeys in a zoo. They need our help and we should show them some respect."

B: "I don't feel guilty. I don't consider them objects of curiosity. If there are advertisements it's because they need travellers to come and tell about their lives, buy some artifacts there rather than at the hotel where the sale benefits other dealers."

A: "And the brochure says the guides are from the slums. It is a local-based small business that helps them make a living."

C: "Sorry, I would feel too ill-at-ease. Poverty has never been an attraction for me, whether with the taste of curry or that of tortillas."

> Les pronoms relatifs *who, that, which* ou \emptyset

1. – antécédent humain
 – proposition relative déterminative : énoncés **a.**, **c.** et **d.**
 – proposition relative non déterminative : énoncé **b.** Il faut une virgule.
 – On peut employer \emptyset dans une proposition relative déterminative quand le pronom relatif est complément.
2. – antécédent non humain – sujet
 – Lorsqu'on utilise **who**, l'antécédent est obligatoirement humain, et lorsqu'on utilise **which** il est obligatoirement non humain. **That** et \emptyset peuvent s'utiliser quel que soit le type d'antécédent.
 – Les relatifs *that* et \emptyset sont utilisés dans les relatives **déterminatives**; mais l'emploi de \emptyset est impossible quand le relatif est sujet du verbe.
3. Le pronom relatif est sujet dans les énoncés **b.** et **c.**; il est complément du nom dans l'énoncé **a.**
 – On utilise **whose** pour exprimer la possession dans la subordonnée relative.
 – Dans *who's*, 's peut être la contraction de **is** ou **has**

> Entraînement

"What is the type of holiday \emptyset / **that** you have always dreamt of?"

"For people **who** spend [...] the hectic life \emptyset / **that** I have [...]. Like many people \emptyset / **that** I know [...] the wild animals \emptyset / **that** I love. [...] hotels \emptyset / **that** I can't afford [...] **who** visit Kenya [...] Out of Africa, **which** they saw [...] Robert Redford, **who** is an adventurer \emptyset / **that** she had met [...] local people **who** will help [...] globetrotter **who** is [...] the countries \emptyset / **that** I intend to visit [...] the language \emptyset / **that** I learnt [...]"

> Improve your vocabulary

1. information - agency - enquiries - resorts - some - luggage - is
- 2.

Length				Volume		Mass	
inch	foot	yard	mile	pint (US)	gallon (US)	pound	ounce
= 2.54cm	= 30.48cm	= 91.4cm	= 1.61 kilometres	= 473.1 millilitres	= 3.79 litres	= 0.453 kilograms	= 28.35 grams

IMPROVE YOUR LISTENING SKILLS

1. Anticipez.

a. – **lieux** : Radcliffe Camera and Bodleian Library, Oxford

– **activités** : visiting monuments / a museum, sightseeing, going on a tour, taking photos, buying souvenirs

– **gens** : tourists, students, guides

- **transport**: train from London, bus ride, travelling by coach
- **logement**: hotel, bed and breakfast, university / college room / dormitory

b. town, pounds, flights, station, cheap

- c.** – un billet aller-retour, un aller simple, réserver à l'avance,
– les heures creuses / période en dehors de l'heure de pointe, un trajet, une gare routière
– le train part du quai 5, une porte d'embarquement

2. Stratégies d'écoute (MP3 15, CD2 Piste 5)

> Script de l'enregistrement

At a tourist office in London

Woman: Good afternoon sir, may I help you?

Man: Hi, yes please. I'd like to go to Oxford. This guide book here says it's an awesome place. Lots of old colleges. Real different.

Woman: Indeed, it's a wonderful town to see. When do you want to go there?

Man: Well I was kinda thinking of going for a few days while I'm here in Britain. Say leaving on Monday...

Woman: Right. You can either go by bus or by train...

Man: Flying is quicker!

Woman: Oh no. There aren't any flights over such a short distance and the bus service between London and Oxford is excellent. It runs up to every 10 minutes, 24 hours a day. You can book a return fare for just £9. But to get cheaper fares you need to book in advance and go at off-peak periods after 9 am.

Man: Wow that's real cheap! What about trains?

Woman: There is a regular service from London to Oxford that runs from 6:00 a.m. to midnight during the week. The last train to leave London for Oxford leaves London at 00:21 and arrives in Oxford at 01:30. The journey time from London to Oxford is normally 60 minutes for direct services and 90 minutes for a stopping service, so it's worthwhile getting the fast train! The train arrives at Oxford Station which is a five-minute walk from Oxford City centre. You can travel from London to Oxford for just £4 one way if you book in advance online compared to £18 if you just turn up at the station.

Man: OK where do I go from here? Which station?

Woman: Trains from London to Oxford run from Paddington Station. Buses to Oxford run from Victoria Coach Station gate 10. Both are on major Tube lines, very easy to get to.

Man: OK, I'll go by train. Can I get my tickets here?

Woman: Of course. Would you also like to book a hotel or a Bed and Breakfast?

a. 2 voix – accents britannique et américain – conversation – un touriste américain se renseigne sur les moyens d'aller de Londres à Oxford.

b. – **horaires**: every 10 minutes, 24 hours a day, after 9am, from 6:00 a.m. to midnight during the week, leaves London at 00:21 and arrives in Oxford at 01:30

– **prix**: £4.50 each way, £4, £18

– **durée**: 60 minutes, 90 minutes, a five-minute walk

– **porte d'embarquement**: gate 10

Departure from	Paddington Station (train), Victoria Coach Station gate 10 (bus)
Arrival at	Last arrival: 01:30
By bus	<ul style="list-style-type: none"> - Every 10 minutes, 24 hours a day – Prices: £4.50 each way/ one way - Cheap fares/ tickets: book in advance and go at off-peak periods after 9am
By train	<ul style="list-style-type: none"> - Time / schedule: from 6:00 a.m. to midnight during the week - Last departure from London: 00:21 - Length of travel / duration: 60 mns for direct services or 90 mns for a stopping service - Prices: £18 if at the station – Cheap fares: £4 one way, advance booking

c. – motif du voyage : le touriste a lu dans un guide touristique que c'était une ville qui valait le voyage. Il souhaite y passer quelques jours pendant son séjour en Grande-Bretagne.

- **admiration et opinion:** an awesome place – real different – Indeed, a wonderful town – excellent – wow that's real cheap – it's worthwhile getting the fast train.

3. Compte rendu en français

Un touriste américain en visite en Grande-Bretagne souhaite se rendre à Oxford pour quelques jours car il a lu dans un guide touristique que la ville était magnifique. Il se renseigne à l'office du tourisme de Londres sur le transport et les prix et envisage un voyage en avion.

La conseillère à l'accueil lui explique que le trajet est trop court pour se faire en avion et que seuls les trains et les bus ont des liaisons Londres-Oxford. Il y a un départ de bus de la gare routière de Victoria toutes les 10 minutes, tous les jours et 24 heures sur 24 pour 4 livres 50 le trajet aller. On peut même voyager moins cher en prenant son billet à l'avance et en voyageant à heures creuses, avant 9 heures du matin. Quant aux trains, il y a des départs de la gare de Paddington dès 6 heures du matin en semaine. Le dernier départ en soirée est à minuit 21 pour une arrivée à Oxford à 1 heure 30. La gare n'est ensuite qu'à 5 minutes à pied du centre-ville. Le billet vaut 4 livres si on le réserve en ligne et 18 livres au guichet.

Le touriste décide de prendre le train et de réserver son billets sur-le-champ. La conseillère lui demande enfin s'il souhaite aussi faire une réservation pour un hébergement en hôtel ou en Bed and Breakfast.

► Pour les élèves en difficulté, nous proposons une **fiche d'écoute guidée** :

1. Information about the tourist (nationality, destination, interest, suggestion)	
2. Fill in the tourist's note pad:	
<i>By bus</i> - Frequency: - Prices: £ <input type="checkbox"/> one way <input type="checkbox"/> round trip / return ticket - Cheap fares / tickets: £ - London coach / bus station:	<i>By train</i> - Time / schedule: Last departure from London: Last arrival: - Length of trip / duration: or - Prices: £ <input type="checkbox"/> one way <input type="checkbox"/> round trip / return ticket - Cheap fares / tickets: £ - London coach / bus station:
3. Means of transport chosen:	

► **Corrigé de la fiche d'aide :**

1. American tourist. He wants to go to Oxford and visit the colleges. He suggests flying / going by plane.

2. By bus: – Frequency: every 10 minutes, 24 hours a day

– Prices: £4.50 each way / one way

– Cheap fares / tickets: book in advance and go at off-peak periods after 9 a.m.

– London coach / bus station: Victoria Coach Station gate 10

By train: – Time / schedule: from 6:00 a.m. to midnight during the week. Last departure from London: 00:21. Last arrival: 01:30.

– Length of trip / duration: 60 mns for direct services or 90 mns for a stopping service

– Prices: £18 if at the station – Cheap fares: £4 one way, advance booking

– London coach / bus station: Paddington Station

4. Utilisez les stratégies.

Compte rendu des conseils pour se rendre en Inde

> Script de l'enregistrement (MP3 16, CD2 Piste 6)

Interviewer: If you had two regions in India to recommend to foreign visitors, which ones would you recommend?

Izzi: Um, I don't know if I can just recommend two regions, they should discover entire India. I would say that they should just go once every two years, choose one place, and then go slow by slow. But personally I like two places, two regions rather.

One is the South, Tamil Nadu, I like it a lot because I studied there, I worked there for a while, even though I cannot speak Tamil. I like the Tamil culture because it's a very ancient culture. Religions, colours, festivals – the people are very simple. During rainy season it could be a little inconvenient, but full of temples, magnificent statues, whether they are small or big, lovely food, tasty food rich spicy cuisine, it's a very rich society in Tamil Nadu, and people are highly educated.

Second region, I like mountains. I spend a lot of time in Himachal Pradesh, which is called the Himalayan area, which is called the foothills of Himalayas. So, I like the mountains a lot, so I spend a lot of time in mountains, I would invite all the kids to just choose any mountain and climb it! As an English saying says, "climb all mountains". So... but everyone has to keep in mind the calendar, the month, the season, in Himachal Pradesh, it's an official seat of His Holiness the Dalai Lama, so it can be an enriching experience for the children to visit Himalayas, and visit Dharamsala and perhaps maybe visit His Holiness the Dalai Lama. And there are beautiful valleys, one of the best valleys called the Ladakh valley, Ladakh region, the further you go, you think you're in Mongolia! One has to get proper gear, proper information in terms of routes, because of the snowfall, because of the landslides, and then take a proper guide. Start step by step in trekking or going through the valleys with team, with the relevant people.

Synthèse en français :

On demande à un Indien s'il peut conseiller deux destinations en Inde. Il répond que le pays entier vaut la peine d'être visité et que l'idéal serait de voyager une fois tous les deux ans et de rayonner petit à petit. S'il devait choisir, il conseillerait d'abord le sud du Tamil Nadu où il a étudié et travaillé bien qu'il ne parle pas la langue, le Tamoul. C'est une culture très ancienne avec des fêtes, des couleurs, des temples magnifiques. La nourriture, assez épicée, est délicieuse. Les gens ne sont pas compliqués (sont très accessibles) et très cultivés.

Ensuite, il conseille les contreforts de l'Himalaya, la région d'Himachal Pradesh où il passe beaucoup de temps. Il incite les enfants à choisir un sommet et à le gravir. Attention cependant de respecter le calendrier, le mois, la saison avant d'entreprendre cette magnifique expérience. On peut pousser jusqu'à Dharamsala où réside sa Sainteté le Dalai Lama, et peut-être même espérer le rencontrer. Les vallées sont tout autant magnifiques, notamment celle de Ladakh qui fait un peu penser à la Mongolie. Il est indispensable d'avoir un équipement adapté et de se renseigner sur les itinéraires car les chutes de neige et les glissements de terrain sont fréquents. Le mieux est de partir avec un guide et de commencer par des treks dans les vallées avant d'aller plus loin avec des accompagnateurs expérimentés.

YOUR TASK

Anticipez

Les élèves peuvent faire ce travail à la maison, sous forme de tableau ou de carte mentale.

a. Sports and leisure activities	biking / cycling - hiking - rock-climbing - camping - sight-seeing / touring / visiting - sunbathing - swimming - sailing - canoeing
Places and landscapes	the mountains (the Rockies, the Alps, the Lake District) - the countryside - the seaside - river
Weather	sunshine / sunny - cool - warm - hot - windy - a breeze - dry
Types of holiday	sport clubs - adventure - a cruise - family holidays on the beach - city travels - package tours
Target audience	young adults - teenagers - healthy people

b. Outdoor	kayaking - snowboarding - skiing
Indoor	historic attraction - art - entertainment - dining / going to the restaurant

Étapes à suivre

> Script de l'enregistrement (MP3 17, CD2 Piste 7)

➤ Part 1

Woman: Why is Denver a favorite destination for tourists and visitors?

James: Well Denver kind of stands out as a great destination for tourists because, well first of all it has great weather. Denver has over 300 days of sunshine a year, certainly a lot of city and towns and cities in the West can say that, but Denver also has a great transportation system and one of the country's most well-renowned park systems. We have a Denver mountain park system as well as our urban park system. Very bike and pedestrian-friendly; and there's a lot of vitality here. We have a big light rail system and funding for light rail; and it's also close to the mountains. The mountains are only 12 miles to the west; a lot of attractions we have destinations in downtown. We have destinations that are within a 5 to 15 mile to 25 to 30 mile radius that people can take buses to. So it's a great place. So there's a lot of great attractions here; from cultural, education, geological to paleontological and historical. 1'30"

➤ Part 2

Woman: What about the weather? I mean it's not far from the ski resorts.

James: No it isn't. And we have 27 ski resorts and many of them are within 2, 2 1/2 hours of Denver. The weather is great in Denver, or in the mountains near Denver you can actually golf and ski in the same day. Obviously the ski industry is over 4 billion dollars business here in Colorado. 2'00"

➤ Part 3

Woman: So what would you recommend if you had one day and then where would you go?

James: We like to send people to the Rocky Mountain National Park, 2 hours NW of Denver. One of my favorite attractions is the Denver Museum of Nature & Science. Colorado is known for its gems, minerals and dinosaur fossil discoveries. Real close to us is the Denver Art Museum, world famous for Native American art. We like to tell people if they want to access trails, there's hiking, walking, biking trails. 2'40"

➔ Part 4

Woman: It's a healthy city.

James: Very healthy and I think we're number 1 and 2 in the nation for the fittest people; based on people being obese or overweight.

Woman: What is Denver's nickname?

James: It's the mile-high city.

Woman: Can you explain that?

James: Denver is a mile high. Which means it's 5,280 feet above sea level. And actually the boundaries of Denver range anywhere from 5,100 feet above sea level to 5,400 feet.

Woman: Well thank you very much, Denver sounds like a great city.

> Synthèse en français

Denver est une destination très prisée d'abord parce qu'il y fait un temps magnifique : plus de 300 jours de beau temps, comme beaucoup d'autres villes de l'ouest américain, mais aussi parce qu'il y a un bon réseau de transport. C'est une ville très dynamique où il fait bon marcher et faire du vélo. Il y a aussi un tramway et des bus qui peuvent conduire aux centres d'intérêt, en ville ou dans les nombreux parcs naturels alentour. Que vous aimiez les musées, la culture, la géologie, l'histoire ou la paléontologie, vous ne serez pas déçus, au centre-ville ou dans un rayon de 3 345 kilomètres. Et les montagnes ne sont qu'à moins de 20 kilomètres à l'ouest.

Il y a 27 stations de ski à 2 heures ou 2 heures et demie de Denver. On peut y skier et y faire du golf le même jour. Le ski est une activité économique qui rapporte 4 milliards de dollars à l'état du Colorado.

Pour des excursions d'une journée, on peut soit aller au Parc Naturel des Rocheuses, à 2 heures au nord-ouest de la ville, soit visiter le Denver Museum of Nature and Science (musée d'histoire naturelle et des sciences). Le Colorado est renommé pour ses richesses minéralogiques et ses découvertes de fossiles de dinosaures. Par ailleurs, les collections d'art et de vestiges amérindiens du musée d'art de Denver sont mondialement connues. Bref, il y a beaucoup à voir et les compagnies de cars touristiques peuvent vous conduire en ville comme dans les montagnes. On peut facilement louer des vélos, et faire de la randonnée. Les employés de l'office du tourisme peuvent indiquer les sentiers pédestres et de promenades en vélo.

Denver est une des villes américaines où les gens sont en pleine forme physique avec peu de gens en surpoids. D'ailleurs son surnom est « la ville à un mile d'altitude » car son altitude officielle exacte est d'un mile (1 609 m) au-dessus du niveau de la mer.

Critères d'évaluation :

Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.
A1	Repérage des idées les plus simples: ville, transport, musées, montagne
A2	Repérage du locuteur: un homme Repérage du thème: présentation de la ville de Denver Repérage d'éléments isolés / de compréhension partielle: - transport - ville - ski - montagne - lieux: Colorado - nombres: 300 jours de beau temps - 27 stations de ski - 4 milliards de dollars
B1	Repérage des idées principales: - un temps magnifique - un bon réseau de transport (un tramway et des bus) - une ville très dynamique - musées (fossiles et part amérindien) - activités possibles: montagnes proches, ski, golf, parcs naturels, sentiers pédestres et promenades à vélo - habitants en bonne forme physique

N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

Fiche d'évaluation supplémentaire de la tâche d'écoute (également téléchargeable sur le site compagnon)

Listen to this recording and answer the questions in English. Total:/ 40

1. A great destination (light rail: tramway)/ 20

Find six reasons why Denver is a great place for tourists and justify your answers with information and / or examples in the second column.

-	→	2 pts
-	→	3 pts
-	→	3 pts
-	→	3 pts
-	→	2 pts
-	→	7 pts

2. About the ski resorts (stations de ski) /5

a. Number:	1 pts
b. Distance from Denver:	1 pts
c. Income (in dollars):	1 pts
d. Other sports possible in one day:	2 pts

3. James Watson's advice (gem: *pierre précieuse*, artefact: *objet artisanal*) / 11

a. Find three recommendations and justify your answers with information in the second column.		
-	→	2 pts
-	→	3 pts
-	→	3 pts
b. What trails (<i>sentiers</i>) are available?		3 pts

4. Denver (1 foot = 0.304 metre) / 4

a. Ranking in the USA for "fittest people":	1 pts
b. City's nickname:	1 pts
c. Exact location above sea-level:	2 pts

→ **Corrigé de la fiche d'évaluation :**

1. - *weather* → 300 days of sunshine - *park system* → mountain, urban
 - *transportation* → light rail, bus lines 5-30 mile destination - *mountains* → 12 miles west
 - *vitality* → bike, pedestrian
 - *attractions* → downtown, cultural, education, geological, paleontological, historical

2. a. 27 b. 2 to 2 1/2 hours c. 4 billion dollars d. golf, ski

3. a. - Rocky Mountain National Park → 2 hours north-west of Denver
 - Denver Museum of Nature & Science → gems, minerals and dinosaur fossils
 - Denver Art Museum → 2 different buildings, Native American art and artifacts
 b. hiking, walking, biking trails

4. a. first or second place b. the mile-high city c. from 5,100 feet to 5,400 feet above sea level

Niveau CECRL des questions

A2: 2. a, c et d • 3. a • 4. a et c B1: 1. • 2. b • 3. b • 4. a, b, c et d B2: 1. • 3. b

Paliers de compétence

Note inférieure à 8 / 20 ou 16 / 40 : A2
 Note entre 9 et 12 / 20 ou entre 18 et 24 / 40 : B1 à consolider
 Note entre 13 / 20 et 16 / 20 ou 26 et 32 / 40 : B1
 Note supérieure à 17 / 20 ou 34 / 40 : B2 en cours d'acquisition

Scénario 1

→ **Proposition de corrigé**

- **Favourite destinations:** 1. Art Museum (Native-American Art) - 2. Museum of Nature and Science - 3. hiking to Dinosaur Ridge - 4. renting a bike - 5. day-trip to the Rockies
 - My passion has always been archeology and combining it with Native-American history sounds fantastic. That's why I would love to see both world famous museums. I will be able to discover artifacts from local tribes and learn more about them. Then of course, I will do

my best to see the giant fossil bones of the dinosaurs at the Museum of Nature and Science and try to go hiking at Dinosaur Ridge where the excavations took place. It is renowned for its dinosaurs' footprints carved in rock. To go from one place to the other I know I can travel free on the light rail but I would need to rent a bike as well. The weather is great in Denver and it is such a healthy city to get some exercise while sight-seeing. Of course, I will also try to go hiking in the Rockies and see the city from the mountains in the west.

Scénario 2

→ Proposition de corrigé

Good morning,

I would love to visit Denver and to book a short trip to the Rockies next winter. Indeed, I am a good snowboarder and dream of enjoying Colorado snow and sun. Could you please send me some brochures on the ski resorts and youth hostels because I intend to travel on a small budget? I am a student and I would need your advice for special student fares on bus companies from Denver city center to the mountains.

Thank you so much, X

PROLONGEMENTS POSSIBLES

> **Apprendre à apprendre**, *Workbook* p. 111-112

> **Play with Words**, *Workbook* p. 44

> **Time out, p. 103** : Conseils de films à voir en dehors de la classe

> **Comprendre un document oral, p. 232 - 233**

> **Répondre à une problématique, p. 240** : *Spaces and Exchanges, The Idea of Progress*

> **Évaluation sommative de compréhension orale**, Fichier pédagogique, p. 229-231

Nous proposons deux possibilités d'évaluation de la tâche d'écoute : un compte-rendu en français, comme à l'épreuve du Baccalauréat, et une grille d'évaluation de la compréhension orale (téléchargeable sur le site compagnon).

> **Script de l'enregistrement (CD2, Piste 21)**

Voluntourism

Chris: I'd like to welcome to the show Linda Stewart. Linda is the executive director of the Global Citizens Network. Linda, welcome to the show, first.

Linda: Thank you, Chris, glad to be here.

Chris: What is the Global Citizens Network?

Linda: Global Citizens Network is a non-profit organisation based in the State of Minnesota, it's in its 16th year, we've been providing cross-cultural expeditions to indigenous communities around the world.

Chris: OK, and so what we're talking about on this show is "volunteer travel" or "voluntourism" is the other phrase that's been used. Let's start with the why: Why, after I've been working so hard for the whole year, would I want to go and work some place else?

Linda: Yeah that's a great question. We've seen an increase over the last couple of years in individuals, families, groups, couples that are interested in an experience where they feel like they're able to contribute or give back. And there's an opportunity to meet others, meet friends, see new places, and new lands, taste new food, but then in addition there's an opportunity to work, we're gonna serve this project that will make a contribution to the community where we're partnering.

Chris: Can you describe your volunteers? Can you give us a couple of examples of people who volunteer for you?

Linda: Well two thirds of our volunteers are women...

Chris: Interesting.

Linda: ... women are very attracted to this kind of experience, they're very compassionate in the work that they do and in their contributions and they see that this is a way for themselves, or maybe a woman and a friend, a woman and a partner, a woman and her sister, and then also we have a lot of mothers coming to us and saying "I'm interested in going on this kind of experience with my child." [...] And then I guess the second group after that would be the youth.

Chris: OK, now I certainly understand when you talk about mothers, I'm not a mother but I do have two kids and was thrilled when they were able to take part, not in a trip that I went on but in a similar trip, down to Tijuana, doing volunteer work, building some houses in the poorer communities, and it's just something that I wanted them to experience, because it does give you, for one thing, a different perspective on your own culture when you come back.

Synthèse type Bac

Linda Steward, présidente de l'association Global Citizen's Network (Réseau citoyen mondial), est interviewée dans un talk-show (émission-débat) sur le tourisme volontaire / les voyages caritatifs / le bénévolat à l'étranger. Elle explique que cette association à but non lucratif, implantée dans le Minnesota depuis 16 ans, a pour vocation d'organiser des expéditions culturelles entre différentes communautés du monde.

On lui demande quelles sont les motivations de ceux qui partent consacrer leurs vacances à du bénévolat après une année entière de travail. Linda répond qu'il y a de plus en plus de volontaires, des familles, des couples, des groupes qui veulent vivre une expérience où ils se sentent utiles et capables de générosité. C'est aussi une occasion de rencontrer des gens, de se faire des amis, de découvrir des nouveaux endroits et des saveurs nouvelles tout en prenant une part active à un projet utile aux communautés qui vous hébergent.

Les volontaires sont au 2/3 des femmes; elles s'investissent avec beaucoup de compassion et choisissent de vivre l'aventure seules ou avec une amie, une sœur, leurs enfants. Les jeunes représentent aussi le second groupe de bénévoles.

L'animateur de l'émission fait à son tour part de son expérience enthousiasmante; il est parti avec ses deux enfants à Tijuana aider à construire bénévolement des maisons pour les populations locales très pauvres. Il voulait que ses enfants prennent conscience de leur chance et aient un autre regard sur leur propre monde à leur retour.

Grille de correction

- Dans le cadre d'une évaluation formative, utiliser la grille proposée p. 228.
- Dans le cadre d'une évaluation sommative, appliquer le barème prévu dans la fiche d'évaluation et de notation pour la compréhension de l'oral au baccalauréat ci-dessous.

	Évaluation sommative (type Bac)	LV1	LV2
Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.	1	2
A1	Repérage des idées les plus simples : tourisme, voyage, volontariat,	3	4
A2	Repérage du locuteur : Chris, un animateur de talk-show, et Linda Steward, présidente d'une association Repérage du thème : une association de bénévoles qui partent en mission à l'étranger Repérage d'éléments isolés / de compréhension partielle : - Vocabulaire relatif aux gens (femmes, amis, familles, couples, mère, jeunes), à la vie quotidienne (nourriture, maison). - lieux : Minnesota - durée : 6 ans	5	6
B1	Repérage des idées principales : - L'association à but non-lucratif organise des échanges culturels entre différentes communautés dans le monde. - Les participants sont des actifs (ils ont un emploi le reste de l'année) et participent bénévolement. - Ces volontaires recherchent des actions où ils peuvent se sentir utiles aux communautés qui les hébergent. - Ils s'y font des amis, visitent des lieux nouveaux et découvrent de nouveaux plats. - L'animateur est parti en mission construire des maisons pour des gens très pauvres. Il a amené ses deux enfants.	8	10
B2	Repérage des points de détail / des éléments de compréhension plus fine : - Cette expérience apporte beaucoup aux participants. - Les mères cherchent à impliquer leurs enfants dans ce type d'expérience. Repérage de l'implicite / du point de vue / du sentiment : - Les femmes éprouvent plus de compassion, d'empathie. - Le journaliste a été enthousiasmé par son expérience. - Ce voyage à caractère caritatif a permis à ses 2 enfants de prendre conscience de leur chance et d'avoir un autre regard sur leur propre monde ; cela les a rendus plus généreux.	10	

ÉVALUATION FORMATIVE



Nom de l'élève: Classe:

Unit 7 Far and away

Listen to this recording and answer the questions in English.

1. The recording / 3

Useful word: indigenous = native

a. What sort of programme is it?.....	1 pt
b. The guest's name:.....	1 pt
c. Her job:.....	1 pt

2. Global Citizens Network / 6

a. What is it?.....	1 pt
b. Head office location:.....	1 pt
c. How long has it existed?.....	1 pt
d. Its missions:.....	3 pts

3. Voluntourism / 14

a. Other name given:.....	2 pts
b. Who joins? - -	4 pts
c. Why do people volunteer? - - - - -	8 pts

4. The volunteers

/ 8

a. First group:..... Proportion of all volunteers:.....		2 pts
b. A personality trait to describe them:.....		1 pt
c. Who do they come with? - -	- -	4 pts
d. Second group of volunteers:.....		1 pt

5. The journalist's experience

/ 9

Tijuana is in Mexico, close to the US Border.

a. His family:.....	1 pt
b. Activities during the trip: - -	2 pts
c. What sort of community did they work in?	2 pts
d. In the journalist's opinion, participants benefit because: - -	4 pts

Total des points

/40 = /20

CORRIGÉ ET SCRIPT

1. a. a radio show - a talk show b. Linda Stewart c. executive director / the executive director of the Global Citizens Network
2. a. a non-profit organisation b. Minnesota c. 16 years d. providing cross-cultural expeditions to indigenous communities around the world
3. a. volunteer travel b. individuals, families, groups, couples c. - an experience where they feel like they're able to contribute or give back - meet others - meet friends - see new places - see new lands - taste new food - an opportunity to work, make a contribution to the community where they are partnering / help the community they are staying with
4. a. women, two thirds b. compassionate c. - a friend - a partner - a sister - a child d. the youth / young people
5. a. He is a father and has two children. b. doing volunteer work, building houses c. They worked in a poor community. d. He wanted his children to have this experience because it gives you a different perspective on your own culture when you come back.

› Script de l'enregistrement (CD2, Piste 31)

Chris: I'd like to welcome to the show Linda Stewart. Linda is the executive director of the Global Citizens Network. Linda, welcome to the show, first.

Linda: Thank you, Chris I'm glad to be here.

Chris: What is the Global Citizens Network?

Linda: Global Citizens Network is a non-profit organisation based in the State of Minnesota, it's in its 16th year, we've been providing cross-cultural expeditions to indigenous communities around the world.

Chris: OK, and so what we're talking about on this show is "volunteer travel" or "voluntourism" is the other phrase that's been used. Let's start with the why: Why, after I've been working so hard for the whole year, would I want to go and work some place else?

Linda: Yeah that's a great question. We've seen an increase over the last couple of years in individuals, families, groups, couples that are interested in an experience where they feel like they're able to contribute or give back. And there's an opportunity to meet others, meet friends, see new places, and new lands, taste new food, but then in addition there's an opportunity to work, we're gonna serve this project that will make a contribution to the community where we're partnering.

Chris: Can you describe your volunteers? Can you give us a couple of examples of people who volunteer for you?

Linda: Well two thirds of our volunteers are women...

Chris: Interesting.

Linda: ... women are very attracted to this kind of experience, they're very compassionate in the work that they do and in their contributions and they see that this is a way for themselves, or maybe a woman and a friend, a woman and a partner, a woman and her sister, and then also we have a lot of mothers coming to us and saying "I'm interested in going on this kind of experience with my child." [...] And then I guess the second group after that would be the youth.

Chris: OK, now I certainly understand when you talk about mothers, I'm not a mother but I do have two kids and was thrilled when they were able to take part, not in a trip I went on but in a similar trip, down to Tijuana, doing volunteer work, building some houses in the poorer communities, and it's just something I wanted them to experience, because it does give you, for one thing, a different perspective on your own culture when you come back.

› Critères de répartition en niveaux de compétence

Note inférieure à 8/20 ou 16/40 : A2

Note entre 9 et 12 / 20 ou entre 18 et 24 / 40 : B1 en cours d'acquisition

Note entre 13 / 20 et 16 / 20 ou 26 et 32 / 40 : B1

Au-delà : B2 en cours d'acquisition

Under control

Tâche finale (p. 125) : You will listen to a radio report about surveillance today. Gather as much information as possible. Then react and leave your message on the radio station voicemail.

Activités langagières		Contenus	Prolongements tâches / aides
Tune in! (p. 114)	PPC/POI	Étudier une affiche	– Commenter une image fixe (p. 246) – Les plans et les angles (p. 247)
1. Big brother is watching you (p. 115)	CE	Comprendre un extrait de roman	– Fiche <i>Workbook</i> (p. 53) – <i>Language at work</i> : Le passif (p. 126-127)
	PPC/POI	Défendre son point de vue	Enrichir sa prise de parole (p. 250-251)
2. An Orwellian society (p. 116-117)	PPC	Étudier une peinture murale	– Commenter une image fixe (p. 246) – Les plans et les angles (p. 247)
	CE	Lire un texte et retenir des informations	
	CO	– Comprendre un bulletin d'informations – Comprendre et restituer en dessinant – Vidéo : <i>Westminster Council vs. Banksy</i>	– Fiche <i>Workbook</i> (p. 54) – <i>Improve your listening skills</i> (p. 124) – Fiche vidéo (DVD-Rom et site compagnon)
3. Cameras in schools (p. 118-119)	CE	Comprendre un article de presse	Aide méthodologique (p. 82)
	CO	Comprendre un bulletin d'informations	<i>Improve your listening skills</i> (p. 124)
	POI	Défendre son point de vue	Enrichir sa prise de parole (p. 250-251)
4. Privacy at risk (p. 120-121)	CE/POI	– Comprendre un article de presse – Travailler en groupes	– <i>Language at work</i> : Le passif (p. 122-123) – <i>Build up your vocabulary</i> (p.127)
	CO	Vidéo : <i>Who's at the door?</i>	Fiche vidéo (DVD-Rom et site compagnon)

L'activité langagière principale de cette unité est la CO (compréhension de l'oral).

A poster

> Mise en œuvre

Ce document étant très dense, la préparation pourra être faite à la maison en s'aidant des questions du manuel et du vocabulaire donné dans la rubrique *Help!*. Les élèves pourront réorganiser les réponses et présenter ainsi le document en continu en classe.

→ Productions possibles :

- a. *When I hear “Big Brother” several things come to my mind: I first think about the TV programme called Big Brother, a show in which a group of people live together in a large house. They are isolated from the outside world but continuously watched by television cameras. The second thing that comes to my mind is George Orwell’s novel, Nineteen Eighty-Four, in which Big Brother is a central character who always spies on the inhabitants of the dictatorship he heads. Although he is never physically present, his face is visible everywhere on huge posters reading “Big brother is watching you”. The character has become the metaphor of constant surveillance.*
- b. *This is a poster by Shepard Fairey, aka Obey. The low-angle shot makes us feel very small. What immediately strikes me in this poster is the use of colours: Indeed, black elements stand out against the yellow and red background. The various elements that compose what seems to be a collage, are a billboard in the bottom left-hand corner. On the billboard, we can read “Big Brother is watching you” above a huge eye that seems to be looking at the passers-by. In the bottom right-hand corner of the poster we can also read the word “obey” which looks like a signature but also sounds like an order. Behind the billboard we can see a watchtower with two people inside and one of them seems to be watching through binoculars. Next to the tower are two huge video cameras pointed at what must be a prison (we can see barbed wire around). Along the wall there are three other cameras. There are also electric poles, wires and street lamps and all the wires seem to constitute a big mesh. A helicopter is hovering over the prison-like building in the top right-hand corner. With its projectors on each side it looks like a war helicopter. Above the wires we can see an oblong shape reminding us of a Zeppelin used during the First World War. The sky could actually be red because there is a fire. The only living creatures are the birds flying across the sky looking like vultures, birds of prey – unfriendly animals – and also the two human figures in the control tower.*
- c. *The low-angle shot makes us feel very small, as if we were crushed by what we see. The colours and the near absence of living creatures create a stifling atmosphere. The place is totally dehumanized and makes us feel extremely ill-at-ease. We can almost hear the noise of the helicopter, as in a war. It is scary.*
- d. *The artist’s goal is probably to warn us against the dangers of a surveillance society in which everybody is constantly spied upon. In his work, the artist represents a society in which people are prisoners (there is the prison, the barbed wire, the mesh of electric wires above their heads, the watchtower).*

CORRIGÉ DE LA FICHE DU WORKBOOK, PLAY WITH WORDS (P. 52)

- a. Closed circuit television
- b. **Goals:** watch (*observer*) – deter from (*dissuader de*) – monitor (*surveiller*) – prevent from (*empêcher de*) – track down (*localiser*) – protect (*protéger*) – reassure (*rassurer*)
abuses: spy on (*espionner*) – monitor (*surveiller*) – track down (*localiser*) – invade sb’s privacy (*s’immiscer dans la vie privée de qq’un*)
- c. **Bulle 1 :** advantages / goals : watch – deter from – monitor – prevent from – track down – protect – reassure
Intrus: brainwash
Bulle 2 : abuses / drawbacks: spy on – monitor – track down – invade sb’s privacy
Intrus : private life

d.

/æ/ cat	/ɑ:/ car	/ə/ banana	/eɪ/ cake	/ɔ:/ ball	/eə/ chair
har <u>a</u> ss cam <u>e</u> ra par <u>a</u> noid totalit <u>a</u> rian	h <u>a</u> r <u>u</u> sful	ab <u>a</u> use har <u>a</u> ss unbear <u>a</u> ble cam <u>e</u> ra par <u>a</u> noid totalit <u>a</u> rian	dis <u>a</u> suade dict <u>a</u> tor	inst <u>a</u> ll	sc <u>a</u> ry totalit <u>a</u> rian

- e. threaten – watched – tracked down – monitored – privacy – spy – installed – protect – privacy – paranoid – scary.

2. BIG BROTHER IS WATCHING YOU

MANUEL → P. 115

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 53-54)

► PART 1

- a. The character’s name is Winston.
- b. 1. - through - outside - opposite - down
 2. The main character is at home, looking out of the window.
- c. 1. **The environment:** “no colour in anything” (l. 63) – posters “plastered everywhere” (l. 4) – “looked cold” (l. 2)

2. Dominant impressions: cold (l. 2) – a dehumanized environment (nobody seems to be in the street, only police patrols) – a stifling atmosphere: “the posters that were plastered everywhere” (l. 4) – “from every commanding corner” (l. 6) – the caption: “BIG BROTHER IS WATCHING YOU” (l. 8) – the helicopter (l. 11) – the police patrol (l. 14) – the Thought police (l. 16)

d.

Where?	Visual elements	What is written? Type of letters?
“everywhere” (l. 4) “every commanding corner” (l. 5-6) “immediately opposite” (Winston’s home) (l. 107)	“black moustachio’d face gazed down” (l. 75) “the caption” (l. 8-9) “the dark eyes looked deep into Winston’s own” (l. 9-10)	“BIG BROTHER IS WATCHING YOU” (l. 18) is written in block letters.

e.

Four verbs are associated with ways of looking: “gazed” (l. 5) – “watching” (l. 8) – “looked into” (l. 9) – “snooping into” (l. 14)

They give an impression of constant scrutiny. Not only are people watched but their very thoughts seem to be scrutinized. People are spied upon.

f.

“It” refers to what is seen in the distance, to the helicopter.

- **Type of patrol:** police

- **Method used:** spying on people “snooping into people’s windows” (l. 13-15)

- **Goal:** To check what everyone was doing – to prevent any type of subversive activity.

g.

People feared the Thought Police most.

h.

That place seems to be utterly unfriendly: The description of the street reminds us of a scene of war with rubble, dust and no one daring to go out. Besides everyone is constantly spied upon. There is no forgetting you are being watched: The posters and the police patrols are omnipresent, not to mention the Thought Police. People are constantly spied upon. Life must be extremely unpleasant. I would not like to live that way, under close scrutiny. There seems to be no place for anything humane, for feelings, friendship, life!

➔ PART 2

i.

Telescreen. **1.** “The telescreen received and transmitted simultaneously” (l. 18): It could send programmes into people’s homes and filmed them at the same time + “Any sound [...] above the level of a very low whisper, would be picked up by it” (l. 19) + “he could be seen as well as heard” (l. 19-20) + “There was of course no way of knowing whether you were being watched at any given moment.” (l. 20-21) **2.** People are constantly spied upon, they do not know when they are watched so they live in constant fear. The system allows the Thought Police to plug in and check what people are doing and saying in their homes. The purpose is to make sure they obey the dictator’s orders / to make sure they do what they are supposed to do.

j.

- guesswork: guess (*deviner*) + work = *hypothèse*. - Thought Police: thought + police = *police de la pensée*.

k.

They all insist on the fact that there is no escaping the telescreens and that people cannot control anything. They are controlled by the Thought Police. They are the victims of the system. They have no freedom.

- l. “You had no choice but live.”
- m. *On vivait vraiment.*

> Action!

Winston’s country is obviously a dictatorship in which the dictator, Big Brother, makes sure that everybody’s whereabouts are **monitored** and conversations recorded. People **are** constantly **spied upon**. It is a place where censorship is **omnipresent** and constant surveillance **infringes upon people’s privacy**. The police patrols **pry into people’s lives**, which is **oppressive**. People are also **manipulated** and **intimidated**. Indeed the telescreens broadcast **propaganda** at the same time as they **monitor** what people do. People are under the **constant threat** of being arrested. The **lack of freedom** must be unbearable. People must be extremely **cautious**, they must remain **on their guards** when they meet other people. They are certainly **terrorized** by the regime. This is a **nightmarish** kind of life which must render people **paranoid**. Nobody can trust anyone since any kind of relationship can become **threatening**.

2. What do you think?

→ Productions possibles :

- a. *Life must be unbearable. People must feel crushed by the lack of freedom and any hope in the future must have disappeared. Life must be terribly sad and people must feel lonely because of the impossibility to trust anyone. In such a society you must become paranoid because you know that you are constantly spied upon and that the Thought Police could arrest you any time. The very existence of a Thought Police is quite scary too.*
- b. *Winston seems to be aware of all the dangers since he prefers not to face the telescreen (“Behind Winston’s back”, I. 17, Part 2) – probably for fear of being betrayed by the look on his face. He is well aware of what he must avoid doing if he does not want to get into trouble. However, he must also be quite discouraged because there is no escaping the censorship.*
- c. *I think the poster is a good illustration of the text: The stifling, dehumanized atmosphere is well represented. It features a harsh world in which people are alienated. The choice of colours, the birds of prey, all the elements that symbolize surveillance devices or techniques correspond quite well to the kind of world we can imagine when reading the text.*

3. AN ORWELLIAN SOCIETY

MANUEL → P. 116-117

1. Discover

> Mise en œuvre

– Si le travail est fait en classe, on pourra demander aux élèves de s’organiser en binômes. Un élève décrira le document à l’autre qui le dessinera. Les réponses aux questions seront ainsi inversées puisque l’on commencera par la description.

– Si le travail a été préparé à la maison, la présentation donnera lieu à une PPC avec réactions de la classe, la classe ayant été divisée en groupes chargés respectivement de repérer les erreurs de prononciation et de grammaire, et d'ajouter les éléments manquants.

→ **Productions possibles :**

- a. *This document is a photo of a mural. What is striking is the perspective which makes the characters look very small – the effect is produced by the low-angle shot. We also notice the slogan that is being painted by a character standing on a ladder as he / she is being photographed by a policeman and filmed by a CCTV camera. The letters painted on the wall are huge white block letters that stand out against the colour of the cement wall. They are so huge that the characters look all the smaller by contrast. When we look carefully we realize that the whole thing was painted with a trompe-l'œil technique and that the characters, the ladder and the dog are not real, that only the CCTV camera is.*
- b. *The scene takes place in a street, we do not know where exactly. We have no indication on the town where the photo was taken but as the slogan is written in English it gives us a clue. The policeman could be British. Besides we know that there are many CCTV cameras in Britain, so the scene could take place there.*
- c. *The character on the ladder painting the slogan “one nation under CCTV” is wearing black trousers and a red-hooded jacket, probably not to be recognized. He / She also seems to be carrying a backpack, probably containing the painting material. He / She is being watched and photographed by the policeman but does not seem to take any notice of his presence. The policeman and the dog are in the bottom left-hand corner of the wall. The dog is also looking up at the character on the ladder. The dog looks like a German shepherd and seems to be barking.*

2. Learn more about CCTV in Britain

→ **Productions possibles :**

- *I can't believe there are so many cameras in Britain. You can't escape them # BigBrother*
- *Cameras are everywhere in Britain. It's shocking. The way all these pictures could be used is scary # BigBrother*
- *Be careful if you go to Britain because there is nowhere without a camera. The country has become a Big Brother society # BigBrother*
- *One camera for every eleven people in Britain. There is no escaping them. Remember you are always being watched # BigBrother*

3. Go further

→ **Productions possibles :**

- a. *The play on words is “one nation under CCTV” instead of “one nation under God”. It means that instead of fearing the eye of God, people should fear the eye of the camera that is pointed on them and can spot any wrongdoing.*
- b. *The message in Banksy's painting suggests that in the UK, CCTV has become a powerful device whose omnipresence is not to be questioned. Of course, this message does not only apply to London but also to the whole country, as is suggested at the end of the short text. Banksy clearly exposes the omnipresence of CCTV cameras.*

4. News about CCTV in Britain

> Script de l'enregistrement (CD2, Piste 10)

➔ Part 1

Anchorman: Tonight on the news we'll be talking about security cameras that catch offenders in the act. In Britain, you can be caught on security cameras hundreds of times a day and not only do these cameras keep an eye on you, some of them actually tell you off. Here is our report. 0'35''

➔ Part 2

Journalist: In Britain, there is no escaping them. More than four million security cameras seen but not heard – until now.

Voice through loudspeaker: Morning, you are being monitored by CCTV.

Journalist: In the town of Middlesborough, seven CCTV cameras have been equipped with loudspeakers. It's a pilot project, a new way to make the streets safer and cleaner, says the mayor, a former police officer whose nickname is Robocop. As to the police, they say this new system not only cuts down on violent crime but antisocial behaviour too.

Voice through loudspeaker: The female with the brown coat on can you please pick up that paper and put it in the bin? Thank you.

Journalist: The commanding and polite voice comes from a control room where operators already monitor silent cameras. Silent cameras have led to the arrest of 678 offenders. According to city officials, the new talking system will be even more effective without putting extra police in the streets. 1'54''

➔ Part 3

Journalist: With 144 cameras in Middlesborough, the mayor claims he has 144 pairs of eyes watching twenty-four hours a day. So you're convinced it's effective?

Mayor: Absolutely.

Voice through loudspeaker: Could you the man in the brown coat riding on the pavement please get off his bike?

Journalist: The new cameras tell cyclists to get off their bikes... smokers to pick up their cigarette butts. For some people however, this is too much. People are already watched and monitored all the time, now they are scolded too. It is a bit scary. Has Britain really become a Big Brother society?

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 54-55)

Get ready

- a. **loudspeaker:** a device that makes sounds loud enough to be heard in the distance - (**litter bin:** a container where the public can put rubbish / waste / litter in the street for example).
- b. monitor – mayor – Middlesborough – behavior
- c. – Britain – security cameras – hundreds (of times a day) – catch, keep an eye, tell you off
- d. offender
- e. The omnipresence of surveillance cameras in Britain.

- f. “The female with the brown coat on, can you please pick up that paper and put it in the bin? Thank you.”
- g. – Britain – Middlesborough – streets – control room
- h. – Four million: The number of cameras operating in Britain. – Seven: The number of cameras in Middlesborough that have been equipped with loudspeakers. – 678: The number of offenders who have been arrested with the help of silent cameras.

How does it work?	Goals
CCTV cameras have been equipped with loudspeakers.	<ul style="list-style-type: none"> – To make the streets safer and cleaner. – To cut down on violent crime. – To cut down on anti-social behaviour.

- j. “The **female** with the **brown coat** on can you **please pick up** that **paper** and **put** it in the **bin**? **Thank you.**”
 - crime: “paper”
 - consequence: pick up – put – bin
 The woman has dropped a piece of paper and the voice tells her to pick it up and put it in the bin.
- k. – Control room – Arrest of 678 offenders / will be even more effective without putting extra police in the streets.
- l. – 144: The number of cameras in Middlesborough / the number of pairs of eyes watching. – 24: The number of hours a day cameras are operating.
- m. 1. “**Could the man** in the **brown coat riding** on the **pavement** please **get off** his **bike**?”
 2. A man who is riding on the pavement is asked to get off his bike because it is forbidden to ride on the pavement. Thanks to surveillance cameras that have been fitted with loud speakers, camera operators can tell people what to do, especially if they do not respect laws or if they misbehave.

Positive reactions	Why?	Negative reactions	Why?
mayor	144 pairs of eyes watching 24 hours a day	For some people it is too much	People are not only watched and monitored, but they are scolded too. They think it is scary: they fear Britain might become a Big Brother society.

> **Action!**

The document is a news bulletin about CCTV cameras in Britain and in particular in the town of Middlesborough, where talking cameras have been installed. The cameras monitor the population and operators can tell people what to do and not to do thanks to loudspeakers. For example, they can tell a person to get off a bike when riding on a pavement, or to pick up a piece of paper or a cigarette butt and put them in the bin. Some people tend to consider that this is too much and I agree. I think it is **terrifying / scary**, because it means that every move is now monitored and privacy has definitely become a thing of the past. This is totally **unacceptable**. What is more, I find it **unbelievable** that people should accept being monitored all the time

without protesting at all! However, I can understand why people find the process **reassuring**: Whether it is **effective** or **ineffective**, it can act as a **deterrent** and maybe stop a whole range of antisocial behaviours.

b. Although the photograph showing the big eye and the two cameras could illustrate the idea that Britain is becoming a Big Brother society, I think that the other photograph illustrates the report better because it shows both a camera and loudspeakers. The big building is scary too and the whole picture with the concrete building standing out against the blue sky gives an impression of a dehumanised world. It reminds me of *Nineteen-eighty-four*.

c.

Proposition de production :

John Smith
34 New Street
Middlesborough TS2 8FZ

Monday 4 May

Middlesborough Borough
Council
Albert Road
Middlesborough TS1 9FX

Dear Councillor,

I have just come back from holiday and I have discovered that new CCTV cameras have been installed in different places in Middlesborough. I am really shocked. Of course the council should care about safety in the streets and try to discourage anti-social behavior. However, I really find that talking cameras are a bit too much. Not only are we being watched all the time, but now we are also reminded that we are.

I do not think 'talking' cameras are very useful. If somebody does not obey and does not pick up the litter they have dropped, who will run after them if there is no policeman in the streets? Offenders can be recognised and arrested later on, but what a waste of time and money! How scary too! Do we really want to be in a Big Brother society?

I honestly believe that awareness campaigns would be less costly and more efficient. They might help to make people more responsible too.

I really wish that my tax money were used differently.

Yours sincerely,

An angry citizen

> Script de l'enregistrement (CD2, Piste 11)

Well, this is a surprising picture: The first thing that struck me was that it was a very academic painting. Indeed it shows a lovely landscape, with very harmonious proportions and colours. It makes me think of Constable's representations of English landscapes in the early 19th century. The painting is divided into two parts. In the top half, we can see the sky with orangey clouds floating above hilltops covered in trees. At the bottom of the hills, in the distance, we can see a small village with a few red-roofed houses. The river starts on the right of the picture between the trees in the background, and flows first towards the left-hand side of the painting, past an enormous tree, and then changes its course before ending in the bottom right-hand corner of the picture where the water takes up most of the space. There is also a little hill on the right, and on the hill we can see a meadow with sheep and a shepherdess in a red dress, opposite the very tall tree on the other bank of the river. This landscape would really look like an ordinary early 19th century landscape if it weren't for two huge metal poles in it. You can see one on the right – not far from the shepherdess – and another one in the foreground, almost in the middle of the painting, but slightly to the left. It is enormous and seems to emerge from the water. It is so high that it takes up most of the space, from the water to the sky. At the top of the pole there are six cameras that seem to be pointed in all directions in order to film what is going on. At the top of the other pole there appear to be two cameras. This is in total contrast with the peaceful, somewhat old-fashioned atmosphere of the landscape. The presence of cameras also seems anachronistic, considering the shepherdess's clothes, which are quite outdated. The artist must have wanted to denounce our surveillance society.

5. Listen and draw

> Mise en œuvre

- On fera écouter l'enregistrement aux élèves qui dessineront ce qu'ils ont compris. Pour un groupe plus fragile on pourra fractionner ou faire réécouter.
- À l'issue de l'exercice, un élève sera envoyé au tableau pour dessiner sa version. On projettera alors l'image et les élèves procéderont à des comparaisons et des modifications (réactivation de l'expression de la comparaison, du contraste, *he / she should have* + participe passé...).
- L'œuvre de Banksy décrite dans l'enregistrement est disponible sur l'image fixe n° 8, sur le DVD-Rom.

6. Conclude

→ Productions possibles :

Banksy's aim must have been to denounce the evolution of British society in which cameras are omnipresent and where spying on people has become commonplace. He must have wanted to raise people's awareness and show the danger of so many cameras and maybe even the risk of drifting into totalitarianism. The word "under" is very strong and suggests submission or obedience. Indeed, when populations accept to be watched without protesting or when they even ask to be watched, they also accept to lose part of their freedom.

4. CAMERAS IN SCHOOLS

MANUEL → P. 118-119

1. Get ready

→ Productions possibles :

- a. *What strikes me in this picture is the fact that an adult, maybe a teacher or an invigilator, is monitoring a classroom from outside, through a CCTV camera. He can see the students who are sitting in the classroom and even talk to them thanks to a walkie-talkie. The camera is fitted behind the students and we can see them from above.*
- b. *Judging from the picture and the title of the text we can suppose the text is going to deal with the presence of cameras in classrooms.*

2. Find the key information

> Mise en œuvre

Une moitié de classe sera chargée de lire le premier article, l'autre lira le deuxième. Chaque groupe rendra compte à l'autre. La prise de notes servira à préparer le « Recap ».

Group 1: Article 1

- a. Britain
- b. The British Department for Education has allowed schools to experiment with a new surveillance system enabling parents and teachers to watch live feeds of what is happening in their children's school. The cameras will be set up in classrooms, corridors and playgrounds.
- c. The government claims it is to track pupils dealing and taking drugs in the schools.

Group 2: Article 2

- a. The USA
- b. – cameras are unnecessary, too expensive, and an invasion of privacy
– 'an unwarranted invasion of our privacy'
– 'it creates a feeling of distrust between the students and the administrators'
- c. They are circulating petitions, they have met with the school committee and school officials.
- d. The protest seems unusual, as the trend is to put more and more cameras in schools. More than 60 percent of public schools reported using CCTV cameras in 2010, three times more than in 2000.

3. Recap

- a. Both press cuttings deal with the growing trend of installing CCTV cameras in schools.
- b. While the first text focuses on the schools, the second one focuses on students' reactions.
- c. The article deals with the decision of the British Department for Education to allow schools to experiment with a new surveillance system enabling parents and teachers to watch live feeds of what is happening in their children's school. The cameras will be set up in classrooms, corridors and playgrounds. The government claims it is to track pupils dealing and taking drugs in the schools.

In the second article we learn about American students who are circulating petitions and who have met with the school committee and school officials in order to counter

the administration's proposal to increase the number of cameras in their school. Their arguments are that cameras are an unwarranted invasion of our privacy and that they create a feeling of distrust between the students and the administrators.

4. Take a stand

a. Réponses personnelles des élèves

b. Proposition de production :

Dear Principal and members of the school board,

I am speaking today on behalf of my fellow students. I informed them after the last meeting of the school committee of your intention to fit CCTV cameras in our school. I explained that the aim was to create a safer environment and prevent students from dealing and taking drugs on the premises. With the help of all the class presidents I carried out a survey to know how the students felt about this decision. The result is clear: the overwhelming majority of students are against CCTV cameras in the schools.

Several reasons have been given:

First, those dealing drugs are only isolated cases. The problem should be dealt with but with more adults on the premises, not with more cameras.

Second, we believe that the real reason for putting cameras in classrooms is not to tackle the problem of drugs. It is to try to spot unruly students. But teachers can do that! Besides, I'm not sure that teachers would like being watched all the time either.

Finally, if you really want to tackle the problem of drugs, you are going to tell us you want to put cameras in toilets too, and that is just unacceptable.

So on behalf of the students, I am asking you to submit the installation of cameras in the school to a democratic vote of all the members of the school community, including students.

Thank you for listening to me.

5. Watch out!

> Script de l'enregistrement (CD2, Piste 12)

Tonight on the news, details of a new measure to tackle exam cheats. The Examination Officers' Association is planning to test the idea of installing cameras in exam halls to tackle exam cheats, as rising numbers of invigilators have complained about the stress of trying to stop cheating in schools and colleges. Though no overall figures on cheating exist, there are more and more complaints about candidates taking mobile phones into exam rooms. Moreover, devices like pens fitted with voice recorders are making invigilators' jobs much harder. CCTV cameras could also prevent unjustified complaints against them. Cameras are already in use in many schools to monitor students in classrooms and playgrounds, and in exam halls they would stop students thinking they can go unobserved, the Examination Officers' Association argues. The chief executive of the association declares that he does not know what students will think about it and that, personally, he is not a big fan of surveillance, but he insists that the idea is in response to the problems that invigilators have expressed.

→ Productions possibles :

- a. *The students are in a classroom, taking an exam, as is confirmed by the board on the door. They could be tempted to cheat if they do not have an answer to a question. Judging from the picture we can suppose the recording is going to be about ways of dealing with cheating during exams.*
- b. – Voir mots en gras dans le script ci-dessous.

Problems mentioned	Origin of the problem	People concerned
<i>rising – invigilators – complained – stress – stop – cheating – schools – colleges – complaints – against</i>	<i>rising – invigilators – complained – stress – stop – cheating – schools – colleges – devices – pens – voice – recorders – invigilators’</i>	<i>students – invigilators – Examination Officers’ Association</i>

- *The measure proposed is to install CCTV cameras in exam rooms. It could be a way to limit both exam cheats / cheating on exams and complaints against invigilators.*
- *Invigilators are clearly in favour of the idea, because they feel CCTV cameras would take some of the pressure off them. It would make it far more complicated to cheat during exams. Students could no longer go about cheating with impunity and invigilators’ cheating accusations could be backed up with material proof. We do not know how students feel about this idea.*

6. Argue your case

Pros: *Cameras can help prevent such practices as bullying, for instance; they can help find those who vandalize the school premises; cameras can help reduce thefts in lockers; they can be effective substitutes when there are not enough supervisors or invigilators; they can really help improve the sense of security within schools and contribute to the protection of weaker students; cameras in classrooms can help show good practice to young teachers who are only beginning their career.*

Cons: *They represent a risk for privacy; they may contribute to the collecting of data that may be kept and used in a wrong way; they may be a pretext to reduce the number of adults present in schools; a camera will never replace human contact; even pictures may be misleading, once the potential vandals and thieves have noticed the presence of cameras they can arrange to avoid them or hide their faces so as to make the pictures useless.*

5. PRIVACY AT RISK

MANUEL → P. 120-121

1. Key information

- a. *The text is about the way social networks like Facebook, MySpace, Bebo or others can be used against a person who up to then thought the details they put on such social networking websites were just for friends or family. Examples are given of a court of justice using online data against a driver, and employers using online data against an employee.*

-
- b. **Country:** *The US States: New Jersey and Texas* **Nationality:** *Britons* **Famous city:** *Los Angeles*
- c. – *Words related to justice: federal court - a case - a sex assault victim - seeking compensation - prosecution’s case – Two cases are mentioned. – In one case the crime was sex assault; in the other, it was a fatal road accident.*
- d. *“highly personal information” (l. 6) – “postings” (l. 14) – “‘inappropriate’ content” (l. 23).*
- e. *Drunkaholic = drunk + aholic. If alcoholic means addicted to alcohol, drunkaholic means addicted to drunkenness. It refers to a person who enjoys and even needs to feel drunk.*
- f. *Authorities and employers may monitor the postings for “inappropriate” contents, and use them against social network users.*

2. To what extent is the cartoon a good illustration of the article?

Big Brother is the symbol of state control and surveillance and people often associate CCTV cameras with Big Brother. They do not often associate Facebook with Big Brother. In the article, however, we realise that Facebook, or other social media, can become a means for employers to know more about their employees and, ultimately, to lay them off. What is true in the world of work can also be true in other realms. So the cartoon is a good illustration of the article in so far as it exposes the real power of Facebook and the dangers of sharing too much information in social networks, but the message is also: be careful about what you write online.

3. Little Red Riding Hood

Little Red Riding Hood is the story of a little girl called Little Red Riding Hood who went to the forest to visit her grandmother who was ill. She took some cake and lemonade in a basket. She met a wicked wolf that asked her which path she was taking. She replied she was going to her grandmother’s cottage.

While she was busy picking flowers to take to her granny, the wolf went to the cottage and swallowed her grandmother in one gulp. Then the wolf put on her cap, got into her bed, covered up in blankets, and started to wait. Little Riding Hood arrived at the cottage and went to her grandmother’s bedroom. She said, “Granny what big ears you have,” and the wolf replied: “All the better to hear you with, my dear.” And likewise with Granny’s eyes: “All the better to see you with, my dear,” and her teeth: “All the better to eat you with, my dear.” And the wolf swallowed the girl in one gulp and then fell asleep. A woodsman came by while the wolf was still asleep. The woodsman cut the wolf open with his axe and released the grandmother and Little Red Riding Hood. Then the woodsman, the grandmother, and Little Red Riding Hood all sat down by the fire and enjoyed cake and lemonade.

The parallel between the story and the cartoon is that, in both documents, Little Red Riding Hood is not aware of the danger. She is naïve and gives information that will be used to hurt her. In the cartoon the wolf is the unknown Facebook friend, the one you have accepted without knowing him or her. He or she could harm you or even kill you (unfortunately there are stories of children being killed by people met on Facebook or on the Internet). These of course are extreme cases, but the cartoon exposes the dangers of social media when it is

not used wisely: lies and rumours can be spread about you, someone can steal your identity and pretend to be you, you can receive threatening messages. So the cartoonist wants to raise people's awareness.

4. Get involved!

A few tips:

Don't friend strangers

Think twice before posting a message, updating a status

Don't lie about your age

Use privacy settings

Don't be ashamed of telling your parents when something bad is written about you

Don't post photographs

5. Watch a video: Who's at the door?

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent sur le DVD-Rom et le site compagnon.

LANGUAGE AT WORK

MANUEL → P. 122-123

A. Le passif

1. Le passif se forme à l'aide de l'**auxiliaire be** (au temps et à la forme requis) + **le participe passé du verbe**.
 - Le sujet grammatical des formes verbales en gras est : *people* pour la phrase **a.**, *every move you made* pour la phrase **b.**, et *many drivers* pour la phrase **c.**
 - Dans ces énoncés, on met davantage l'accent sur le résultat que sur l'auteur de l'action (qui d'ailleurs est inconnu dans les deux premiers énoncés).
 - Dans l'énoncé **a.**, la préposition est placée après le participe passé du verbe.
 - **a.** Dans une dictature, les gens sont constamment espionnés / on espionne constamment les gens. **b.** Chaque mouvement que vous faisiez était observé. / On observait chacun de vos mouvements. **c.** De nombreux conducteurs se sont déjà fait prendre par les radars de vitesse.
2. – L'agent est mentionné dans l'énoncé **a.**, il est introduit par *by*.
 - **a.** Dans le roman d'Orwell, les gens subissent un lavage de cerveau de la part de la Police de la Pensée. **b.** On vient de lui refuser un emploi à cause de son blog. Quand l'agent n'est pas mentionné, la forme passive se traduit souvent en français par « **on** ».
3. – Les formes verbales en gras **a.** et **b.** sont au présent, la forme **c.** est au prétérit.
 - Formes **a.** et **c.** : formes en *be + V-ING* Forme **b.** : forme simple
 - La forme en *be + V-ING* est utilisée pour parler d'une action vue dans son déroulement.

> Entraînement

1. **a.** *The students were punished by the headmaster after he (had) viewed the CCTV recordings.* **b.** *With see-through cameras, explosives can be detected through clothes [by security guards].* **c.** *People's lives are broken into by surveillance devices.* **d.** *In some places*

loudspeakers have been fitted on the cameras to talk to people. **e.** A message is issued when an offence is committed.

2. *In Britain passers-by are spied upon by an increasing number of CCTV cameras. Yet the efficiency of the system against terrorism has not been proved / proven (US) by statistics. And more and more citizens are worried by the extension of surveillance to other places. They feel that the right to privacy is threatened by the system. Authorities are criticized by civil rights associations for this extensive use of CCTV cameras.*
3. **a.** *He was photographed in the streets of London.* **b.** *Technology can be used to protect privacy.* **c.** *The presence of surveillance cameras is also approved of by part of the population.* **d.** *Thanks to cameras, a bomb was discovered yesterday outside a shop.* **e.** *He was very surprised when he understood he was being filmed.*
4. *Today I want to write about CCTV cameras. I am back from work, and I am utterly shocked by the omnipresence of all those surveillance devices. I realized this morning what I had never noticed: When I left home, I saw that a camera had been fitted on the building across the street. So the moment I went to work was recorded. Then a few minutes later, before catching my train I stopped at the newsstand to get my favourite daily, and again I noticed a camera on the street corner. Things did not improve on the train, because of anti-vandal cameras. I work in a company that has also fitted CCTV cameras on the front of the building, so the precise moment I arrived at work was filmed again! And so were the moment I left work, my journey back home, the moment I entered and left the football stadium. So today I have realized that ALL my movements are recorded somewhere!!!! And this situation is repeated every single day!!! When can I get some privacy? I tell you, my friends, open your eyes, observe all the devices that allow authorities to know everything about you, and tell me what you think. Maybe we should start a petition to have the authorities cease that large-scale surveillance!*

B. Build up your vocabulary

1. 1. Ce sont tous des noms.
Surveillance camera: camera used to watch someone or something especially in order to prevent or detect a crime
Surveillance society: a society where surveillance cameras are widely used
Video surveillance: the use of cameras to carefully watch a place or person who may be involved in a criminal activity
Video recorder: a piece of equipment used in the past for showing films recorded on video cassettes, recording television programmes, etc.
Speed camera: a machine used to take a photograph of your car if you drive too fast, so that the police can use it to give you a fine.
Le mot principal est placé en **deuxième** position, le mot en **premier** sert à apporter une précision.

surveillance camera: caméra de surveillance – *strip search*: fouille corporelle – *airport site*: site aéroportuaire – *cell phone (US)*: téléphone cellulaire / portable – *network operator*: opérateur de réseau – *train patrol*: patrouille ferroviaire – *train station*: gare ferroviaire – *shopping centre*: centre commercial – *laser printer*: imprimante laser – *railway company*: compagnie ferroviaire – *police patrol*: patrouille de police – *security guard*: garde de sécurité – *telephone tapping*: écoute téléphonique – *tapping equipment*: équipement d'écoute –

2. *tracking device*: appareil de détection – *control room*: salle de contrôle – *speed camera*: radar de vitesse – *railway station*: gare ferroviaire

un/accept/able – *un/bear/able* – *un/think/able*

Préfixe : **un-** : sens négatif

Traduction : inacceptable – insupportable – impensable

dis/loyal – *dis/respect/ful*

Préfixe : **dis-** : sens négatif

Traduction : déloyal – irrespectueux

3.

Noms	Adjectifs	Verbes
disbelief disobedient distrust	unbelievable undetactable uncontrollable untraceable	disobey

IMPROVE YOUR LISTENING SKILLS

MANUEL → P. 124

A. Observez (MP3 18, CD2 Piste 13)

1. a. Campaigners claim *that* the extent of CCTV surveillance in schools, particularly in toilets and changing rooms, is raising serious questions about the privacy of children. The civil liberties group, Big Brother Watch, says figures obtained under the Freedom of Information Act suggest there are an average of 24 cameras in each secondary school in England, Scotland and Wales. The department for Education argues *that* they can be beneficial.

b. Ils sont tous non accentués et la voyelle est prononcée /ə/.

c. Campaigners claim that the extent of CCTV surveillance in schools, particularly in toilets and changing rooms, is raising serious questions about the privacy of children. The civil liberties group, Big Brother Watch, says figures obtained under the freedom of information act suggest there are an average of 24 cameras in each secondary school in England, Scotland and Wales. The department of Education argues that they can be beneficial.

2. Les formes négatives ne sont pas accentuées.

B. Concluez.

En écoutant un document audio, il faudra repérer les mots accentués, qui sont porteurs de sens, se souvenir qu'il y a des liaisons entre les mots et il faudra les repérer ainsi que les négations qui ne sont pas accentuées.

C. Entraînez-vous. (MP3 20-21, CD2 Piste 14-15)

> Script de l'enregistrement (MP3 20, CD2 Piste 14)

Journalist: Street artist Banksy's mural *One Nation Under CCTV* was removed from a wall in Oxford Street last year to send a message to graffiti artists. Now Banksy has just released a film called *Exit through the gift shop*. We've asked our listeners what

they think of people like Banksy. First on line we have Peter from Swindon.

Peter: Hi David, well, I must say I completely agree with what London City Council did last year. It is vandalism and not art. Who would like their housefront covered in graffiti? Certainly not me! This guy along with all his fellow vandals should be observed, arrested and prosecuted.

Journalist: Well, thank you Peter. Now Tracy, from Bristol, do you also believe murals like Banksy's should be removed?

Tracy: Oh no!! His mural was excellent and although under British law this is vandalism, I have to say that in my heart of hearts, I don't think it is. In the case of Banksy, I think he is never rude or inappropriate and his pieces always make you think. Tags should be removed, but not works like this one.

Journalist: Thank you Tracy...

a.

<i>For</i>	<i>against</i>
<i>mural – excellent – (I) don't think (it is vandalism) – never rude (or) inappropriate – pieces – make – think</i>	<i>vandalism not art – Who would like...? – Not me – guy – fellow vandals – arrested – observed – prosecuted</i>

b. *Peter believes that what Banksy does is not art but vandalism whereas Tracy thinks the mural was excellent and should not have been removed.*

c. *Amener les élèves à étoffer le plus possible.*

Peter believes that people like Banksy are vandals and that London City Council was right to remove a mural called "One Nation Under CCTV" from a wall in Oxford Street. For him, people like Banksy are not artists and should be prosecuted. On the other hand Tracy does not believe that Banksy's mural is vandalism and thinks the mural was excellent and should not have been removed. She even believes that his pieces make people think.

> Script de l'enregistrement (MP3 21, CD2 Piste 15)

Paul: Hey! Have you seen this little cartoon?

Laura: Which one?

Paul: Here, take a look.

Laura: But he's got a... oh he's being filmed. "Please remove your hat".

Paul: See he's, he's standing beneath a security camera...

Laura: Right.

Paul: ... and it says, you know, "Please remove your hat."

Laura: So they can see his face

Paul: So... exactly! So he takes the hat off but he puts it on the camera.

Laura: (*Laughs*) That's a great one!

Paul: It is great, I love it.

Laura: Yeah we're filmed a lot, in lots of different places.

Paul: Yeah, and it can be somewhat annoying. What I like about this particular cartoon is that sense of encouraging a kind of polite, civil disobedience.

Laura: Very much so.

Paul: I mean, it did say remove your hat, which he did.

Laura: He certainly did.

Paul: But he didn't exactly do it the way they wanted him to.

YOUR TASK

MANUEL → P. 125

> Script de l'enregistrement (CD2, Piste 16)**Careful! Somebody's watching you**

Anchorman: If you get that strange feeling that someone's watching you, well, the reality is they are. A recent study in the UK found there are now more than 5 million CCTV cameras in operation, that's one camera for every 12 people. New Zealand is heading in the same direction. So what ever happened to privacy? Damian Christie looks at the surveillance society.

Damian Christie: We are now living in a surveillance society, it's not around the corner, it has arrived.

Journalist: Driving, walking, shopping... it's all being filmed. Even your cell phone is constantly providing information on where you are. But increasingly, it is not just our physical presence being tracked, it's the other footprints we leave each day. If you want to get an idea just how much information is out there on you, open your wallet. Inside you'll probably find credit cards, loyalty cards, and cards of individual stores. Each of those cards represents a whole heap of information being collected on you. Is privacy a thing of the past?

Damian Christie: When I talk with my niece and nephew they've got a completely much more open, perhaps less cynical, less paranoid view of the world and I find that healthy and refreshing. But it's hard, isn't it? Because you are aware that there are some very real risks out there.

Journalist: Indeed one person we spoke to about the story said he decided not to give someone a job after finding their blog which discussed exactly what the person had been up to on the week-end. So if you had a message for people?

Damian Christie: I would say that we have to take privacy very seriously. It's a fundamental human right. We haven't taken it seriously, and future generations are really gonna say: "How come these people were so willing to give up much of their privacy?"

> Mise en œuvre

- Après avoir entraîné les élèves à l'écoute à l'aide des exercices de la p. 124, on leur demandera de lire attentivement les consignes de la p. 125.
 - Comme indiqué, les élèves écouteront l'enregistrement trois fois. Une première fois sans prendre de notes pour comprendre le sens général.
 - On laissera une à deux minutes après cette écoute pour que les élèves inscrivent quelques mots au brouillon.
 - Lors de la deuxième écoute, ils relèveront autant d'éléments que possible (cf. consignes p. 125).
 - On fera à nouveau une pause d'une minute puis les élèves écouteront l'enregistrement une dernière fois avant de préparer leurs réactions.
- On pourra grâce à ce travail, demander aux élèves de rédiger un compte-rendu en français pour se préparer à l'épreuve du bac et s'appuyer sur les fiches d'évaluation du Ministère pour évaluer.

PROLONGEMENTS POSSIBLES

> Image fixe n°8 (sur le DVD-Rom) : *Countryside CCTV vs. The Hay Wain*, peintures de Banksy et de John Constable (1821).

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- › **Apprendre à apprendre**, *Workbook* p. 113-114
 - › **Time out, p. 103** : conseils de films à voir en dehors de la classe
 - › **Speaking Corner, p. 126-127**
 - › **Répondre à une problématique, p. 241** : *Locations and Forms of Power, The Idea of Progress*
 - › **Évaluation sommative de compréhension orale**, Fichier pédagogique p. 252-253

La grille fournie vise à faciliter l'attribution objective et équitable d'un niveau de compétence à chaque élève en fonction des éléments qu'il aura mis à jour. Conformément aux Instructions Officielles, l'enseignant ne devra en aucun cas attendre une telle exhaustivité dans les retranscriptions de ses élèves.

ÉVALUATION SOMMATIVE



Nom de l'élève :

Classe :

Unit 8 Under control

Listen to this recording and answer the questions in English.

1. The recording / 4

a. What is the recording about?	1 pt
b. Name two places in Europe where this system is in use: - -	1 pt
c. Where else in the world? Number of members?	2 pts

2. Payment procedure / 6

Useful word: register: *s'inscrire*

a. What are the traditional payment methods? - -	3 pts
b. Name of this system?	1 pt
c. How does it work? Make a sentence in French or in English.	1 pt
d. Where can people sign up?	1 pt

3. New horizons / 7

a. Name the technology used.	2 pts
b. Where? Who? What for?	3 pts
c. Major advantage?	1 pt
d. People's reactions:	1 pt

4. Limits / 3

a. What jobs are mentioned?.....	2 pts
b. What problem do these people face?	1 pt

Total des points /40 = /20

> Corrigé : fiche d'évaluation sommative de l'unité 8

1. **a.** a payment system or method or means of payment / you can pay with your fingerprint / using biometrics to pay **b.** - Oxford area - Southern Germany **c.** - In the USA - 2.5 million
2. **a.** - cash - credit cards - cheque book **b.** Touch and Pay **c.** Scan your fingerprint and the payment for your bill is directly taken from your bank account. **d.** At home, on the Internet, in participating stores.
3. **a.** biometrics **b.** - schools - students - buy school dinners - register daily attendance **c.** less frauds / very reliable **d.** Parents and teachers are thrilled.
4. **a.** builders - surgeons **b.** manual work or frequent hand washing wears down / wipes out / damages fingerprints.

> Script de l'enregistrement (CD2, Piste 32)

Supermarket customers can now pay for their shopping using their fingerprint. The first stores in Europe to offer this service were three Co-op shops in the Oxford area. A supermarket in Southern Germany is also joining the revolution. The payment system is already in use in the US where nearly 2.5M shoppers have signed up. What is changing is not what people are buying, but how they're paying for it. Shoppers don't need to take cash, cards or a chequebook to the supermarket and they don't have to remember chip-and-pin numbers. The "Touch and Pay" system allows customers to have a scan of their fingerprint linked to their bank details so payment for goods can be directly taken from their account. Customers can register at home on the Internet or at participating stores. And it's not just supermarkets. At some schools, students are now using biometrics to buy their school dinners or register daily attendance. Apparently there are far less frauds than before. Both parents and teachers are thrilled by the change. As for security, fingerprint recognition is seen as generally very reliable, just like e-shopping, really. But it may not work for everybody. For example builders could have problems because the manual work wears down their fingerprints. Surgeons face similar problems because of all the hand washing they do. So, if you want to use your pinkie as a gold Master Card, watch out and care for your hands.

East wind, West wind

Tâche finale (p. 139) : You are visiting an exhibition on Asian-Americans. You stop and watch the three short videos presented. Check your understanding and post a comment on the museum forum page.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 128)	PPC	Acquérir le vocabulaire de base sur la communauté d'origine chinoise aux États-Unis	– Commenter une image fixe (p. 246) – <i>Language at work</i> : <i>For, since, ago, during</i> (p. 136-137)
	CO	Comprendre un document audio	– Fiche <i>Workbook</i> (p. 57) – <i>Improve your listening skills</i> (p. 138)
2. <i>Seattle's International District</i> (p. 129)	CE	Lire un texte sur le quartier chinois de Seattle	
	PPC	Travail de groupes : décrire une partie d'un <i>mural</i> et faire le lien avec l'histoire	– Commenter une image fixe (p. 246)
3. <i>Hollywood vision</i> (p. 130-131)	CE	Comprendre un extrait de roman	
	PPC	Faire un compte rendu de lecture	Enrichir sa prise de parole (p. 250-251)
	CO	Comprendre un document audio	Apprendre à apprendre (<i>Workbook</i> p. 115-116)
	PE	Rédiger un texte	<i>Play with words</i> (<i>Workbook</i> p. 56)
4. <i>Friend or foe?</i> (p. 132-133)	PPC	Réagir à une affiche de film	Commenter une image fixe (p. 246)
	CE	Comprendre un extrait de roman	Fiche <i>Workbook</i> (p. 58-59)
	CO	Comprendre un document audio	– Fiche <i>Workbook</i> (p. 60-61) – <i>Improve your listening skills</i> (p. 138)
	PPC	Relier un tableau à un événement historique	Commenter une image (p. 246)
	PE	Écrire la suite d'un texte	
5. <i>Children of the camps</i> (p. 134)	PPC	Décrire un tableau	– Commenter une image (p. 246) – <i>Play with words</i> (<i>Workbook</i> p. 56)
	CO	Comprendre un document audio	Fiche <i>Workbook</i> (p. 61-62)
	POI	<i>Role play</i> : jouer l'interview de George Takei	– Enrichir sa prise de parole (p. 250-251) – <i>Language at work</i> : <i>For, since, ago, during</i> (p. 136-137)
6. <i>Memories of the past</i> (p. 135)	PE	Écrire un article à partir d'images	– <i>Language at work</i> : <i>For, since, ago, during</i> (p. 136-137)

L'activité langagière principale de cette unité est la CO (compréhension de l'oral).

1. TUNE IN!

MANUEL → P. 128

L'image d'ouverture a pour but de lancer la thématique et de rebrasser le lexique nécessaire tout au long de l'unité. L'affiche publiée par un éditeur scolaire américain est visible dans de nombreux lycées, notamment de la côte ouest des États Unis. Elle met l'accent sur le multiculturalisme de la société américaine et l'intégration des minorités. Le professeur pourra aussi faire un rappel de la notion de *Melting Pot*, et de la devise du pays « E Pluribus Unum » (*one nation out of many*).

> Informations complémentaires

About Asian-Pacific American Heritage Month:

May is Asian-Pacific American Heritage Month, a celebration of Asians and Pacific Islanders in the United States. The month of May was chosen to commemorate the immigration of the first Japanese people to the United States on May 7, 1843, and to mark the anniversary of the completion of the transcontinental railroad on May 10, 1869. The majority of the workers who laid the tracks were Chinese immigrants.

Le site suivant regorge de liens et de documents pédagogiques utiles :
<http://asianpacificheritage.gov/teachers.html>

1. Heritage month

> Mise en œuvre

- Suivre la démarche proposée : observer l'image pendant quelques minutes et fermer le livre.
- En groupes de trois ou quatre élèves, lister tout ce dont ils se souviennent. Utiliser le *Help!* pour les mots anglais. Chaque groupe ajoute un ou deux intrus et prépare un récapitulatif.
- OU, en classe entière, chacun dit ce dont il se souvient, et le reste de la classe valide ou réfute de mémoire.
- Lors de la mise en commun, le professeur insistera sur la précision et les élèves devront expliquer où sont les différents éléments retenus sur l'image. Il pourra renvoyer les élèves à la page 246 (Commenter une image fixe) pour revoir les expressions de la localisation.

b. Famous buildings and landscapes

- at the top: The Capitol, Washington D.C., the Golden Gate Bridge, San Francisco, the Statue of Liberty, New York City.
- at the bottom: a temple or a mosque, Mount Fuji and blossoming cherry trees.

Jobs and people: (clockwise) an engineer – an architect – an executive – a manager – a policewoman / patrol woman – a doctor / a physician – a pilot / an astronaut – a firefighter / a fireman.

Month: May

c. This poster promotes skilled / qualified workers from all walks of life contributing to the nation's success and dynamism. These people in the foreground are American citizens as the country's iconic buildings in the background suggest.

d. They embody integration and the work ethic. They, or their ancestors, arrived as immigrants (i.e. the Statue of Liberty and Emma Lazarus's stanza of the poem *The Colossus*, engraved on the pedestal) and fulfilled the American Dream of success. They became citizens with civil rights and duties as the Capitol, symbol of the nation's democracy and political life, shows. The Golden Gate Bridge reminds us that cities on the West coast still have a vast community of Asian-Americans. This minority is often portrayed as dedicated, reliable, efficient and dutiful. Most integrate into American society easily and work hard to achieve their goals.

2. How the West was won

> Script de l'enregistrement (CD2, Piste 19)

➔ Part 1

Journalist: Good morning, welcome on our chronicle "How the West was won". Today we have with us professor Wang who has just published a fascinating book on the early Asian experience in the US entitled *How They Lived in Gold Mountain*.

John Wang: Yes, Gold Mountain was how Chinese people nicknamed the United States because they thought there was gold everywhere and that all Americans were rich.

Journalist: So they left because of economic hardships in China, in search for the American dream, just like immigrants from Europe...

John Wang: Right, but very few made it! When they arrived they took any kind of job they could get and sent money home to their families. 1'14'

➔ Part 2

Journalist: And how did these people help build the West? I thought we owed credits to cowboys and pioneers...

John Wang: Oh they surely contributed a lot! You see with the Gold Rush between 1848 and 1852, a large workforce was needed to take care of the new towns and gold mine camps. Hundreds of anonymous cooks, laundrymen, carpenters, even farmers provided for them. But most of all, by 1869 thousands of Chinese labourers helped build the Transcontinental Railway which would bring immigrants from the East coast to the West.

Journalist: How were they integrated into this budding Western society?

John Wang: Gosh, they were harshly discriminated against.

Journalist: What do you mean?

John Wang: Well, they were threatened, mocked, excluded in every Western state. Laws were passed to keep the "yellow peril" under control. In 1882, the Exclusion Act prevented the "Chinamen" from owning land or marrying white people, or from letting Chinese families come over to be reunited with the working men.

Journalist: Well thank you, professor Wang, that was very interesting.

John Wang: Thank you

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 57-58)

- a. - nickname = name used instead of the real name - laundry = place for washing and pressing clothes - carpenter = someone who repairs or makes objects with wood -

labo(u)rer = an unskilled worker who performs heavy work - threaten = to express the intention to hurt sb if he / she does not do as one wishes

b. - gold - own - mocked

d. 1. A book 2. about early Asian experience 3. How They Lived in Golden Mountain

e.

Vision of America	Reasons for immigrating	Reality
nicknamed United States Gold Mountain; thought gold everywhere, all Americans were rich	economic hardships American dream	any kind of job sent money home

- e.
1. The Gold Rush: 1848-1852
 2. Building of the Transcontinental Railway: 1869
 3. The Exclusion Act: 1882

f. The Gold Rush in California attracted hundreds of people between 1848 and 1852. These newcomers helped build the West. But so did the Chinese workers employed in laundry businesses.

g. The Transcontinental Railway was completed in 1869, connecting the East coast to the West.

h.

Way they were treated	Bills passed and goals	Consequences
discriminated - threatened - mocked - excluded - considered as yellow peril	Exclusion Act (1882): limit Chinese immigration; prevent Chinese family gathering and Chinese land ownership	Chinamen could not own land or marry white people. Chinese families could not come over to be reunited with the working men.

- i.
1. When we talk about the American West, we typically think of cowboys and pioneers, but in fact Chinese immigrants made important contributions as well, working in laundry shops, on the railroad, and on scaffolding during the construction of new towns.
 2. They were considered dangerous and different, often referred to as “yellow peril”. They suffered harsh discrimination. The 1882 Exclusion Act prevented them from owning land or marrying white people, or reuniting with their families in China.

> Action!

Before: Thousands of Chinese people came to America because they believed everybody was rich in America, it was a real **magnet** for poor Asians to **the Promised Land / the Land of opportunity**. Immigration was **a means of escaping poverty / was a way out of poverty** and **fleeing** oppression. They thought they would have **better prospects** in the USA. They expected to become wealthy and they **idealized** life there.

After: However, the **seamy side** was that few made it / struck it rich. They were considered a **cheap labo(u)r force** and had to accept any kind of back-breaking job to survive and send what they could spare home to their families facing hardships. They helped build the West by working in the budding Western towns, in gold mines and on the Transcontinental Railway across the vast West, and yet many people **were prejudiced against** them. Chinese workers were not fairly rewarded for their work and Europeans and white Americans **despised / looked down on** them. The 1882 Exclusion Act prevented them from owning land or marrying white people, or reuniting with their families in China. They were often **scorned** as

“yellow peril”, a dangerous, threatening mob of savages and **were discriminated against** and **considered second-class citizens**.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 56)

Play with words

a.	adjectifs en -ese	adjectifs en -an	adjectifs en -i
	Japan ^e se, Chin ^e se, Vietn ^e mese	Camb ^d ian, Kore ^a n, I ⁿ dian, Asian	Pakistani

- b. powerless, tense, realistic, helpless, dedicated, afraid / frightened
 c. 1. prejudice, despise, contemptuous, citizen, guilty, scapegoat, spy, alien, exclude

2.

E	X	C	L	U	D	E	Y	B	P	O	H	K	S	S
E	B	S	H	U	P	N	Y	R	B	Z	D	D	J	M
H	Z	J	L	O	J	F	A	Q	O	U	O	V	A	I
G	F	P	R	E	J	U	D	I	C	E	U	G	I	K
Z	R	H	Y	S	S	Q	S	H	I	G	I	H	C	P
C	V	A	R	S	P	S	C	M	O	U	H	V	E	R
C	V	L	D	L	H	Z	A	J	G	I	F	E	S	M
A	L	I	E	N	V	N	P	I	I	L	P	N	W	G
Y	C	M	C	O	N	T	E	M	P	T	U	O	U	S
V	I	O	K	U	I	C	G	X	J	Y	R	U	V	P
S	T	L	V	G	I	T	O	O	I	D	Y	I	N	Y
W	I	T	G	K	V	D	A	U	R	I	V	O	S	J
K	Z	X	L	Y	X	H	T	K	U	S	A	C	R	Q
H	E	Q	P	H	D	W	H	J	W	E	R	S	N	U
Q	N	N	W	B	K	V	D	E	S	P	I	S	E	F

- d. 1. accused of 2. discriminated against, excluded from 3. spying on, prejudiced against
 4. side with

2. SEATTLE’S INTERNATIONAL DISTRICT

1. Find the key information

MANUEL → P. 129

› **Mise en œuvre**

– Travail en classe entière ou à la maison. Ce texte permet de définir ce qu’est un *Chinatown* historiquement et culturellement. Les élèves lisent rapidement le texte, seuls ou en binômes et préparent le compte rendu oral. Attention, ils n’auront que des notes

sous les yeux lors de la phase de PPC.

– On peut aussi demander un travail écrit en prolongement : *Write an entry in Wikipedia entitled Seattle's Chinatown* (50-60 mots).

→ **Corrigé :**

- a. *Seattle - Washington State*
- b. – **Places and directions:** *South - downtown - adjacent to the city's initial birthplace Pioneer Square - next to the train station.* – **Nationalities:** *Chinese - Japanese - Filipinos.* – **Time references:** *turn of the twentieth century - over the years.* – **Immigrants and immigration:** *Asian immigrants settled, lived, worked and established business and institutions side by side - where many new Asian immigrants still come to start their quest of the American Dream.* – **Chinatown today:** *huge Japanese American supermarket - a place where you hear Asian languages and music - locale for movie setting - residential area.*
- c. *Seattle Chinatown is now called the International District. It is very close to the heart of the city's historical centre. Indeed it is one of the oldest districts in Seattle, dating back to the early 20th century. Chinese, Japanese, and Filipinos settled there and found their first jobs there. Nowadays it has evolved into a business district and remains a cultural centre for the whole Asian-American community. Yet it is still a popular destination for new immigrants to the USA.*

2. Guided tour

> Mise en œuvre

– Démarche classique : tous les élèves préparent le jeu de rôles.

Le professeur en fait passer quelques-uns devant la classe.

– Travail en groupes : le *mural* est divisé en trois sections comme ci-contre. Les élèves préparent le script du guide en groupes de trois, chacun ayant en charge un morceau du *mural*.



Attention, cette prise de parole est scénarisée. Les élèves doivent se mettre

en scène et jouer un guide dans une rue américaine (objectif socio-linguistique).

– On pourra aussi utiliser l'image vidéoprojetable n° 10, disponible sur le DVD-Rom.

– On incitera les élèves à utiliser les repères spatiaux listés p. 244 du manuel.

– On trouvera des informations complémentaires sur l'historique et l'analyse du *mural* de Boston sur le site : www.bostonchinatowngateway.com/archives/380

Grille d'évaluation à titre indicatif

Nom :	Classe :	
Respect des consignes (tous les points sont traités)		0 1 2 3
Temps de parole (a essayé de garder son temps de parole)		0 1 2 3
Qualité de la langue orale (accentue des mots porteurs de sens, veille à l'accentuation des mots longs et à la correction des phonèmes)		0 1 2 3 4 5
Savoir communiquer avec naturel / attitude / savoir-être (se met en scène : prestation audible, contact visuel, peu de faux démarrages et de redites ; utilise des <i>gap fillers</i>)		0 1 2 3
Richesse de l'expression et du lexique (réutilise des acquis du cours, varie les expressions et prend des risques)		0 1 2 3

Correction de la langue (évite les calques du français, évite les erreurs élémentaires et récurrentes)

0 1 2 3

Total

/ 20

→ **Productions possibles :**

Good morning everyone! Thank you for joining Chinatown Discovery Tour. I'm..., your guide for today. We're lucky the weather's fine and I'm sure you'll enjoy this one-hour walk in historic Chinatown, now called the International District. Before we start, I'd like to show you this mural which relates the history of the Chinese American experience here.

- A.** *Here in the top section there is a laundryman. The first large group of Chinese workers, all men, were employed to clean clothes and suffered rough living conditions in villages of tents. Yes, this was the beginning of the Chinatown we now know, right here in the same location! This sort of labour (cleaning and laundry for hotels, restaurants and wealthy households) was considered lowly work and only new immigrants were considered fit for it. And isn't it odd that men had to do what is traditionally considered to be a woman's task? Well, only men were allowed to come to the US. They had to wait until 1945 for their wives or other women to be allowed to enter the USA.*
- B.** *Look at this man in the foreground, on the left, can you guess what his job was? Right, a cook, and he is working with chopsticks. Many men were employed in restaurants for very low wages and long hours. They were clearly exploited. In the background, there are two men carrying a pole or a train track. In 1860, the Central Pacific Railroad recruited them as cheap labor to build the Transcontinental Railroad. Chinese immigrants did much of the back-breaking and dangerous work. Many died in accidents or of exhaustion.*
- C.** *Now look at the characters at the bottom. They are women. This section shows another period in the community's history. The War Brides Act in 1945 allowed Chinese immigrants to marry Chinese women from overseas and bring them here to start families. At that time, the garment industry was thriving and many factories employed Chinese women as seamstresses. There again, it was not easy work: This mother is at work on her sewing machine with her baby on her back. Well, let's move on and see the Chinatown gate marking the East side entrance of the district.*

3. HOLLYWOOD VISION

MANUEL → P. 130-131

1. Remembering Angel Island

> Mise en œuvre

– Pour plus d'informations sur Angel Island, alter ego d'Ellis Island sur l'Atlantique et pourtant beaucoup moins connue, nous vous engageons à consulter les sites suivants :

www.aiisf.org/

www.angel-island.com/

www.teacher.scholastic.com/activities/asian-american/angel_island/index.htm

Si le professeur le souhaite, il pourra se servir de la fiche de compréhension orale ci-dessous pour entraîner les élèves à repérer les informations essentielles.

> Script de l'enregistrement (CD2, Piste 20)

➔ Part 1

Journalist: Looking at old photographs, Don Lee remembers how he left his village in China to join his father in America 70 years ago. The year was 1939 and he crossed the Pacific Ocean by ship with his grandfather, like hundreds of thousands of immigrants arriving in California. His first stop was the Angel Island immigration station in San Francisco Bay.

Don Lee: The whole place is really congested and full of strangers. So I was more scared than anything else, you know. Intimidated.

Journalist: Lee was just 11 years old when he spent a month detained on Angel Island where he endured long hours of questioning by immigration officials trying to verify his identity. 0'46"

➔ Part 2

Don Lee: Job was a gate keeper, you know. They don't want to let you through. I mean you had to prove yourself. Really, that's, that's the key here.

Journalist: From 1910 to 1940, about 1 million immigrants from 90 countries were processed at Angel Island, sometimes known as the Ellis Island of the West. 1'05"

➔ Part 3

Journalist: Can you tell us more about the poems written by Chinese detainees?

Man: Detained for weeks, months, and even years in crowded, unsanitary quarters, many Chinese wrote poems on the dormitory walls to pass the time. They expressed their fear, sadness, frustration and anxiety. The poems were discovered in 1970.

Journalist: Can you read a poem you have selected?

Man: Poem # 8

Instead of remaining a citizen of China, I willingly became an ox.

I intended to come to America to earn a living.

The Western-styled buildings are lofty; but I have not the luck to live in them.

How was anyone to know that my dwelling place would be prison?

Fiche de guidage

I. Listen and answer

➔ Part 1

1. How many voices can you hear?

.....

2. Is this document a radio report an interview a talk show the news ?

3. Note down geographical information:

- a city:

- countries:

- an ocean:

- a US state:

4. What was Angel Island?

.....

.....

5. What do these numbers refer to?

- 1939: _____
- 11: _____

6. Pick out words related to

- the crowd: _____
- feelings: _____
- the legal inspection: _____

Who?	How long?	What for?

➔ Part 2

Useful word: be processed = examined and checked

7. Pick out numbers and dates:

7. Associate them with information on Angel Island:

- opening date: _____
- closing year: _____
- number of immigrants processed: _____
- number of nationalities: _____

➔ Part 3

9. Focus on the information given about the poems.

- When were they written? _____
- What feelings are expressed? _____

10. Listen again to the whole document and fill in this grid.

Angel Island's purpose = <i>but</i>	People's feelings and emotions

II. Action!

Make a short account of this recording.

This document is a ... – Don Lee narrates / relates his arrival / experience when ... – He left ... – Eventually = finally, he landed in ... – Angel Island can be compared to ... – Both immigration stations were meant to ... – packed – go through an ordeal (*traverser une épreuve*) – be viewed with suspicion – fear + sb + might + V (*craindre que*) – deport (*expulser*)

CORRIGÉ DE LA FICHE DE GUIDAGE

1. two
2. a radio report
3. - San Francisco - China and America - the Pacific Ocean - California
4. The immigration station on the Pacific Ocean (dealing with immigrants from Asia to the USA)
5. → 1939: Year when Don Lee left his village in China
→ 11: age when he spent a month detained on Angel Island
6. - **The crowd:** congested - full of strangers
- **Feelings:** scared - intimidated - probably tired, endure long hours of questioning
- **Legal inspection:**

Who?	How long?	What for?
immigration officials	a month - long hours	verify his identity - questioning

7. - 1910 - 1940 - 1 million - 90
8. - 1910 - 1940 - 1 million - 90
9. - During detention on Angel Island - fear, sadness, frustration, anxiety

Angel Island's purpose	People's feelings and emotions
processing immigrants from Asia questioning immigrants trying to verify their identity	scared, intimidated, probably tired, endure long hours of questioning fear - sadness - frustration - anxiety

> Action!

This document is a radio report on Angel Island and the people who were processed there. Don Lee tells about / narrates / relates his experience upon arriving in the US. He left China in 1939, as a little boy crossing the Pacific Ocean with only his grandfather. Eventually / Finally, he landed in San Francisco when he was 11. He felt scared and very intimidated on Angel Island because Angel Island can be compared to Ellis Island in New York Harbor because they had the same purpose. Both immigration stations were meant to control, process and sometimes exclude Asian and European immigrants from America.

The place was **packed** with people who had to **go through an ordeal**, proving they were worthy of entering the USA. They **were viewed with suspicion** and were questioned for long hours. They **feared they might** be rejected and **deported** back to China. They wished they would all be granted access to the land of opportunity.

Corrigé et production possible :

a. – *Mindmap 1*

1 million immigrants 1910

Angel Island

90 countries 1940

Mindmap 2

11 years old **Don Lee** 1939

b. *May, 10th 1939*

I am here with grandpa after such a long trip over the ocean. I was so happy to land but I didn't expect this! There are so many people here: Some from other provinces of China, some from Japan or Thailand. It's impossible to communicate. Grandpa is very silent and I think he fears he could be deported and sent back. I have found him a spot to sleep and rest. I don't know how long we will stay here. There is no way I can tell Dad we have arrived. He can't come and take us to his home. San Francisco is right across from us. I could swim there but people say the water is freezing. It's better to wait. Today we were questioned again: Where do you come from? How much money do you have? Who is your contact in the US? Even the translator looked bored and exasperated. Still, we can't leave. Tomorrow maybe.

2. Group work

> Mise en œuvre

– La couverture du roman *Shanghai Girls* permet de faire une anticipation au texte. On pourra demander aux élèves où se trouve Shanghai, quelle est l'origine / la nationalité des deux jeunes filles de l'image. On peut faire imaginer leur personnalité, le type de livre. Il serait intéressant de faire noter quelques-uns des mots suivants : *idealistic, romantic, enchanted, blissful, contented, light-hearted, successful, refined, traditional, exotic, far from reality, submissive*.

– Le texte se prête particulièrement bien à un travail en groupes (soit la classe est divisée en deux, soit le travail se fait en *pair work*). Un groupe d'élèves lit la *Part 1*, pendant que l'autre groupe se concentre sur la *Part 2* et répond aux questions de repérage du manuel.

– Avec une classe fragile, on peut distribuer une grille de questionnement pour guider les échanges. Cette phase d'interaction servira de tremplin pour le compte rendu oral qui suivra.

• Text A

Pupil A

1. Pupil A reads text A and finds the key elements (questions in the book p. 131).
2. Listen to your partner's questions and use these prompts to answer.
 - This is a conversation between.... about... May has decided to....
 - On the film set (*plateau de tournage*) people are
 - Chinese people are presented as...
 - The characters' attitudes show that.... For example...
 - Pearl thinks that.... whereas May believes that
3. Now ask your partner about the second part of the text.
 - Which place is referred to? Where is it? Can you describe it?
 - What do people do there?
 - What about the outside world? What are people like? What do they say and do?
 - How are immigrants treated?
 - What are the characters advised to do? How do they react?

• Text B

Pupil B

1. Pupil B reads part 2 and finds the key elements (questions in the book p. 135).
2. Ask your partner about the first part of the text.
 - Who are the characters?
 - Where are they from?
 - What is happening?
 - How are China and Chinamen pictured?
3. Now listen to your partner and use these prompts to answer.
 - J-town stands for... and it just looks like....
 - Japanese women usually...
 - The outside world is presented as Americans Even children...
 - The immigrants are considered... Therefore they try to / not to...
 - To keep out of trouble they are advised to / not to ...

→ Corrigé :

Text A

I = Pearl, She = May, We = Chinese people, They = the Americans - the director - the employees, This = the set - the costumes - the props.

b. Adjectives: backward - idiots - stupid - fake. **Jobs:** rickshaw pullers / drivers - prostitutes.

Actions: pantomime - speak the worst sort of pidgin English - smoke opium.

c. Pearl: ashamed - confused - hurt - don't you have any pride - is that what you think we are - insulting - rather be unemployed than taking a job they feel is beneath them - I ask sceptically.

May: looks at me hopeful - have a good time - what do I care what they think - this gives us a start.

d. Pearl is outraged because she sees this mock street of Shanghai as insulting and prejudiced. She won't share in this derogatory vision of China even if it meant being paid more.

e. May, on the other hand, considers this re-enactment funny and thinks it is a good way to make money and have fun. She doesn't feel personally targeted or attacked.

Text B

- a. “We”: Japanese immigrants, “they”, “them”: Americans
- b. J-town is a secluded place, a ghetto: *“a four-block-stretch of town that was more Japanese than the village we’d left behind in Japan. If I close my eyes I don’t even know I’m living in a foreign land.”* (l. 5-6). Japanese women worked day in day out in restaurants and shops: *“We waited tables seven days a week at our husbands’ lunch counter and noodle soup shops, where we knew all the regulars by heart. Yamamoto-san. Natsuhara-san. Eto-san. Kodami-san. We cleaned the rooms of our husbands’ cheap boarding-houses, and twice a day we cooked meals for their guests.”* (l. 1-4). The Japanese immigrants created a world of their own, and kept to themselves, trying not to mix with the other communities: *“we stayed at home, in J-town, where we felt safe among our own. We learned to live at a distance from them, and avoid them whenever we could.”* (l. 15-17)
- c. The outside world looks very different: *“the broad, clean streets of their cities”* (l. 7), American people rejected the newcomers: *“Their barbers refused to cut our hair. Too coarse for our scissors. Their women asked us to move away from them in their trolley cars whenever we were standing too close.”* (l. 12-13). Even children were viciously racist: *“Their children threw stones at us.”* (l. 11)
- d. They were advised against drawing attention; they dressed in the American / western fashion. They also walked like Americans did, imitating the Americans’ wide steps and easy-going attitude instead of the quick steps which characterise Japanese women. They were told never to travel in large groups. So, they made themselves look small, transparent, and did their best not to get noticed.

3. Compare Texts A and B

- In text A the characters are from China, now living in Los Angeles whereas in text B they are Japanese immigrants staying in a ghetto they have nicknamed J-town. Pearl and May seem to have a better understanding of the American way of life, but the Japanese women from text B look either fresh from the boat or secluded in a world of their own. The former want to adapt and move into this new American world while the latter feel it is safer not to mix. May, especially, is ready to accept anything to get a job, even to see her fellow Chinese immigrants ridiculed.

- The Chinese sisters are aware of the film industry in California and need to get a job in the outside world. The Japanese characters rarely go out of the ghetto where they feel protected. Whenever they step out they are bullied and mocked whatever their attempts at looking American. As for the American vision of Asia, it is racist and prejudiced in both texts. The Chinese people are seen as retarded slaves and Japanese women as animals with coarse hair one should stone like dirty dogs.

- May is prepared to work at all costs and does not object to being ridiculed if it means stepping on the ladder of integration. Unlike her, her sister looks proud of her heritage and unwilling to debase it for a job. The characters from J-town survive within the ghetto, working in Japanese restaurants and shops with Japanese customers, probably speaking Japanese and abiding by Japanese rules. They are not considering a worthwhile option leading them away from poverty.

2. Recap

N. B. : on pourra décider de faire faire un récapitulatif des informations du texte à l'oral comme à l'écrit (200 mots environ).

→ **Productions possibles :**

In Hollywood films, Chinese people were mostly portrayed as having modest mental capacities compared to the Westerners. Directors were biased in their visions of China as a jungle where opium, alcohol and gambling were commonplace. Therefore their films ridiculed rickshaw pullers and other menial workers. In addition, the Chinese people's strong accent was mocked and their characters were only scripted to speak broken sentences and nod their heads sheepishly.

Pearl, the narrator, is outraged, humiliated and baffled at what goes on the set. She is bewildered. She can't stand seeing a thousand-year-old civilisation reduced to dumb servants subdued in front of their betters, the Westerners. She won't stoop to accept such a job. She would rather stay poor than sell her pride and berates her sister for her choices. May is ambitious and strong-willed. She is ready to adapt to her new environment. She doesn't give a damn about the way Westerners picture Chinese people. So she seizes any opportunity she finds to work her way up the social ladder. Although she starts from scratch, she won't stay poor to suit her sister. She is determined to achieve success and to earn her living.

4. FRIEND OR FOE?

MANUEL → P. 132-133

1. React to this film poster

N. B. : l'affiche du film américain *Pearl Harbor*, réalisé par Michael Bay en 2001 permet de contextualiser la double page. On peut choisir de projeter la bande-annonce du film qui résume l'intrigue et montre bien le choc vécu par les Américains lors de l'attaque japonaise.

→ **Corrigé :**

- a. *I think this is a very striking and unusual poster for a modern film because it is black and white. It is a war film, yet the picture shows a housewife. It is a low-angle shot. The woman is small compared to the domineering planes above her.*
- b. *Pearl Harbor is a lagoon / harbor on the island of Oahu, Hawaii, west of Honolulu. It was the headquarters of the US Pacific Fleet.*
- c. *(Japanese) planes / aircraft / bombers are in the sky, directly above the woman. They fill in the top half of the poster.*
- d. *The housewife is hanging her washing on a line. She is crouching and is ready to jump for cover because the planes are flying very low. I think she is both surprised / astounded and terrified / sick with shock. She wonders what is going on and feels threatened.*
- e. *December 7, 1941. The Japanese army launched an attack on the US fleet without any proper declaration of war. The attack was devastating and unexpected. As a consequence, the Americans entered WWII siding with Great-Britain and the allied forces against Germany, Italy and Japan.*

> Informations complémentaires

- At 06:05, the six Japanese carriers launched a first wave of 183 aircraft composed mainly of bombers.
- At 07:51, they hit American ships and military installations.
- At 08:30, a second wave of 170 Japanese aircraft attacked the fleet anchored in Pearl Harbor. The battleship *Arizona* was hit and sunk. Total damage and casualties: 9 ships of the US fleet were sunk and 21 ships were severely damaged. All the 188 US planes were lost. The death toll reached 2,350, including 68 civilians, and 1,178 injured. 1,177 were from the *Arizona*. Japan lost 29 out of the 350 aircraft they attacked with.
- On December 8, 1941, President Franklin D. Roosevelt addressed the Congress describing the day as “a date which will live in infamy”. An hour later Congress passed a formal declaration of war against Japan and officially brought the US into World War II.

2. Read the text

> Mise en œuvre

- Nous proposons une démarche de pédagogie différenciée pour ce texte (travail en groupes de niveaux) : avec le groupe d’élèves d’un niveau B1, on peut procéder à la lecture suivie directement du *Speed check*, p. 137. Le groupe plus fragile, B1 en cours d’acquisition, lira le texte et travaillera avec la grille d’entraînement du *Workbook*.
- Le professeur peut également organiser le travail différemment : l’élève A lit la première partie et l’élève B la seconde. Chacun accède au sens avec ou sans la grille d’aide du *Workbook* ou le *Speed check* et prépare un compte rendu de ce qu’il a compris. Le *Action!* du *Workbook* propose des *prompts* pour guider la prise de parole.

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 58-59)

Part 1

- a. Hatsue – Ishmael.
- b. “My father can’t get our money from the bank” (l. 1) – “We have a few dollars, and the rest we can’t get.” (l. 2-3)
- c. “you”: Hatsue (Hatsue’s family) – “We”: Hatsue’s family
- d. My parents are foreigners in this country. / are treated as foreigners. / do not have the same rights.
- e. 1. “this”: the bombing / attack of Pearl Harbor 2. “they”: the Japanese army
- f. “I have twenty dollars from picking season,” [...] “You can have all of it—you can just have it. I’ll bring it to school in the morning.”(l. 6-8)
- g. 1. fair 2. Hatsue thinks her family doesn’t deserve what is going on. She feels she is not guilty of anything and considers herself a victim.

Part 2

- h. “us”: the Americans – “It”: attacking Pearl Harbor

- i. **Parts of the body:** “face” (l. 22), “eyes” (l. 23)
Ethnic group: “Japanese” (l. 25, 31), “from Japan” (l. 26)
- j. They are not American citizens. They are Japanese immigrants. They are the first generation of immigrants who landed in San Pedro. They don’t speak English well.
- k. American
- l. 1. **Suspicion:** “They are arresting people.” (l. 32), “They are calling people spies.” (l. 33)
Insults: “called them names” (l. 35), “honked their horn.” (l. 36)
2. Hatsue thinks the Japanese-Americans are the victims.

> Action!

➔ PART 1

Hatsue’s family is Japanese, fresh off the boat; they don’t speak English well. They are **short of money** because they can’t **withdraw** any **money from** the bank. All the Japanese immigrants **have been denied the right to** get cash. Hatsue feels **bewildered, at a loss** and **worried / anxious**. Indeed, on Sunday, December 7th 1941, the **Japanese forces** attacked Pear Harbor, an American military base in the Pacific. The consequence was rampant cruelty to the Japanese-American community in the USA. Hatsue feels the situation is unfair because she considers herself American. Her friend Ishmael **offers to help her out**, but she declines, hoping the Japanese-Americans won’t **be excluded** for too long.

➔ PART 2

Ishmael thinks the USA **was taken unawares** by the invasion. Yet he doesn’t foresee the discriminations to come. Indeed, Hatsue looks like a Japanese enemy even though she is American. She feels **shocked / outraged** because she thinks Japanese-Americans are **scapegoats** who are held responsible for the attack. Neighbours have already been **targeted**, threatened, suspected of spying, or simply assaulted by angry mobs.

3. Speed check

→ Corrigé :

a. Part 1

- *Hatsue (Japanese-American teenage girl) and Ishmael (teenage boy of American descent)*
- *The Japanese Army. It refers to the attack of the American naval base of Pearl Harbor on December 7th 1941.*
- *Hatsue’s family cannot get cash because they are used as scapegoats and accused of siding with the Japanese. They suffer from discrimination because of their physical resemblance with the enemy.*
- *Ishmael offers to lend Hatsue’s family some money to help them out.*

Part 2

- *Ishmael thinks the American government had no choice but to react / enter the war / control Japanese-Americans who might spy on the USA.*
- *They are not American citizens, they are Japanese immigrants. They are first generation of immigrants who landed in San Pedro. They don’t speak English well.*
- *Face. Indeed, Hatsue looks Asian. She could be a Japanese teenager living in Tokyo.*

– She fears she (and her family, friends and neighbours) might be ostracised, or worse, accused of spying or high treason and sent to prison.

- b. Voir corrigé du *Action!* page précédente.

4. December 7th 1941

> Script de l'enregistrement (CD2, Piste 21)

➔ Part 1

Well, I'd just come home from church. And then we kept hearing, "Pearl Harbor was bombed, Pearl Harbor was bombed." I had no idea where Pearl Harbor was. My geography was not that sophisticated. I had no idea, and my father said, "Uh-oh, there's going to be trouble." And I said, "Well, how come?", you know. He said: "Well, Japan just bombed Pearl Harbor." And, he says: "We're at war with Japan." But, I thought, "Why should it bother me?" You know, "I'm an American." And then he said, "You know, we are aliens," – my parents – "we don't have the citizenship, so they're gonna do something, you know, we'll probably get taken away." But at that time, my parents had no feeling that we would be removed because – so they were saying – my brother would have to take on the responsibility to keep the family together, because they may be removed or put into camp or whatever.

1'09"

➔ Part 2

And then, when I went back to school that following morning, you know, December 8th, one of the teachers said, "You people bombed Pearl Harbor." And I'm going: "My people?" All of a sudden my Japaneseness became very aware to me, you know. And then that I was no longer, I no longer felt I'm an equal American, that I felt kind of threatened and nervous about it.

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 60-61)

- a. bombed - trouble - citizenship - threaten
- b. On December 7th 1941 the American naval base of Pearl Harbor was attacked by Japan.
- c. – Pearl harbour bombed - we're at war with Japan
– The narrator's father is anxious: going to be trouble.
- d. – I had no idea where Pearl Harbor was. My geography was not that sophisticated.
– bother - **Question:** Why should it bother me? - **Answer:** I'm an American. - **Meaning:** *en quoi est-ce que cela me concerne ?*
- e. – They're gonna do something, we'll probably get taken away.
– aliens - we don't have the citizenship
– They could be removed, put into a camp.
- f. The narrator is American but her parents aren't yet. So she feels unconcerned / doesn't care less about the Pearl Harbor attack, whereas her father feels threatened and anticipates trouble. He is worried and fears he might be detained or even sent back to Japan.
- g. - **Place:** school - **Date:** December 8th - **Who:** I (narrator), teachers, Japanese people

- h.** 1. **What the narrator was told:** You people bombed Pearl Harbor. - **The narrator's answer:** My people? 2. Surprise - shock - anger
- i.** - **Before:** felt an equal American - **After:** no longer felt an equal American; threatened and nervous
- j.** Akito realises she is not considered American because she looks like the enemy. She is accused of siding with the Japanese. She feels threatened, discriminated and rejected.

> Action!

First, Akito's family heard **the big news** when they were coming back from church. Then she clearly remembered her family repeating "Pearl Harbor was bombed". **Although** she didn't feel concerned / involved, she could sense the anxiety in her father's voice.

Suddenly the whole family **felt they were in danger**. They were **anxious / worried / scared to death**. She wondered whether she was American or Japanese.

They knew there was going to be trouble for Japanese-Americans, even revenge / retaliation, especially since Akito's parents were not yet citizens and might be expelled / removed / deported / jailed.

Then, at school, the teacher discriminated against the pupils of Japanese descent by blaming them for the Pearl Harbor attack. The little girl then understood that in the eyes of many, her physical likeness to the enemies justified denying her the right to be treated as an American, and be on an equal footing with her classmates.

5. Bombing

> Informations complémentaires

The story behind the picture: "One night in Seattle during the mid-1960s, after meeting some college friends for dinner, Roger Shimomura noticed an elderly woman carrying an umbrella over her shoulder. As he got into his car, she stopped in the middle of the street and yelled, 'You Japs ought to go back to where you came from!' Roger got out of his car and asked her to repeat what she had said. She stepped toward him and threatened to hit him with her umbrella. As Roger turned to get back into his car, she threw her umbrella at him, screaming something about Pearl Harbor. Roger watched the woman from inside his car as she recovered her umbrella, swearing something unintelligible about the Japanese and the war."

→ **Corrigé :**

- The characters: an old American woman, a younger Japanese pilot. She is walking around, maybe going shopping. He is flying a plane / bomber and hand-dropping a bomb.*
- He is caricatured as savage and semi-human. He has got yellow skin (a reference to the "yellow peril" stereotype) and slanting, expressionless eyes.*
- Low-angle shot. The Japanese soldier is domineering and threatening both the old lady and the viewer. The picture contrasts the upper section of the painting with its dark background colour and the lower part with its yellow background. Yet the connection between the two parts is*

revealed by the two characters' looks: One is looking upward and the other downward.

- d. *The artist's goal is both to portray the general mood at the time in the USA (feeling threatened by hordes of Japanese invaders) and to expose / denounce the way Americans (i.e. the grandmother in the picture, a middle-class traditional lady, descending from puritan protestants) viewed the Japanese people.*

6. The future ahead

→ Productions possibles :

The next morning, the atmosphere was heavy in the little house. Nobody was speaking. They were all scared and anxious. Anything could happen. Hatsue was helping her mother with the chores, her father was looking through old papers and taking out the ones they might need if... IF what? The waiting for news – any news – was unbearable. The Ichiyamas had been arrested downtown. They had been accused of being traitors and spies. It didn't make any sense. Mrs Ichiyama was a perfect American lady, dressed in the latest fashion, selling only American goods at the store in Broad Street. Suddenly they heard footsteps in the driveway and a loud knock on the front door. The father opened it and didn't have time to say a word. A broad-shouldered man showed his FBI card and told them they had an hour to pack and get ready. He was so arrogant and looked at them as if they were second-class citizens.

5. Children of the camps

MANUEL → P. 134

1. Test your memory

> Mise en œuvre

– Démarche en groupe classe : nous conseillons de suivre la démarche proposée dans le manuel. Les élèves observent le tableau de Roger Shimomura pendant une minute et ferment leur livre. Le professeur peut aussi projeter l'image seule. Avec une classe faible, il faudra rappeler que les élèves doivent utiliser *I can see, there is / are, BE + -ING* pour décrire les actions des personnages.

– Travail en groupes : seul l'élève (ou le groupe) A voit l'image et la décrit en détail à son voisin (ou à l'autre groupe) en commençant par le cadre, et les éléments principaux. Ceux qui écoutent doivent dessiner ce qu'ils comprennent. On peut conseiller d'utiliser les quatre fenêtres pour subdiviser l'image en quatre parties.

> Informations complémentaires

The story behind the picture: Born in Seattle in 1939, Roger Shimomura was two years old when he entered a Japanese internment camp with his parents and relatives (in Spring 1942). Roger was five when the Shimomuras were permitted to return to Seattle (Summer 1944). Minidoka (Idaho) was one of ten hostile desert relocation centers. Most of these camps were placed on Native American reservations, though the Native Americans were neither compensated nor consulted. When Japan attacked the US in the Pacific and World War II started, some 120,000 people of Japanese

ancestry (62% of whom were US citizens) were regarded as suspects, spies and dangers to society no matter how long they had lived in the US or how devoted they were to their adoptive country. It constituted the single largest forced relocation in US history.

→ **Corrigé :**

- b. - **Colours:** *In the distance the sky is orange behind the brown hills. The ground is yellow (maybe it is desert sand), the barracks are black and grey and there are two guards / American soldiers in the foreground dressed in brownish uniforms. The people down below are more colourful, dressed in bright red and blue.* - **Weather:** *It seems to be a nice warm day, but there are big white clouds over the camp.* - **Landscape:** *A deserted landscape / a desert with sand and hills in the distance.* - **Buildings:** *There are rows of barracks with few windows, and a sentry tower in the foreground. The camp is surrounded by barbed wire and there is another sentry tower in the distance.* - **People:** *The two guards whose faces we cannot see and families scattered about the camp. The men on the tower platform are looking at the people through a window. The man on the right has got binoculars to watch them closely.* - **Clothes:** *The civilians are dressed in everyday clothes. A couple in the middle seems to have just arrived; a woman is carrying a suitcase and a coat over her arm. Prisoners look very American, they do their best to get on with normal life while they are kept under constant watch.*
- c. *Low-angle shot. The crowd is controlled by the soldiers who seem to be all-powerful.*

2. Life in the relocation centre

> Mise en œuvre

- Ce témoignage de l'acteur George Takei permet de mieux comprendre le point de vue des internés.
- Le *Get ready* du livre se fera au préalable, en classe ou à la maison.
- Le professeur commencera par une écoute globale, suivie de plusieurs écoutes éclatées de l'enregistrement divisé en trois parties et terminera par une autre écoute globale de vérification. La fiche d'entraînement à la compétence de compréhension orale du *Workbook* guidera l'écoute.
- La question **c.** du livre peut se faire à l'aide du *Action!* qui clôt la fiche.

> Script de l'enregistrement (CD2, Piste 22)

➔ Part 1

I remember, you know, that unforgettable day, that terrible day when American soldiers came to the front door of our house to order us out... He carried a bayoneted rifle, you know, and I was four years old at the time, but you know, your parents' tension, my mother was crying, you know, we'd been packing, you know, all that transfers. You really don't understand what's going on but I will never forget... [0'32"]

➔ Part 2

Yeah, I was born and raised here in L.A. and simply because we happened to look like the people who bombed Pearl Harbor, you know, huh, there was... There were no charges, there were no trials, no due process. We were summarily rounded up and put into these

barbed-wired sentry tower, machine guns pointed huh... when I made the night runs to the latrine, search lights followed me, you know. It was a concentration camp, pure and simple. The euphemism was “relocation center”. You know, it sounds very innocuous. Innocuous. Machine guns pointed at us! Armed soldiers! Barbed wire! 1'18"

➔ Part 3

And I went to school, you know, behind those barbed wire fences and we started, began every morning with the Pledge of Allegiance to the flag. I mean, I can see the barbed wire fence and the sentry towers and the machine gun right outside my schoolhouse window as I'm reciting the words “with liberty and justice for all”. When we came back, I started school again and I had a teacher that continued to refer to me as “that little Jap boy”. I mean, that stung. It was a dark chapter in American history.

→ **Corrigé :**

- a. - *unforgettable - soldiers - rifle - packing - trial - barbed wire - relocation*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 61-62)

- a. 4 years old
- b. - unforgettable - terrible day - I will never forget
- c. - soldier - bayoneted rifle - tension
- d. - parents' tension - my mother was crying
- e. 1. Los Angeles 2. Takei was born and raised in L.A.
- f. **there was...** there were **no** charges, there were **no** trials, **no** due process.
- g. - **The army:** armed soldiers - round up - sentry - machine guns - search lights
- **The camp:** latrines - relocation - barbed wire
- h. concentration camp
- i. 1. euphemism 2. A word or an expression used instead of a stronger one because it could be too direct or unpleasant (understatement).
- j. People who **looked like they** were **Japanese rounded up**. They were sent to **relocation camps** guarded by **armed soldiers, barbed-wire, machine guns and search lights**.
- k. 1. - **Activity at the beginning of the day:** went to school - reciting the Pledge of Allegiance to the flag - **Surroundings:** barbed wire fences - sentry towers - machine gun
2. Exasperation - frustration - disapproval - rejection
- l. - **Where?** School in L.A. - **Who?** Teacher - **What?** Referred to him as “that little Jap boy”
- m. 1. stung 2. *piquer, ici piquer au vif*

> Action!

- George Takei was a little boy at the time, yet he remembers what happened as clearly as if it were yesterday. He was born and raised in Los Angeles, but his family was of Japanese descent. Soldiers arrived and made his mother pack their belongings in a suitcase, ready for deportation. She started crying. They were taken away like prisoners or traitors even though there had been no trial and they had not been found guilty of any crime. Once in the camps, they were heavily guarded by armed soldiers and machine guns. They were spied upon night and day like dangerous criminals. The

place looked like the European concentration camps although they were on American soil. Children attended classes in the camp school where they were taught about the country's ethics of liberty and justice for all. Takei recalls reciting the Pledge of Allegiance, and the gap between the words of the Pledge and what he and his family were being subjected to made no sense. He felt like a second-class citizen for a long time.

- As for me, this testimony is heart-rending. I feel outraged / appalled at the discrimination and injustice Takei lived through. He must have felt so miserable and down-trodden.

> Informations complémentaires

Nous conseillons de consulter le site de **George Takei**, acteur américain, héros de la série télé *Star Trek*. www.georgetakei.com

Nous conseillons plus particulièrement de voir ces deux vidéos :

www.georgetakei.com/theater/service.asp

(a profile of the life and career of George Takei)

www.georgetakei.com/theater/museum.asp

(George guides you through the Japanese American National Museum's exhibit "Common Ground – The Heart of Community". About the heart-rending experience of the "aliens ineligible to citizenship".)

3. Role play

> Mise en œuvre

Ce *role play* scénarisé permet aux élèves de récapituler ce qu'ils ont appris et de se mettre en scène. Nous conseillons au professeur d'organiser la classe en binômes : un(e) journaliste et George Takei.

Voici une grille de préparation au *role play* pour un groupe plus fragile.

A. Journalist

Choose from these elements to prepare the introduction to your programme.

- Good morning, this is... talking live from... for CNN / ABC. - The **weather** is gorgeous today and... - Our guest is... - We have... with us today. - You surely remember *Star Trek*; well... - It's... on Radio 4 and we are glad to welcome... on this show.

These five questions have been jumbled. Put the words back in the correct order.

- How old / when you / were deported / were you / ?
- Where / before the war / to live / did you use?
- your parents / at that time / How did / react?
- about / remember / How much / can you / the camps?
- Did / by the USA / you / rejected / feel?

Use some expressions from this list to express your reaction.

- How shocking - This is so outrageous! - Tell us more. - How scared you must have been! - What a terrible thing to say! - What a dreadful experience.

B. George Takei

Find the stressed syllable in these words.

- Japanese - unforgettable - relocation - machine - allegiance - liberty - justice

Get ready to say these lines. Underline the stressed words, mark each place where there is linking.

I was born and raised here in L.A. and simply because we happened to look like the people who bombed Pearl Harbor, we were rounded up and put into those camps with barbed-wires and machine guns.

Use some expressions from this list to show your opinion.

- It was definitely a sad experience. - I felt outraged. - It was such a shameful day. - How can a child put up with that? - This was so unfair! - I can still feel the pain.

→ **Corrigé de la grille de préparation au *role play* :**

- A. 2. a. *How old were you when you were deported?*
 b. *Where did you use to live before the war?*
 c. *How did your parents react at that time?*
 d. *How much can you remember about the camps?*
 e. *Did you feel rejected by the USA?*
- B. 1. - Japanese - unforgettable - relocation - machine - allegiance - liberty - justice
 2. I was born and raised here in L.A. and simply because we happened to look like the people who bombed Pearl Harbor, we were rounded up and put into those camps with barbed-wire and machine guns.

1. Matching game

→ Corrigé :

- b. A. 3. Radio Flash: Pearl Harbor bombed! Japan's sudden attack on the USA.
B. 1. General DeWitt orders all Japanese or Japanese-Americans living on the Pacific coast States to get ready for evacuation
C. 4. Camp Minidoka, Hunt, Idaho; arrival at the newly-built camp.
D. 2. Everyday life gets organised in the camp. Chores, schooling, infirmary...

2. Writing workshop

→ Productions possibles :

We are publishing a true story in this special edition for Asian-Pacific American Heritage Month. John Yamoto has accepted to tell us about the two difficult years of his childhood that he spent in a relocation camp with his family.

John Yamoto: *My mother was so worried. When she was at home, listening to her favourite radio program, a news flash told about the Japanese attack on Pearl Harbor. There were hundreds of casualties and the damage to the US fleet was massive. She felt certain there would be some kind of retaliation. The Japanese-American community was bound to be ostracized.*

A few days later, my father rushed back home to tell us about the posters in town: Evacuation was under way. All Japanese-Americans were being rounded up. My family dutifully packed and left everything behind. We would lose our house, our shop, our savings.

We arrived at the camp in the early morning. Everybody seemed depressed. The camp was composed of a long street with barracks on each side, and barbed wire around it. The place was not finished yet and there were no washing facilities, no glass on the windows, no locks on the doors. Besides, the young guards acted hateful. They thought we were the nation's enemies and had to be taught a lesson.

My family was assigned to Block 5-West. We shared the place with another family from Seattle. I remember my mother was always cleaning because the desert sand would get into everything. Since I was just a child I didn't suffer much, but I recall my mother crying, my father's anger and frustration.

LANGUAGE AT WORK

MANUEL → P. 136-137

A. For – since – ago – during

1.

Prétérit	Present perfect	Marqueur de temps
did you leave		when
left		forty years ago
were		then
was		at that time
lived		for ten years before my parents settled in the US
did you learn		
was taught (<i>passif</i>)		for a year
found		for the first five years
happened		afterwards
set up		twenty years ago
	have you been	how long
	I've been living	since 1990
	I've been working	for years
started		since
	have achieved	

2. a. – *present perfect* – prétérit

b. – Pour *how long - since 1990 - for years*, le locuteur se positionne dans le présent.
 – *when - forty years ago - then - at that time - for ten years before my parents settled in the US - for a year - for the first five years - afterwards - twenty years ago* font référence à des moments passés de la narration, coupés du présent.

3. – On m'a appris l'Anglais **pendant** un an.

– J'ai trouvé cela difficile / J'ai trouvé qu'il était difficile de s'adapter **pendant** les cinq premières années.

– Je travaille dur **depuis** des années. / **Cela fait** des années **que** je travaille dur.

4. *Since* peut introduire une **date** (ou l'indication d'un moment) ou une proposition au **prétérit**. Dans les deux énoncés, il se traduit par **depuis**.

a. Lorsque *for a* pour équivalent français **pendant** et que l'événement est situé entièrement dans le passé, il s'utilise avec un **prétérit**.

Quand *for a* pour équivalent français **depuis** et que l'événement dure jusqu'au présent, il s'utilise avec un **present perfect**.

b. Lorsqu'on veut indiquer le point de départ d'un événement, on se sert de **since**, qui se traduit en français par **depuis**.

c. *Ago* est associé à un **prétérit** parce qu'il renvoie à **un moment passé coupé du présent**. Il se traduit par **il y a + (que)**.

5. a. – *When did your father leave China? – How long did your father stay in a relocation camp?*

b. *During* place l'événement à l'intérieur d'une période de temps, sans autre précision ; il répond à la question **When?**

For indique la durée de l'événement ; il répond à la question **How long?**

> Entraînement

1. *for nineteen days • fifteen years ago • for thirty years • for two weeks • for several months or even years • During their stay • for hours • for fifty years • fifteen years ago • since my detention*
2. *was born • migrated • has gained • was translated • has known*
 ERRATUM : il s'est glissé une erreur dans la 1^{re} phrase de cet exercice. Au lieu de lire : *Amy Tan (is • was • has been) born in 1950 in Auckland*, il faut lire *born in 1952 in Oakland*.
3.
 - a. *They stayed locked up / imprisoned in that camp for at least two years.*
 - b. *He realized during his questioning that he would have to sell his shop.*
 - c. *During the war, some Japanese people were accused of spying.*
 - d. *The American film industry has been interested in Asian communities for some years.*
 - e. *Angel Island was turned into a museum a few years ago.*

B. Build up your vocabulary

MANUEL → P. 137

a. b.

	Exclusion	Mépris	Indignation	Peur	Désespoir
Noms	<i>outcast</i>	<i>contempt</i> • <i>scorn</i>			
Adjectifs			<i>indignant</i>	<i>sick with fear</i> • <i>mad with anxiety</i>	<i>hopeless</i> • <i>desperate</i>
Participes passés	<i>rejected</i> • <i>ostracized</i>		<i>shocked</i> • <i>outraged</i> • <i>appalled</i>	<i>frightened</i> • <i>panic-stricken</i> • <i>terrified</i>	
Verbes	<i>be discriminated against</i>	<i>look down on</i> • <i>despise</i>			

- c. - *outcasts / ostracized - discriminated against - hopeless / desperate - frightened / terrified / panic-stricken / sick with fear - mad with anxiety*

IMPROVE YOUR LISTENING SKILLS

MANUEL → P. 138

- Cette double page permet de renforcer les acquis avant la tâche finale.
- Les trois personnes présentées ici sont des célébrités actuelles de la communauté asiatique américaine, souvent vues comme un modèle d'intégration. C'est aussi un moyen de clore l'unité sur une note plus contemporaine et porteuse d'espoir.
- Voici une définition utile : *Some refer to Asian-Americans as a model minority because the Asian-American cultures have a strong work ethic, respect for elders and strong family bonds. Statistics show high household incomes and a low criminal rate. Asians are often stereotyped as over-achieving students, very sensitive artists and excellent at science.*

– On peut aussi demander aux élèves de faire une recherche sur les Asiatiques célèbres du xx^e et début du xxi^e siècle. Voici quelques noms :

Male		Female	
Michael Chang	tennis player	Michelle Kwan	olympic figure skater
Ang Lee	movie director	Lucy Liu	actress
Bruce Lee	martial arts movie star	Yoko Ono	Artist, John Lennon's wife

→ **Corrigés :**

1. a. Il s'agit de deux hommes de la communauté asiatique américaine qui sont devenus célèbres. L'un est musicien, l'autre est lié à Yahoo.
b. *famous* • *social network* • *geek* • *the Internet* • *talented* • *university* • *cello*.
c. Barack Obama • Kennedy • Brad Pitt • Rockefeller
2. a. 2
b. une conversation amicale c. *successful Asians* • *self-made men* • *Chinese immigration* • *a world of music*
3. **Partie 1. a.**
– *Most Asian-Americans, overcome, discrimination, way, American society, struck, rich, famous, Rockefellers, Fords, Asian minority, heard, Jerry Yang,*
– *no, name, ring, bell, Who, famous*
– *world-famous, created Yahoo!, incredible, born, Taiwan, came, America, age, 10, knowing, single English word, shoe, family settled, San Jose, California, top, class, soon, graduated, Stanford University.*
– *Right, Yang created, Yahoo! directory, helped, friends, hunt, cool web sites. Now, more, 230 million loyal surfers!*
– *didn't know, real Yahoo! fan myself.*
Partie 2. a.
– *about Yo Yo Ma.*
– *beat, don't know*
– *magnificent, musician, also, Chinese descent, performed, inauguration ceremony, Barack Obama, 2009, Washington, D.C.*
– *Sorry, can't remember, instrument, play?*
– *plays, cello, favourite, started, early, age, 4, career, Bach Cello Suites, soundtrack, film Seven Years, Tibet, starring Brad Pitt, recorded 50 albums, collected more, dozen Grammy Awards, think, Peace Ambassador, United Nations, played, president Kennedy.*
4. – *Jerry Yang, creator of the famous Website Yahoo!, is of Chinese descent. This exceptional man who made it to the top of one of the most prestigious American universities and became a multi-millionaire came to the US as a child, and at first he could not even speak English.*
– *Yo-Yo Ma is also of Chinese descent. He is one of the world's top cello players and is famous for having played for both Kennedy and Barack Obama's inauguration ceremonies. He is also Ambassador for the United Nations. What an amazing musician and peace leader.*
5. a. Mots en **gras** = mots porteurs de sens, accentués ; mots en maigre = formes faibles.
6. a. – *minority* • *hostility* • *university* – *inauguration* • *discrimination* • *immigration*
– *incredible* • *horrible* • *impossible*
b. Ces trois suffixes (*-ity*, *-ion* et *-ible*) sont des suffixes contraignants qui imposent l'accentuation du mot sur la syllabe qui précède.

> Script de l'enregistrement (MP3 23, CD2 Piste 24)

➔ Part 1

- Most Asian-Americans have overcome hostility and discrimination and made their way in the American society. Some have even struck it rich and famous. They are the Rockefellers and the Fords of the Asian minority. Have you ever heard about Jerry Yang, for example?
- Actually no, this name doesn't ring a bell. Who is he? Is he *that* famous?
- Oh, world-famous! He created Yahoo! He is just incredible. He was born in Taiwan and came to America at the age of 10, knowing a single English word: shoe. His family settled in San Jose, California. But he was top of his class soon and graduated from Stanford University.
- Wow! So he is of Chinese descent.
- Right, Yang created the Yahoo! directory and helped his friends hunt down cool web sites. Now there are more than 230 million loyal surfers!
- I didn't know that, and I am a real Yahoo! fan myself. 1'48"

➔ Part 2

- Ok, let me tell you about Yo Yo Ma.
- You beat me! Don't know him... or her.
- He is a magnificent musician also of Chinese descent. He is the one who performed at the inauguration ceremony for Barack Obama in 2009 in Washington, D.C.
- Sorry I can't remember. What instrument does he play?
- He plays the cello—my favourite. And he started quite early, at the age of four. But since then, what a career: Bach's *Cello Suites*, the soundtrack of the film *Seven Years in Tibet*, starring Brad Pitt. He has recorded 50 albums and collected more than a dozen Grammy Awards. I think he was named Peace Ambassador for the United Nations and also played for president Kennedy.

YOUR TASK

MANUEL → P. 143

N.B. : les documents servant de base à cette tâche sont disponibles sous forme de vidéos sur le DVD-Rom et d'enregistrements audio sur le CD classe.

> Script de l'enregistrement (CD2, Pistes 26, 27 et 28)

➔ Recording number 1

In August, we were shipped a thousand miles to Heart Mountain, Wyoming. Heart Mountain held 12,658 internees, living in hundreds of barracks in a square mile enclosure. The people were half hungry and restless. Their feet trampled the earth into a fine dust within the fenced area. It was a city unto itself. Babies were born. Children went to school, made friends, lost friends. Young people learned to dance, fell in love, went off to war. The old people sat on the steps of their barracks, brooding, frustrated, their life efforts and hopes gone, waiting, waiting to once again live with human dignity. Some would die before the wait was over. A few grew desperate and took their own lives.

➔ Recording number 2

We were made to go single file, stripped, and as you walked through this barrack door, there was an MP on either side, and sprayed you with some some kind of chemical powder,

I don't know whether it was DDT or what it was. By any stretch of the imagination can you call this a relocation centre? How can anyone call it a relocation centre? You know, it was a concentration camp, pure and simple.

➔ Recording number 3

Everything was so uncertain. My mother was sure that we were all going to go out to become farm laborers and that we were all gonna be shot. We had been brought up on the American dream, an American democracy, and it was very difficult for people like us having to take the reality of what was happening to us with all of our ideas, as to how Americans were treated, and I think that was psychologically probably the most difficult to deal with.

Nous proposons deux possibilités d'évaluation de la tâche d'écoute : un compte-rendu en français, comme à l'épreuve du Baccalauréat, ou une grille classique (téléchargeable sur le site compagnon).

Synthèse en français

Les trois narrateurs racontent ce qu'ils ont vécu.

Dans le premier enregistrement / la première vidéo, on apprend que les américains d'origine japonaise ont été déportés à Heart Mountain dans le Wyoming, à plus de 1 500 kilomètres de chez eux, dans un camp de 1 500 kilomètres carrés contenant 12 658 personnes. C'était une vraie ville où des enfants sont nés, sont allés à l'école, sont tombés amoureux, sont partis à la guerre. Certains s'y sont fait des amis, d'autres amitiés s'y sont brisées. Les détenus y ont eu faim et ne savaient pas quoi faire de leurs journées. Les plus âgés restaient assis sur les marches de baraquement, broyant du noir, désespérés de voir les efforts d'une vie partir en fumée et lassés d'attendre le moment où ils retrouveraient leur dignité perdue. Certains sont morts dans le camp, avant que la guerre ne se termine, d'autres ont mis fin à leurs jours.

Le deuxième témoin parle de son arrivée au camp et plus particulièrement du moment où, en file indienne, nus, les internés sont rentrés dans la baraque qui leur était assignée ; on leur a alors jeté une poudre blanche, probablement un désinfectant. Il se demande comment on a pu appeler cela un camp de déplacement alors que ce n'était ni plus ni moins qu'un camp de concentration.

La mère de la troisième narratrice pensait qu'on allait demander aux détenus de travailler aux champs ou bien qu'ils allaient être exécutés. L'avenir était incertain. Il leur était extrêmement difficile de comprendre ce qu'ils étaient en train de vivre et d'accepter comment on les traitait alors qu'ils avaient grandi avec le Rêve Américain, la démocratie américaine. Comment leur était-il possible de concilier ces idées avec la réalité du camp ?

→ **Barème de correction :**

		LV1	LV2
Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.	1	2
A1	Repérage des idées les plus simples : vie quotidienne, prison	3	4
A2	Repérage du locuteur : des américains d'origine japonaise ayant vécu la déportation Repérage du thème : l'arrivée et la vie dans les camps d'internement des américains d'origine japonaise Repérage d'éléments isolés / de compréhension partielle : – Vocabulaire relatif aux gens (bébé, enfants, personnes âgées, mère) et aux activités qui jalonnent une vie (naître, aller à l'école, danser, tomber amoureux, aller à la guerre, mourir) – lieux : Wyoming – nombre : 12 658, des centaines de - distance : a thousand miles	5	6
B1	Repérage des idées principales : – le camp est une vraie ville – la vie quotidienne dans le camp, suivant les âges des détenus – il y a des naissances mais la mort est aussi présente – l'arrivée dans le camp et la désignation des baraquements – l'incertitude sur l'avenir (travail aux champs, exécution) – contraste avec l'éducation reçue (Rêve Américain, démocratie)	8	10
B2	Repérage des points de détail / des éléments de compréhension plus fine : – les MP qui encadrent l'entrée des détenus (police militaire, donc l'armée garde le camps) – DDT, <i>chemical powder</i> = poudre désinfectante Repérage de l'implicite / du point de vue / du sentiment : – le désespoir des détenus qui vont parfois jusqu'au suicide – la frustration de voir les fruits d'une vie entière anéanti – l'indignation du 2ème narrateur qui associe ces camps à des camps de concentration – l'incompréhension de détenus qui ont été élevés dans les fondements de la société américaine et qui deviennent victimes du même système. Condamnation implicite des grands idéaux que sont le Rêve Américain et la démocratie aux Etats-Unis.	10	

→ **Corrigé (Les stratégies de compréhension de l'oral, 2.)** :

Ce qui est observable au premier visionnement :

- **Indices sonores** : on n'entend peu de bruits de fond à part la cloche de départ de train.
- **Musiques de la bande son** : pour les trois vidéos, la musique de fond est lancinante et en mode mineur. Elle renforce les témoignages par sa lenteur et son côté angoissant.
- **Éléments clés**: les témoignages sont en voix off (deux femmes et un homme). Les lieux qui apparaissent à l'écran sont des rues, des quais de gare, des autobus, des trains, les camps vus de l'extérieur (barbelés, soldats, entrée) et de l'intérieur (baraques, ruelles,

école). Il y a beaucoup de plans fixes, comme des photos de mariage, de naissance. Les activités filmées sont de deux types : la déportation (rassemblement des gens, transport, arrivée aux camps) et la vie quotidienne (scènes de classe, vie de famille...).
 - **Tons de voix, intonations** : voix tristes et monocordes. On sent la désillusion (femmes) et la fureur (homme).

Fiche d'évaluation guidée de la tâche d'écoute

(téléchargeable sur le site compagnon)

Listen to this recording and answer the questions in English. .../ 40 points = .../ 20

● VIDEO 1: Days of waiting

1. Description of the camp/ 8

a. Where is Heart Mountain? Name the US State.		1 pt
b. When did the deportation start?		1 pt
c. What do these numbers correspond to?	- 12,658 =	3 pts
- hundreds =	- 1.5km ²	
d. Pick out three words / phrases / expressions used to characterize the place.		3 pts

2. The people/20

a. Physical condition?	1 pt
b. Who was detained?	5 pts
c. What did people do?	7 pts
d. How did they feel?	2 pts
e. Why?	3 pts
f. What happened to some of them?	2 pts

● VIDEO 2: Everything was so uncertain

3. Arriving at the camp/6

Useful words: MP = military police - DDT = chemical pesticide

a. The detainees had: <input type="radio"/> all their clothes on <input type="radio"/> no clothes on <input type="radio"/> special striped clothes on?	1 pt
b. What were they forced to do upon entering the barracks? - 1st - 2nd - 3rd	3 pts
c. What is the camp compared to?	1 pt
d. What does the man's voice reveal?	1 pt

● VIDEO 3: Unfinished business

4. Americans or not?

...../6

a. What did the narrator's mother expect?	2 pts
b. What are the American values mentioned?	2 pts
c. What are they opposed to?	1 pt
d. What effect did that have on the detainees?	1 pt

→ Corrigé :

1. a. *Wyoming* b. *Autumn* c. - 12,658 = numbers of internees - hundreds = number of barracks - 1.5km² = size of the camp / enclosure d. - fine dust - fenced area - city unto itself

2. a. *hungry* b. *babies* - children - friends - young people - old people c. *be born* - go to school - make friends - lose friends - learn to dance - fall in love - go off to war - sit on the steps of their barracks d. *frustrated* - desperate e. *Their life efforts and hopes were gone. They no longer lived with human dignity.* f. *die before the wait was over - took their own lives*

3. a. *no clothes on* b. - 1st: *go in a single file* - 2nd: *walk through this barrack door* - 3rd: *a MP spray you with some kind of chemical powder* c. *a concentration camp* d. *exasperated* - appalled - shocked

4. a. - *become farm laborers* - be shot b. - *the American Dream* - democracy c. - *the reality* - how Americans were treated d. *psychologically difficult*

→ Paliers de compétence :

Note obtenue :

- inférieure à 8 / 20 ou 16 / 40 A2
- entre 9 et 12 / 20 ou entre 18 et 24 / 40
- entre 13 et 16 / 20 ou 26 et 32 / 40
- supérieure à 17 / 20 ou 34 / 40

Palier atteint :

- B1 à consolider
- B1
- B2 en cours d'acquisition

PROLONGEMENTS POSSIBLES

> Apprendre à apprendre, *Workbook* p. 115- 116

> Play with words, *Workbook* p. 56

> Time out p. 103 : conseils de films à voir en dehors de la classe

> Répondre à une problématique, p. 241 : *Locations and Forms of Power, Spaces and exchanges*

> Évaluation sommative de compréhension orale, Fichier pédagogique p. 286-291

Nous proposons deux possibilités d'évaluation : un compte-rendu en français, comme à l'épreuve du Baccalauréat, ou une grille classique.

ÉVALUATION SOMMATIVE



- Évaluation type Bac :

- *Recording 1: Roger Shimomura's grandfather's arrival in the U.S. (CD2 Piste 33)*
 – 2'03 mn

> Script de l'enregistrement (CD2, Piste 33)

And my grandfather Yoshitomi had already immigrated to the United States. And he actually went to the United States six years before my grandmother, in 1906. And his intention, following his graduation from business college in Japan, was to come to America and make a lot of money, like a lot of the immigrants expected, and to bring that money back to Japan and retire as a wealthy person at a very young age. He was going to do that in San Francisco. And so he got on a ship for San Francisco. And the story is that a day outside of San Francisco, it's when the great earthquake hit, in 1906. And so the people on the boat had to choose another port and at that time the next closest major port was Seattle. So, the boat swung northward and several days later they landed in Seattle. And, of course, he found out that life was not as easy as he expected it to be. And he ended up getting jobs as either a cook or a janitor, and ended up travelling all around the Pacific Northwest looking for work, and even for a period of time going up into Canada and living and working up there. And I remember he used to tell stories about working, cooking for the Elks Club. And he talked about how, when he would leave the restaurant late in the evening, leave the kitchen, that there would be a couple of white men out there waiting for him and they would stone him. And so he got injured several times, and so they made special provisions for him to leave out the back alley. And so eventually that problem subsided when they, the people that were doing that, assumed that he was no longer working there.

→ Synthèse en français :

(L'arrivée aux États-Unis du grand-père de Roger Shimomura)

Le narrateur Roger Shimomura parle de son grand-père (Yoshitori) qui a émigré au début du vingtième siècle, six ans avant sa femme. Après avoir obtenu un diplôme d'une école de commerce au Japon, il est arrivé en Amérique dans le but de gagner beaucoup d'argent, de retourner au Japon fortune faite et de prendre une retraite dorée le plus jeune possible. Rêve partagé par beaucoup d'émigrés. Il a embarqué pour San Francisco mais le tremblement de terre de 1906 a contraint le bateau à un autre port d'arrivée : Seattle. Il s'est alors rendu compte que la vie n'allait pas être aussi simple qu'il l'avait imaginée. Il a travaillé comme cuisinier, gardien, voyageant sur la côte nord-ouest du pays en quête d'emploi. Il a même résidé au Canada.

Le narrateur se souvient des histoires qu'il racontait, notamment quand il travaillait dans les cuisines d'un club prestigieux. Alors qu'il finissait son service tard, un groupe de jeunes hommes blancs l'attendait pour lui jeter des cailloux. Il a été blessé à de nombreuses reprises et son employeur a dû prévoir de le faire sortir par l'arrière. Ses agresseurs ont dû penser qu'il ne travaillait plus là et ont cessé de l'embêter.

Roger Shimomura relate ses souvenirs d'un ton assez neutre mais on peut discerner une certaine admiration pour son grand-père mêlée à de l'indignation pour ce qu'il a enduré en tant qu'immigré asiatique.

→ Grille de correction :

		LV1	LV2
Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.	1	2
A1	Repérage des idées les plus simples : l'arrivée d'un japonais en Amérique	3	4
A2	Repérage du locuteur : R. Shimomura parle de son grand-père Repérage du thème : il évoque les premières années de celui-ci aux Etats Unis Repérage d'éléments isolés / de compréhension partielle : – Vocabulaire relatif au voyage (bateau, port), au travail (cuisinier, restaurant, club) – lieux : San Francisco, Seattle, Japon – date : 1906	5	6
B1	Repérage des idées principales : – Émigration des grands-parents du narrateur – Rêves de réussite et d'argent – Voyage contrarié vers San Francisco – Arrivée à Seattle – Petits boulots (type, lieux) – incident dans un club (événement, agresseurs, solution trouvée)	8	10
B2	Repérage des points de détail / des éléments de compréhension plus fine : – Le bateau a été détourné à cause du tremblement de terre qui a dévasté San Francisco en 1906. – Les agresseurs ont arrêté les attaques uniquement parce qu'ils ont cru que le cuisinier japonais avait un autre emploi ailleurs. Repérage de l'implicite / du point de vue : il s'agit du point de vue du petit-fils de l'immigré admiratif du vieil homme mais aussi indigné par le racisme subi.	10	

→ *Recording 2: Shimomura's conversation with a farmer in Kansas (CD2 Piste 34) – 1'33 mn*

> Script de l'enregistrement (CD2, Piste 34)

And there was this farmer standing next to me. And I still remember him. And he was wearing these blue coveralls and he kept nudging closer to me. And finally, during a break in the auction, he said, Excuse me, sir, he said, I was overhearing you speak the language, and I was wondering how you come to speaking it so good. Where are you from? And I said, I'm from Seattle. And he says, no, he says, where are your parents from? And I said, well, my mother was born in Idaho, and my father was born in Seattle. And I knew what he was after, but I had just decided, since these were questions that I'd probably answered half-a-dozen times prior to this conversation, that I would only answer him truthfully, and give him what he asked. And he said, well, what's your ancestry? or something like that. I say, well, I'm Japanese, Japanese American. And he says, well, *konnichi wa* (hello). And I kind of looked at him, and he said, the little lady and I lived in Japan. And he said, we used to buy them pictures of "geisha" girls wearin' them kimonos. And he says, do you do pictures like that? And I just kind of shrugged my shoulders and just sort of said, yeah. And my friend that was with me was just laughing hysterically. And I just wanted to get away from this guy.

→ **Synthèse en français :**

Le narrateur, Roger Shimomura, est un Américain d'origine japonaise. Lors d'une pause pendant une vente aux enchères, il s'est retrouvé face à un fermier en bleu de travail qui s'étonnait qu'il parle si bien anglais. Il lui a demandé d'où il venait et d'où étaient ses parents. Shimomura a répondu qu'il était né à Seattle comme son père, et que sa mère venait de l'Idaho. Tout à fait conscient des préjugés qui motivaient ces questions, parce qu'il avait déjà vécu des scènes similaires, le narrateur a décidé de laisser venir le fermier qui a fini par lui demander ses origines. En apprenant qu'il était d'ascendance japonaise, le fermier s'est vanté d'avoir vécu au Japon avec sa femme et d'avoir acheté des représentations de jeunes filles en kimono aux allures de geisha. Il a voulu savoir si c'était aussi ce que peignait Shimomura. Le peintre a répondu oui en haussant les épaules pour échapper à son interlocuteur. La scène a provoqué les éclats de rire de son ami, témoin de l'échange.

→ **Barème de correction :**

- Dans le cadre d'une évaluation formative, utiliser la grille telle quelle.
- Dans le cadre d'une évaluation sommative, appliquer le barème prévu pour chaque niveau de compétence par la fiche d'évaluation et de notation pour la compréhension de l'oral au baccalauréat.

		LV1	LV2
Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.	1	2
A1	Repérage des idées les plus simples : une discussion entre deux hommes	3	4
A2	Repérage du locuteur : R. Shimomura est un américain d'origine japonaise Repérage du thème : il évoque une rencontre avec un fermier Repérage d'éléments isolés / de compréhension partielle : - quelques questions : l'origine, la qualité de l'anglais du narrateur - quelques informations données par l'interlocuteur (fermier, a vécu au Japon, aime les kimonos - lieux : Seattle, Idaho, Japon)	5	6
B1	Repérage des idées principales : - L'incident se déroule pendant une vente aux enchères. - Le fermier s'étonne que Shimomura parle bien anglais (pour un asiatique). - Il insiste pour connaître le pays d'origine du peintre et de sa famille. - Shimomura et ses parents sont nés aux États-Unis. - Le fermier et sa femme ont vécu au Japon et aiment les images de jeunes filles costumés en geisha. - Il pense que Shimomura peint ce genre de scène, ce que le peintre ne désavoue pas.	8	10

B2

Repérage des points de détail / des éléments de compréhension plus fine :

- La scène se passe au moment d'une pause lors d'une vente aux enchères.

Repérage de l'implicite / du point de vue :

- Le fermier semble peu éduqué (langue peu standard, expressions populaires).

- Il est raciste et a des préjugés sur les gens qui ont des traits asiatiques.

- Il a une vision stéréotypée et méprisante du Japon (jeune filles / geisha).

- Shimomura est habitué à ces clichés racistes et y a été souvent confronté.

- La fin du témoignage montre qu'il est irrité, voire blessé par les remarques.

10

ÉVALUATION SOMMATIVE AVEC GUIDAGE



Nom de l'élève : Classe :

Unit 9 East wind, West wind

Listen to this recording and answer the questions in English.

• Recording 1 / 20

1. Yoshitomi / 6

a. Who is Yoshitomi to the person interviewed?	1 pt
b. Date of arrival in the USA:	1 pt
c. His education:	1 pt
d. His ambitions: - - -	3 pts

2. The voyage / trip / 4

a. Intended city of destination:	1 pt
b. Where did he land?	1 pt
c. Why? - -	2 pts

3. At work / 10

Useful word: janitor: *agent d'entretien*

a. His first reactions:	1 pt
b. What kind of jobs did he find? - -	2 pts
c. Where did he work? - -	2 pts
d. What problem did he face? Tick the correct answer. <input type="checkbox"/> He was attacked several times. <input type="checkbox"/> He was sacked. <input type="checkbox"/> He was insulted several times.	2 pts
e. What does the incident reveal? -	3 pts

● Recording 2 / 20

1. The encounter / 2

Who did Shimomura meet?.....	2 pts
------------------------------	-------

2. The man's questions / 7

a. Why is the man surprised?.....	3 pts
b. What is the man's second question?	2 pts
c. True or false? The man is familiar with Japanese culture. T <input type="checkbox"/> F <input type="checkbox"/>	2 pts

3. Roger Shimomura / 11

a. His hometown:.....	2 pts
b. Where are his parents from?: - Mother:..... - Father:.....	2 pts
c. His ancestry:	1 pt
d. Is he surprised at the questions? Why?	3 pts
e. True or false? He wanted to carry on this conversation with the man. T <input type="checkbox"/> F <input type="checkbox"/>	3 pts

Total des points /40 = /20

CORRIGÉ

● Recording 1

- 1. a. Shimomura's grandfather b. 1906 c. business college / university in Japan
d. - come to America and make a lot of money - bring that money back to Japan - retire as a wealthy person at a very young age
- 2. a. San Francisco b. Seattle c. - 1906 earthquake in San Francisco - the people on the boat chose to go to the next closest major port / harbour.
- 3. a. Disappointment: It was not as easy as he expected it to be. b. - cook - janitor
c. - all around the Pacific Northwest - Canada d. He was attacked several times.
e. He was discriminated against because he was Asian.

● Recording 2

- 1. He met a farmer (wearing blue coveralls).
- 2. a. He is surprised because he overheard Shimomura speak very good English. b. "Where are you from?" He wants to know Shimomura's family background and ancestry outside the USA. c. True
- 3. a. Seattle b. - Idaho - Seattle. c. His family is of Japanese descent. / His ancestors are Japanese. d. Shimomura is not surprised because he has already faced the same sort of conversation many times. e. False

King Arthur revisited

Tâche finale (p. 151) : You are working at Camelot Theme Park located in Lancashire. You have been asked to play a scene based on the *Holy Grail*. Use a scene from Monty Python or invent a new one!

Activités langagières		Contenus	Prolongements tâches/aides
1. <i>Tune in!</i> (p. 142)	CE / POI	Introduire le thème de l'unité par le biais d'une couverture de roman	
2. <i>Info search</i> (p. 143)	CE / PPC	<ul style="list-style-type: none"> – Acquérir les repères culturels nécessaires concernant la légende du roi Arthur – Reprise de la légende par les préraphaélites 	<ul style="list-style-type: none"> – Article à lire sur le site compagnon – Fiche <i>Workbook</i>
3. <i>The Black Knight</i> (p. 144-145)	CE / POI	<ul style="list-style-type: none"> – Comprendre le script du film <i>Monty Python and the Holy Grail</i> – Analyser les ressorts comiques de la scène 	<ul style="list-style-type: none"> – <i>Language at work</i> : Les réponses abrégées et les <i>question tags</i> (p. 148-149) – <i>Build up your vocabulary</i> (p. 149) – <i>Improve your speaking skills</i> (p. 150) – Améliorer sa prononciation (p. 246-247)
4. <i>Oppressed</i> (p. 146-147)	CE / POI	<ul style="list-style-type: none"> – Comprendre le script du film <i>Monty Python and the Holy Grail</i> – Analyser les ressorts comiques de la scène 	<ul style="list-style-type: none"> – Fiche <i>Workbook</i> (p. 65) – <i>Language at work</i> : Les réponses abrégées et les <i>question tags</i> (p. 148-149) – <i>Build up your vocabulary</i> (p. 149) – <i>Improve your speaking skills</i> (p. 150)

L'activité langagière principale de cette unité est la POI (production orale en interaction).

1. TUNE IN!

MANUEL → P. 142

Tales of the Middle Ages

→ Productions possibles :

a .	The weather	A struggle for power	Death	Magic
	summers can last decades – winters a lifetime – The cold – the frozen wastes – brutal cold – a distant summertime kingdom	At the centre of the conflict – soldiers – assassins – Amid plots and counterplots – their allies, and their enemies	deadliest of conflicts: the game of thrones	sinister and supernatural forces – sorcerers – grim omens

- b. *This book revolves around the Stark family which has ruled for centuries. The book tells how the noble Stark family of Winterfell deals with conspiracy and court politics in the Seven Kingdoms of Westeros.*
- c. *If a friend lent me the book, I would read it immediately. I love the series, I'm sure I would enjoy the book too. It's truly epic. It is not an ordinary fantasy story. The plot is engrossing. Basically, there's a struggle for power, murders, conspiracies, secret alliances and political machinations. It's thrilling! The story is also driven by realistic human conflicts. I'm sure the way the story is told must be extremely addictive. Besides, it's certainly sexy and violent. I'm looking forward to reading the first book and maybe all the other ones.*
- d. *There are plenty of reasons to watch The Game of Thrones, one of the most popular fantasy series of today! This show is gloomy and yet it is incredibly interesting with its knights and dragons, kings, castles and fair maids. The Game of Thrones series is not a standard medieval fantasy. One of the main reasons why I love Game of Thrones is that the show really has romance, action, politics, epic staging and mythology. It is dramatic, full of suspense and crimes. The settings in each scene are amazing and the special effects are brilliant. Tyrion Lannister is obviously just the best character ever. This man is a dwarf, he was despised, ridiculed and yet he manages to survive. He fought hard to overcome his disability. Besides, even if he may be cruel to his enemies, he has sympathy for people who are outcasts and mistreated. He is humorous and witty.*
- e. *I love adventures, fighting enemies, hiding in the forest, planning attacks, defending my honour against evil adversaries, questing through the forest, encountering mysterious characters. Endurance in battle, an adventurous spirit, and (above all) a courageous heart are all necessary conditions for being a noble Knight of the Round Table. The Knights of the Round Table seek glory through the pursuit of various quests. Knights are supposed to be the bravest of all men, ready to fight to death if needed. The knights were men of courage, honor, dignity, courtesy, and nobleness. They protected ladies and damsels, honoured and fought for kings, and undertook dangerous quests.*
- N.B. :** *Among King Arthur's Knights of the Round Table: Lancelot, Galahad, Tristan, Gawain, Percival, Bors, Geraint, Gareth, Kay, Lamorak, Gaheris, Bedivere and Agravaine.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 63)

Play with words

- a. 1. Endurance in **battle**, an **adventurous** spirit, and (above all) a courageous **heart** are all necessary conditions for being a **Knight** of the Round Table.

The Knights of the Round Table **undertook** dangerous **quests**. Knights are supposed to be the bravest of all men, ready to fight to the **death** if needed. The Knights were men of courage, honour, dignity, courtesy, and nobleness. They protected ladies, honoured and **fought** for their king.

2. Queen Elizabeth II was **crowned** at a **ceremony** in Westminster Abbey in London. She was handed the symbols of authority - the scepter, and the **Crown** which was set on her head. In a radio broadcast the new **sovereign** said: "Throughout all my life and with all my heart I shall strive to be **worthy** of your **trust**".

About three million **Britons** lined the streets of London to catch a glimpse of the new monarch as she made her way to and from Buckingham Palace in the **golden coach**.

The Queen replaced her father, King George VI who died after 16 years on the **throne**.

- b. monarch: monarchy
king: kingdom
dictator: dictatorship
brother: brotherhood
inferior: inferiority
brave: bravery
superior: superiority
authority: authoritative
contempt: contemptuous
help: helpful
- c. 1. resist: yield 2. cowardly: courageous, brave 3. defeat: victory 4. disobedient: obedient 5. disrespectful: respectful

Autre proposition d'exercice :

To help him the country Merlin took Arthur to a magical lake where Arthur was given a, called Excalibur, by an enchantress known as the Lady of the Lake.

Excalibur helped Arthur win without being The sword him during all the battles against his

Corrigé :

To help him **defend** the country Merlin took Arthur to a magical lake where Arthur was given a **sword**, called Excalibur, by an enchantress known as the Lady of the Lake.

Excalibur helped Arthur win **battles** without being **hurt / wounded**. The **magical** sword **protected** him during all the battles against his **opponents / enemies**.

2. INFO SEARCH

MANUEL → P. 143

1. The legend

→ Corrigé :

a. **King Arthur:**

- It was likely in the 5th or 6th century.
- King Arthur is a legendary figure who is said to have lived in the Middle Ages and defended Britain against the Saxon invaders.
- Uther Pendragon and Igraine
- at Tintagel Castle
- King Uther wanted to trick his rival's wife Igraine.
- Uther's advisor, Merlin, then took the infant Arthur away from Tintagel, to the house of Sir Ector, where he was brought up as a foster son, ignorant of his heritage.
- He was sixteen years old.
- Arthur was taken away to the Isle of Avalon, where he died of his wounds.

b. The contest:

- Merlin
- A tournament was organized to find somebody who could draw the sword out.
- Arthur could withdraw the sword easily.

c. Excalibur:

- Arthur was given a sword, called Excalibur.
- An enchantress known as the Lady of the Lake.
- Excalibur was said to help Arthur win battles without being hurt. The magic scabbard protected him during all the battles against his enemies.

d. Camelot and the Round Table:

- King Arthur set up his palace at Camelot. Once a year, the knights would come back to Camelot to share their adventures.
- He sent his knights in search of the Holy Grail. They sat at the Round Table and were all equal in prestige and honour. The table symbolised equality, unity and chivalry.

e. Friends or foes?

- Mordred started to plot against Arthur.
- Mordred was King Arthur's illegitimate son.
- Lancelot, Perceval

f. Battle of Camlann:

- Arthur was no longer protected from mortal wounds.
- Morgan le Fay, Arthur's half-sister, had stolen the magic scabbard from Arthur, who was wounded by Mordred.
- Arthur asked his most loyal knight, Bedivere, to take Excalibur and throw it into the lake. Bedivere hid the sword under a bush, telling his master the sword had sunk. Arthur knew the noble knight had lied to him and made him return it to the lake. As soon as Bedivere threw the sword into the lake it was grasped by the Lady of the Lake and drawn under.

g. Wagner, Parsifal (1877)

h. King Arthur is still an icon because he embodies loyalty, chivalry, strength, boldness and faithfulness. The Knights of the Round Table exemplify faith, trust, bravery, perseverance and brotherhood.

People are certainly attracted because they want to escape into an imaginary world. They want to escape their dreary life, to have a break from their hectic life, they yearn for adventures.

2. Jumbled order

Remarque : on pourra demander aux élèves d'écrire une légende personnelle sous chaque image reproduite dans le *Workbook*.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 64)

1. E. Castle of Tintagel
2. B. With magical help from his advisor, Merlin the Enchanter, King Uther tricked his rival's wife Igraine and conceived Arthur at Tintagel Castle. As part of the bargain with Uther, Merlin then took the infant Arthur away from Tintagel, to the house of Sir Ector, where he was brought up as a foster son, ignorant of his heritage.
3. C. The sword

4. D. Excalibur given by the Lady of the Lake
5. G. Arthur married Guinevere.
6. A. Mordred, King Arthur's illegitimate son, came to Camelot. He discovered that Sir Lancelot was having an affair with Queen Guinevere and informed the king. Lancelot ran away while Guinevere was taken to court to be sentenced. Lancelot rescued her before she was burnt to death. Arthur took command of an army / raised an army to catch the two lovers. Mordred started to plot against Arthur. While Arthur was away fighting on the continent, Mordred tried to become king. When Arthur discovered he had been betrayed, he fought against Mordred's army at the battle of Camlann.
7. F. Four enchantresses later took Arthur away to the Isle of Avalon, where he died of his wounds.

3. THE BLACK KNIGHT

MANUEL → P. 150-151

→ Productions possibles :

1. Get ready

- a. *Monty Python (sometimes known as The Pythons) was a British surreal comedy group that created Monty Python's Flying Circus, a British television comedy sketch show that was first broadcast on the BBC in 1969. Forty-five episodes were made over four series. The Python phenomenon developed. They went on tours and made films: Monty Python and the Holy Grail (1975), Monty Python's Life of Brian (1979), Monty Python's The Meaning of Life (1983). They became stars. Members of the group: Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin.*
- b. – *This scene is a cult scene, it is hilarious. The Black Knight is so absurd and ridiculous. The knights are walking as if they had horses. The visual effects are clever and make me laugh. It is a subtle parody of the ideals of Arthurian literature. In this scene the chivalric code of knighthood is portrayed as being silly and unrealistic.*
 – *Dramatic music is used to convey the idea that it is an epic tale, that a new adventure will begin.*
 – *King Arthur and his servant come to a bridge guarded by the Black Knight, who is fighting with the Green Knight. They are both decked out in full armour and wield massive swords. The Black Knight finally tosses his sword through the eye slit in the Green Knight's helmet. Arthur is impressed and gets closer to the Black Knight, hoping to enlist him into the quest for the Holy Grail. The Black Knight refuses to answer King Arthur. He insists that no man shall pass over the bridge and sounds adamant. Arthur is forced to fight the knight with his sword. After a number of thrusts and parries, Arthur manages to cut off the knight's left arm. Blood gushes from the knight's shoulder, but he still refuses to let Arthur pass, taunts him and goes on fighting with his right arm. Arthur chops off the man's right arm and kneels on the ground to thank God for his victory. The Black Knight, however, doesn't give up / yield and keeps kicking Arthur with his boots. Arthur slices off one of the Knight's legs, but still the brave knight fights on. Arthur finally slices off the other leg. The Black Knight is maimed, however he doesn't give up the fight.*

2. Read and understand

- a. *“’Tis but a scratch” (l. 21): Arthur chops the Black Knight’s left arm off (l. 18-19)
“Well, what’s that then?” (l. 24): “Your arm’s off!” (l. 22)
“... we’ll call it a draw.” (l. 56): the fight*
- b. *Examples of understatements used by the Black Knight: “’Tis but a scratch” (l. 21)
● “I’ve had worse.” (l. 25) ● “Just a flesh wound.” (l. 41)
He uses understatements to convince King Arthur that he is mistaken, he is not badly injured. Rather than betray any emotion or show that he is suffering, the Black Knight goes to the opposite extreme and feigns dry, deadpan indifference. He denies reality. His fortitude and endurance are remarkable.*
- c. *At the beginning Arthur is quite impressed by the fighting spirit and bravery of the Black Knight. He thinks he has just met a noble knight. But he gradually realizes that the knight is being absurd and ridiculous.*

3. Characterisation

- a. **King Arthur:** *He is first impressed by his enemy. He is astounded by the knight’s bravery. He praises the knight’s qualities. He is authoritative and confident. He expects the Black Knight to yield easily.
The Black Knight: *On the one hand he is a noble knight. He does not recoil before the enemy, he is unrelenting, implacable. He does not shrink back from the enemy. He is worthy of respect and honour. He exhibits courage in word and deed. He fights with honour, defies / challenges the king to death. He isn’t cowardly / chicken-hearted. He does not give up easily. He keeps taunting him although he is maimed. But on the other hand he is menacing but stupid since he does seize the opportunity to stop the fight.**
- b. *Patsy is a silent character, he is cowardly. As soon as he feels he is in danger, he runs away to hide. He does not dare to face the frightening knight. He carefully avoids putting his life at risk.*

4. A farce

Numerous visual gags are to be found: the Black Knight’s arms are sliced off. But the Black Knight isn’t done, he kicks Arthur with his boots. Arthur slices off one of the knight’s legs, and yet the knight fights on, hops and bumps against him. Arthur finally slices off the other leg. The Black Knight finally declares the fight is over, and still doesn’t admit defeat. Actions are overblown, and the situations are silly and impossible. The two characters are involved in silly or unlikely situations that are intended to make us laugh. This gory scene is a parody of the ideals of Arthurian literature. The language is initially very formal or mock-archaic (to parody chivalry), but later familiar and contemporary (“you stupid bastard”...).

4. OPPRESSED

MANUEL → P. 146-147

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 65-66)

- a. He is looking for a knight who lives in the castle nearby.
- b. He mistook Dennis for an old woman ("Old woman!") (l. 1)
- c. Dennis is 37 (l. 7). He is a peasant.
- d. – "Well, you didn't bother to find out, did you?" (l. 12)
– "from behind you looked—" (l. 15)
- e. 1. "What I object to is that you automatically treat me like an inferior!" (l. 16)
2. "Well, I am king!" (l. 18)
3. "And how'd you get that, eh?" (l. 19)
- f. *Les mots soulignés mettront les élèves sur la voie:* "By exploiting the workers! By 'anging on to outdated imperialist dogma which perpetuates the economic and social differences in our society."
a) politics • the class system
b) a trade unionist • a left-wing political leader
- g. WOMAN: "How d'you do?" (l. 26) • ARTHUR: "How do you do, good lady?" (l. 27)

Arthur's title and kingdom	Woman's reactions
– "I am Arthur, King of the Britons." (l. 26) – "The Britons." (l. 31) – "and I am your king" (l. 34)	– "King of the who?" (l. 30) – "Who are the Britons?" (l. 32) – "I didn't know we had a king. I thought we were an autonomous collective." (l. 35)

Arthur	Woman	Dennis
"King" = monarchy	"I thought we were an autonomous collective." (l. 36)	"You're fooling yourself. We're living in a dictatorship: a self-perpetuating autocracy in which the working classes—" (l. 38)

Hierarchy rejected	Sharing power / Power of the people
--------------------	-------------------------------------

Patience	Arthur is getting fed up / asserts his authority
----------	--

1.

Dennis	Arthur
– ponds – distributing swords – farcical aquatic ceremony – watery tart threw a sword at you	– "Lake" (l. 78) – "held aloft Excalibur" (l. 80) – "from the bosom of the water" (l. 80-81) – "signifying by Divine Providence that I, Arthur, was to carry Excalibur." (l. 81)

2. Dennis questions the King's power. He does not acknowledge his power nor his authority. He debunks the myth of divine providence.

La reformulation de cet extrait peut donner lieu aux productions suivantes.

King Arthur is authoritative, summons the farmer / the peasant, is contemptuous. He mistakes Dennis for a woman. Dennis corrects him and dares to answer back because he thinks people are on an equal footing. The king is taken aback by such a disrespectful attitude. He is not accustomed to being talked to like this. He tries to assert his authority. However, Dennis questions his power. He has a very Marxist approach, he thinks the king's power is based on the exploitation of the working class. He is left-wing. He claims his freedom, does not recognize the King's authority. He is independent, speaks like a trade-unionist, a political leader. The king is helpless, mad at the disobedient peasant. Dennis dares to defy him, to challenge his authority, to stand up to him, he argues with him / contradicts him. The king puts forward his ancestors. He uses poetic words, lofty words to refer to the legend of Excalibur. And yet, Dennis is unimpressed, makes fun of his origins, finds his speech ludicrous / preposterous. He debunks the myth of divine providence. He does not acknowledge his power, nor his authority. He thinks that Arthur's kingship is the result of an arbitrary and unfair method of choosing a ruler. The king finally gives up.

2. What makes you laugh?

→ Productions possibles :

- a. *satire = 1st definition • nonsense = 2nd definition*
- b. Question intermédiaire : *Pick out, and classify under two different headings, the words and phrases which are a) very formal or archaic and b) familiar and contemporary. What effect is derived from the juxtaposition of two styles?*

Une bonne partie de l'humour du film (et de cet extrait, bien sûr) repose sur la juxtaposition de deux styles : très formel et très familier (ou argotique). L'humour naît de :

- a) la parodie de deux types de discours (celui de la chevalerie et des gauchistes) ;
- b) la juxtaposition, parfois chez le même locuteur, d'un style extrêmement formel et d'un style familier / argotique ;
- c) l'anachronisme.

LANGUAGE AT WORK

MANUEL → P. 148-149

A. Les réponses abrégées et les *question tags* (reprises interrogatives)

1. *Yes / No + auxiliaire + sujet*
→ Au présent et au prétérit l'auxiliaire n'apparaît pas dans l'énoncé **affirmatif**, il apparaît dans la **reprise interrogative**.
2.
 - a. *"I think it was filmed in Scotland."*
 - b. *"Yes, I think / I suppose / I guess / I expect my friend will like this film."*
 - c. *"No, I don't think he will lend us his DVD."*
 - d. *"I'm afraid I don't know."*
 - e. *"Of course I don't know this scene by heart."*
3. → On utilise *So* lorsque le premier énoncé est **affirmatif**. *So* est directement suivi de l'**auxiliaire**.

→ On utilise *Neither* lorsque le premier énoncé est **négatif**. *Neither* est suivi directement de l'**auxiliaire**.

4. → Pour s'opposer à ce qui est dit on reprend l'**auxiliaire** de la phrase de départ, que l'on met à la forme affirmative ou négative selon l'énoncé. On utilise **do / doesn't** ou **did** au présent et au prétérit simple.
→ Mot accentué à chaque fois : l'**auxiliaire**.
5. a. 1. Quand l'énoncé est positif, le *tag* est **négatif** : **auxiliaire + négation + sujet** ?
2. Quand l'énoncé est négatif, le *tag* est **affirmatif** : **auxiliaire + sujet** ?
3. Quand le *tag* n'est pas une vraie question, l'intonation est **descendante**.
4. Quand le *tag* est une vraie question, l'intonation est **montante**.
b. → *Never* étant un terme négatif, le *tag* sera **positif**.

> Entraînement

1. a. *do we?* ("very little" a un sens négatif) b. *did he?* c. *wouldn't he?* d. *doesn't it?*
e. *didn't he?* f. *isn't it?* g. *wasn't he?* h. *aren't they?* i. *wasn't he?* j. *haven't they?*
k. *weren't they?*
2. a. "I don't." b. "So do I." c. "I don't." d. "So have I." e. "I don't think so!" f. "Pink Floyd did."
g. "Neither do I." h. "Of course I did." i. "I'm afraid it won't." j. "No, I don't think so."

B. Build up your vocabulary

1. a. *made up.* b. *grew up.* c. *turned down.* d. *give up, carry on.* e. *ran out of.* f. *find out.*
g. *set off.*
2. **across** • **in** a chapel • **On** the following morning • **at** a crossroads • **on** the right
• **into** a wood • **by** a bridge • **in front of** them (accepter aussi **opposite**) • **Near** the bridge
• **towards** him • **beside** Arthur • **behind** a bush • **to** the Black Knight

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 150

- A. 1. a. *declared.* b. *asserted / claimed.* c. *warned.* d. *ordered.* e. *retorted / answered.*
2. a. b. Remarque : la transcription traditionnelle consiste à indiquer le mouvement mélodique (montant et / ou descendant) par un signe placé avant la syllabe tonique (ou nucléaire) du groupe intonatif.
ARTHUR: A ↗ *scratch?* Your ↘ *arm's off!* He sounds *amazed*.
BLACK KNIGHT: No, it ↗ *isn't.* He sounds *defiant, brave, provocative*.
ARTHUR: Well, what's that ↘ *then?* He sounds *amazed*.
BLACK KNIGHT: I've had ↘ *worse.* He sounds *defiant, brave, provocative*.
ARTHUR: You ↘ *liar!* He sounds *incredulous, sceptical, derisive*.
ARTHUR: You are indeed ↘ *brave, Sir* ↗ *Knight, but the fight is* ↘ *mine.* He sounds *matter of fact = unemotional*.
BLACK KNIGHT: ↗ *Oh, had e* ↘ *nough,* ↗ *eh?* He sounds *defiant, brave, provocative*.
ARTHUR: Look, you *stupid* ↗ *bastard,* you've got no ↘ *arms left.* He sounds *contemptuous*.

BLACK KNIGHT: Yes I ↗ have. He sounds impudent, insolent, cheeky.
 ARTHUR: ↘ Look! He sounds matter of fact = unemotional.
 BLACK KNIGHT: Just a ↘ flesh wound. He sounds cocky, presumptuous.
 ARTHUR: Look, ↘ stop that. He sounds contemptuous.
 BLACK KNIGHT: ↘ Chicken! ↗ Chicken! He sounds taunting, challenging.

c. Accent nucléaire en gras : soit un mot sur lequel on insiste soit (intonation neutre) le dernier mot susceptible de porter un accent.

You are indeed **brave**, Sir Knight, but the fight is **mine**.
 Look, you stupid **bastard**, you've got no **arms** left.

d. Pour les critères d'évaluation, voir la grille de la tâche finale.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 66-67)

How to pronounce

A. The Black Knight (CD3, Piste 1)

- a. You fight with the strength of many men, Sir Knight. I am Arthur, King of the Britons. I seek the finest and the bravest knights in the land to join me in my Court of Camelot.
 You make me ↘ sad. ↘ So be it. ↘ Come, ↗ Patsy.
- d. BLACK KNIGHT: None shall pass. ARTHUR: What? BLACK KNIGHT: None shall pass.
 ARTHUR: I have no quarrel with you, good Sir Knight, but I must cross this bridge.
 BLACK KNIGHT: Then you shall die.
 ARTHUR: I command you as King of the Britons to stand aside!
 BLACK KNIGHT: I move for no man. ARTHUR: So be it!
- e. ARTHUR: You are indeed brave, Sir Knight, but the fight is mine.
 BLACK KNIGHT: Oh, had enough, eh?
- f. ARTHUR: Look, you stupid bastard, you've got no arms left.
 BLACK KNIGHT: I'm invincible!
 ARTHUR: YOU'RE A loony.
 BLACK KNIGHT: Black Knights always triumph /'traɪəmf/.

B. Oppressed (CD3, Piste 2)

- a. ARTHUR: Old woman! ↘
 DENNIS: Man! ↘
 ARTHUR: Man. ↘ Sorry ↗. What knight lives in that castle over there?
 DENNIS: I'm thirty-seven. ↘
 ARTHUR: I- what? ↗
 DENNIS: I'm thirty-seven. ↘ I'm not old. ↗
 ARTHUR: Well, I can't just call you "Man". ↗
 DENNIS: Well, you could say "Dennis". ↗
 ARTHUR: Well, I didn't know you were called "Dennis". ↘
 DENNIS: Well, you didn't bother to find out ↘, did you? ↘
- b. I did say "sorry" about the "old woman", but from behind you looked-
- c. *Les mots en majuscules sont les mots accentués (porteurs d'un accent de mot).*
 ARTHUR: How do you do, good lady? ↗ I am Arthur, King of the Britons ↘. Whose castle is that? ↗

WOMAN: King of the who? ↗

ARTHUR: The Britons. ↘

Woman: Who are the Britons? ↘

d. ARTHUR: Well, we all are. We are all Britons, and I am your king.

WOMAN: I didn't know we had a king. I thought we were an autonomous collective.

2. Silent letters: knight • sword • castle

YOUR TASK

Critères d'évaluation à titre indicatif :

Task 1: Act out

Voix claire et audible	0 1 2
Implication personnelle, ton juste	0 1 2 3
Intonation	0 1 2 3
Réalisation des liaisons consonne-voyelle	0 1 2 3 4
Accentuation des mots porteurs de sens	0 1 2 3 4
Prononciation correcte	0 1 2 3 4
Total	/ 20

Task 2: Write your own adventure of King Arthur

Voix audible	0 1 2
Présence sur scène (occupe l'espace ; expression des sentiments)	0 1 2 3 4
Interaction avec le partenaire	0 1 2 3 4
Texte cohérent, intéressant, original	0 1 2 3 4
Correction de la langue	0 1 2 3
Prononciation	0 1 2 3
Total	/ 20

PROLONGEMENTS POSSIBLES

> **Apprendre à apprendre**, *Workbook* p. 127, 128

> **Time out, p. 141** : Conseils de films à voir en dehors de la classe

> **Répondre à une problématique, p. 242** : *Myths and Heroes, Locations and Forms of Power*

> **Évaluation sommative de POI** : Fichier pédagogique, p. 303-304

ÉVALUATION SOMMATIVE



- Préparez-vous à dialoguer sur les sujets suivants :
 - préparez les arguments pour et contre ;
 - tirez au sort votre rôle, puis argumentez, expliquez et défendez votre point de vue ;
 - donnez à chaque fois des exemples précis.



- **Temps de préparation individuelle** : entre 5 et 10 minutes
- **Vous n'aurez droit qu'à des notes.**
- **Temps de parole** : de 2 à 3 minutes

Unit 10 King Arthur revisited

Subject A

Imaginez la conversation entre deux amis. L'un adore le film des Monty Python, *The Holy Grail*, et l'autre déteste ce type d'humour.

Subject B

Imaginez la conversation entre deux amis. L'un adore les jeux de rôles (*Dungeons and Dragons* par exemple) et l'autre déteste ce type de loisir.

Subject C

Imaginez la conversation entre deux amis. L'un adore les films héroïque fantaisie (*Lord of the Rings*, *Excalibur...*) et l'autre déteste ce type de fiction.

> Grille d'évaluation du CECRL

Temps de parole (l'élève a essayé d'intervenir le plus souvent possible dans le débat)	0 1 2 3
Interaction lors du débat – écoute les autres et respecte leur parole – intervient poliment pour couper la parole ou réagir – cherche à être compris (parle distinctement, à haute voix) – recherche le contact visuel	0 1 2 3 4
Prendre part au débat – intervient à propos – demande des explications (fait répéter, reformuler, expliquer)	0 1 2 3 4
Argumenter ses idées au cours du débat – donne des exemples pour illustrer ses propos – réagit aux idées des autres (s'opposer, concéder)	0 1 2 3 4
Richesse et correction de la langue – utilise le vocabulaire et les tournures apprises dans l'unité – fait des efforts de prononciation pour se faire comprendre – utilise les tournures propres au débat – utilise des <i>gap fillers</i> en cas d'hésitation	0 1 2 3 4 5
Total	/ 20

> Critères de répartition en niveaux de compétence

Note inférieure à 6/20 : A2 non acquis

Note entre 7 et 10 / 20 : A2

Note entre 11 et 16 / 20 : B1

Au-delà : B2 en cours d'acquisition
phrases suivantes, donc moins habile.

Whatever works

Tâche finale (p. 163) : You are applying for a summer job in an English-speaking country. You have an interview with a recruiter. The most convincing candidate will get the job.

Activités langagières		Contenus	Prolongements tâches / aides
1. Tune in! (p. 152)	PPC/POI	- Étudier une photo - Confronter des opinions	- Commenter une image fixe (p. 246) - Enrichir sa prise de parole (p. 250-251)
	CO	Vidéo : <i>Hamilton Island</i>	Fiche vidéo (DVD-Rom et site compagnon)
	PE	- Rédiger la description d'un emploi - Acquérir le vocabulaire lié au monde du travail	<i>Play with words</i> (Workbook p. 68)
2. It's my passion! (p. 153)	CE	Comprendre un extrait d'autobiographie	Fiche <i>Workbook</i> (p. 69)
	POI	Jeu de rôles : raconter l'histoire en changeant de point de vue	<i>Improve your speaking skills</i> (p. 162)
	PE	Écrire un essai argumentatif	
3. The devil (p. 154-155)	CE	Comprendre un extrait de roman	<i>Build up your vocabulary</i> (p. 161)
	POI	Jeu de rôles : dialoguer entre amis	Enrichir sa prise de parole (p. 250-251)
4. A better life? (p. 156-157)	PPC PE	Comprendre une bande dessinée	Commenter une image fixe (p. 246)
	CE/POI	Rédiger une courte histoire	<i>Language at Work</i> : Prétérit simple ou <i>present perfect</i>
		Comprendre (et lire) un poème	Améliorer sa prononciation (p. 248-249)
		Échanger des points de vue	Enrichir sa prise de parole (p. 250-251)
5. Fired (p. 158-159)	CE	Comprendre un article de presse	Fiche <i>Workbook</i> (p. 70-71)
	PPC	Faire un compte rendu oral	Améliorer sa prononciation (p. 248-249)
	POI	Jeu de rôles : participer à un procès	Enrichir sa prise de parole (p. 250-251)

L'activité langagière principale de cette unité est la POI (production orale en interaction).

1. TUNE IN!

MANUEL → P. 152

1. Observe and speak

> Mise en œuvre

– Tout d’abord, les élèves répondront collectivement à la question **a**.
– Ensuite on favorisera la mise en place d’échanges entre les élèves en divisant la classe en deux groupes et en demandant aux élèves d’assumer un rôle : une partie de la classe sera favorable à un séjour prolongé sur cette île paradisiaque, contrairement à l’autre partie qui n’envisage que de courtes vacances.

→ **Productions possibles :**

- a.** *To me this picture was taken in the Southern hemisphere, in the Pacific. This island looks beautiful. It’s surrounded by light blue water. The long, sandy, white beaches look like they are edged with palm trees. The scenery looks heavenly. It looks like there is a light breeze – even the weather looks pleasant. This picture could be seen in a travel guide to persuade possible / future tourists that this island is the place to visit. It could be posted on a website selling trips to Australia, for example, in order to encourage visitors to go and see this breathtaking seascape themselves. It could be used on a poster or on a billboard to promote the beautiful scenery of this place or to advertise all different sorts of sports like waterskiing, windsurfing, scuba diving or even walking.*
- b.** – *I would love to live on such an island! It must be great / thrilling because life must not be hectic / life must be peaceful there. No cars, no pollution... I can’t imagine it would be stressful! How wonderful! I can hardly believe such a fantastic / pristine place still exists on our planet! I dream of living close to nature / outdoors one day. It is the best place in the world to unwind / relax.*
– *Unlike you, I would hate living there. Contrary to you, I would not find it exciting at all. I find life really dull when I cannot go to the cinema, go shopping... I don’t feel like spending my life in a place that offers so few opportunities to meet new people, to discover new activities. Life must be boring over there. Indeed, I badly need the urban hustle and bustle. Moreover, I am not into water sports. I prefer practising basketball on the court in my neighbourhood. Finally, this island is too remote, too far away and I would feel cut off from the rest of the world if I lived there. If I went there for a week or two, I think I would appreciate it, because, as you said, it must be a peaceful place for a holiday!*

2. Watch a video: Hamilton Island

La fiche élève, son corrigé, le script et l’exploitation de l’extrait se trouvent dans le DVD-Rom et sur le site compagnon.

3. Job application

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 68)

Position Vacant: island caretaker • **Location:** Great Barrier Reef, Australia • **Duration:** six months • **Starting date:** July 1st, 2009 • **Salary package:** AUD\$150,000
• **Employer:** Tourism Queensland • **Working hours:** flexible • **Responsibilities:** explore islands Great Barrier Reef - discover what the area has to offer - report back to Tourism Queensland headquarters (weekly blogs, photo diary, videos, media interviews)
• **Duties:** feed fish - clean pool - collect mail • **Skills and experience required:** excellent interpersonal communication skills - good written and oral English skills - adventurous attitude - desire to try new things - passion for the outdoors - good swimming skills - enthusiasm for snorkelling and diving - capacity to engage with others - at least one year of relevant experience

→ **Productions possibles :**

Group 1: *Tourism Queensland is looking for candidates for the best job in the world! The role of island caretaker is a six-month contract that will be based on Hamilton Island in the Great Barrier Reef. The candidates will work flexible hours and will be expected to assume responsibilities that include discovering what the area has to offer. They will be required to report back to Tourism Queensland headquarters through weekly blogs, photo diaries and videos, and to take part in interviews with members of the press. They will have to do other duties that may include feeding the fish, cleaning the pool and collecting the mail. The job will pay a top salary package of 150,000 Australian dollars. The contract will start on July 1st, 2009. This offer is an opportunity to help promote the wonderful islands of the Great Barrier Reef. A broad range of previous experience will be considered / taken into account. To be successful, the future applicants should have good communication skills (should not be shy). They should be able to speak and write good English. They should like adventures / have an adventurous attitude / enjoy exploring. They should enjoy living close to nature / outdoors. They should be good at swimming and eager to go snorkelling and diving. One year's relevant experience will be required.*

Group 2: on pourra renvoyer les membres de ce groupe sur ce site où ils trouveront de l'aide pour préparer leur vidéo : www.hamiltonisland.com.au/careers/join-our-team

CORRIGÉ DE LA FICHE WORKBOOK(P. 68)

Play with words

1. a. overtime / **Looking for a job** - internship / **Money-Income**
- training course / **Unemployment**

b. BA (Bachelor of Arts) in Social Work - 2yrs exp. req. (2 years of experience required) - Bilingual in Vietnamese pref. (preferable) - bnfts (benefits) - Complete job desc. (Complete job description) - mail resume

2. IT'S MY PASSION!

MANUEL → P. 153

> Mise en œuvre

- Après que les élèves ont émis des suppositions sur le contenu du texte et complété la

fiche du *Workbook*, on pourra diviser la classe en deux groupes et demander au groupe 1 de se concentrer sur le narrateur et au groupe 2 de se focaliser sur le personnage de la religieuse.

– Un rapporteur désigné dans chaque groupe rendra compte du travail collectif.

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 69-70)

- a. The scene takes place in a school. (l. 1)
- b. The Sister is a nun. She is the narrator's boss.
- c. The narrator was a teacher at the time. "my teaching commitments" (l. 6-7) + "I couldn't see teaching as my life's vocation" (l. 11-12)
- d. The awful *Hellfire* matinees (l. 5-6)
- e. "I'm leaving" (l. 2) + "I hand in my resignation" (l. 3)
- f. "matters had become somewhat fraught earlier in the term" (l. 4-5) + "the awful *Hellfire* matinees had clashed with my teaching commitments" (l. 5-6)
- g. The narrator decided to resign because it was becoming more and more difficult for him to go on teaching and to rehearse and play music at the same time. Indeed, some of his concerts took place during the day, consequently he could not teach.
- h. "staff" (l. 8)
- i. 1. "She is a bit taken aback" (l. 3) 2. "She" refers to the Sister. She probably allowed the narrator to miss classes as long as he caught up on his own time. 3. "taken aback" / "she could never understand"
- j.

Feelings	The Sister's arguments	The narrator's argument
sadly - exasperation	A baby is on the way. You'll lose your pension.	It's what I want to do.

> Action!

a. / b. **Although** the narrator **was aware that** he would not be understood by the Sister (the head of the school where he worked), he had decided to tell her he would now **be devoting his time to** music. That is why he **ended up resigning**. He was then really **determined** to **fulfil his dream**. It had become too difficult for him to do two different jobs at the same time. I'd like to say he was really **resolute**. He had made up his mind. He wanted to **reach his goal**, that is to say **succeed** in becoming a musician and a singer. He wanted to **change his life** and he was **stubborn** enough to achieve his goal.

When the narrator was confronted with obstacles to meeting his commitments, the Sister was **lenient** and **friendly** towards him. She was really **understanding** – either because she felt **lonely**, or because she wanted to **protect** the narrator from his colleagues' exasperation. When he told her he had decided to hand in his resignation, she tried to **convince** him to change his mind. She was **worried**, **anxious** about his decision, especially as a baby was going to be born in the near future. Eventually she was **irritated** and **cross** when she realized she could not make him change his mind. She did not manage to talk

him out of his plan. She **resented** his decision and gave one last argument, telling him he would lose his **pension**. The Sister **disapproved of** his attitude because she was **sensible** and could not imagine someone sacrificing a regular income to pursue their passion, at which they may not be able to earn a living.

2. Speak from your notes

- a. *The narrator is Sting when he was young. He was a teacher, a musician and a singer, all at the same time. He is talking to the Sister who is his boss / headmistress at the school where he works.*
- b. *The scene takes place in the school. It may take place in the Sister's office.*
- c. *The narrator has decided to resign because he wants to pursue his goals. He wants to devote his time to pursuing his passion. He has decided to break the news to his head, the Sister, because he finds it more and more difficult to fulfill his teaching commitments. Rehearsing and playing clash with his working hours as a teacher. That's why he has made up his mind and it was impossible to make him change his mind, however hard the Sister may have tried.*
- d. *The Sister is stunned / astonished. She cannot really understand how he could give up a safe job with a regular income / salary for a job which may turn out to be low-paid. She is puzzled / perplexed because she knows the narrator is going to have a baby in the near future and to her, it is impossible to resign in such circumstances. That is why she objects to his decision / leaving his job. She disapproves of his decision. And therefore she is really disappointed with him.*

3. Reactions

→ **Productions possibles :**

- *I think Sting made the right decision because he could no longer do two jobs at the same time and do them both well, so he had to be honest with himself and the other people who were annoyed with him because he was letting them down. So I think he acted responsibly by deciding to devote all his time to pursuing his passion, which is probably the best way to succeed in life. He must be a fearless risk-taker. He is not conventional at all and quite brave.*
- *I don't agree with you! You seem to forget he is about to have a baby. I really cannot see your point when you say he acted responsibly. To me, it is just the opposite: He is irresponsible. I do not think that mentioning the loss of a far-off future pension could have been persuasive enough, but the imminent arrival of a baby should have triggered a different decision. If I had been him, I would have thought of my family first and foremost.*

4. Take a stand

› Mise en œuvre

Ce sujet pourra faire l'objet d'un travail individuel ou en groupes, en classe ou à la maison.

→ Arguments possibles :

People should interfere	People shouldn't interfere
<ul style="list-style-type: none"> - objective, unbiased / better analysis - not emotionally involved / no stress - can give better advice - wise / experienced (ex: parents) - opinion is important 	<ul style="list-style-type: none"> - personal / private decisions / nobody should interfere - people may be mistaken - you know yourself best / know your skills, abilities...

3. THE DEVIL

MANUEL → P. 154-155

> Mise en œuvre

- À la fin du *Get ready*, on pourra proposer un tableau permettant aux élèves de voir / revoir le vocabulaire lié au monde du travail.

WORK	Workplace: <i>company, firm</i>
	Direction: <i>board of directors, chief, chief executive officer (CEO), boss, human resources director, chairman, VP (Vice President), (project) manager</i>
	Staff: <i>worker, clerk, secretary, assistant, employee</i>
	Sanctions: <i>dismiss (UK), fire (US), give the sack (familiar) (UK), make sb redundant (UK), lay sb off</i>
	Payment: <i>earn a salary, income, paycheck, wages, perks, benefits (package)</i>

- Dans un premier temps, les élèves répondront aux questions du n°2 de **a.** à **f.**
- Ensuite, on pourra diviser la classe en deux groupes et on demandera au groupe 1 de se concentrer sur Miranda et au groupe 2 de s'attacher au personnage d'Andrea en s'aidant du *Help!* p. 155. Un rapporteur pour chaque groupe fera le bilan des réflexions menées.
- Enfin, les élèves échangeront et confronteront leurs opinions. Ils pourront poursuivre la discussion en échangeant aussi sur la question 3.
- La question n°2 **g.** pourra être donnée à compléter à la maison ou constituer une base à la trace écrite.
- On pourra réserver la question 4 à une classe dont les élèves sont plus « à l'aise ».

→ Productions possibles :

1. **a.** *Two women are in an office or in a flat. One of them is standing and the other one is sitting, so the one who is standing looks like she is the other one's boss. She seems to look down on the woman who is sitting. The woman who is sitting is younger and looks like a secretary / an assistant as she seems engrossed in what she is doing, listening to her boss while carefully taking notes on a pad. Both of them are well-dressed / very smart, so we can imagine that they work in a big company.*

- b. – The text may deal with the relationship between the two women.
– As I saw the film, I know the text deals with their relationship at work.
2. a. “I” refers to Miranda, “you” refers to Andrea, “she” refers to Miranda.
b. The narrator is Andrea.
c. Miranda is Andrea’s boss. Andrea is Miranda’s assistant and secretary. Both work in the fashion industry.
d. They are phoning. / They are talking on the phone. “I simply do not understand what takes you so long to speak after you pick up the phone” (l. 1-2)
e. – Miranda says this sentence.
– “And for that moment I was sorry, sorry that her words hadn’t registered in my brain three-tenths of a second faster than they had, sorry that my tardiness in saying ‘Miranda Priestly’s office’ had taken a fraction of a second longer than absolutely necessary.” (l. 9) Andrea wishes she had said “Miranda’s office” quickly after she picked up the phone. It would have saved her the humiliation of Miranda’s cold and firm reprimand. Because she was not quick enough to react she was told off by her boss.
– “she said contemptuously / drily / quietly.”
f. The word that is repeated four times is “sorry”. Andrea felt guilty and shameful because she was not as efficient as she was expected to be. She thinks she is not a reliable assistant. Andrea is too shy to rebel against Miranda. She is really submissive, her “head bowed” (l. 9).
g. Miranda is **Andrea’s** boss. When facing her boss, the young assistant feels as if she were an inferior being. It’s not surprising since Miranda is **bossy / authoritarian**. She looks down on the young woman who is too **shy to stand up** against her **demanding** boss. She is **obedient** to Miranda who is very **scornful / disdainful** and keeps telling her new assistant off. Miranda is so **reproachful** that the young woman can only feel **ashamed**.
3. a. The last sentence reveals that Andrea feels inferior to her boss because Miranda is scornful. She makes her feel guilty by constantly accusing her of not being efficient enough and by persuading Andrea she is wasting her time. She insists on the fact that her time is precious contrary to Andrea’s. No wonder Andrea feels like a six-year-old!
b. Miranda deserves to be called “The Devil”. Indeed she is pitiless and she seems to take pleasure in torturing poor, submissive Andrea who really does try her best.
c. I can easily understand why Andrea acts this way. She must be afraid of being fired and she probably needs the job and the salary! If I were Andrea, I would probably be as submissive as she is. I would obey my boss and put up with all the unpleasantness. I do not think it is possible to rebel against the person who hired you. In fact, I would probably try to turn myself into an invaluable staff member so that the boss could not do without me.
4. “I’m really upset. Miranda phoned me and told me off because I was not prompt enough to say ‘Miranda Priestly’s office’. Can you believe it? She told me off for something so petty. It put me off and I was unable to answer. I couldn’t believe my ears! What would you do if you were in my shoes? Would you talk back? Maybe I should hand in my resignation.”
“There is not much you can do because you have just started the job. If you had talked back, she would have instantly fired you so I think you made the right choice.”

4. A BETTER LIFE?

MANUEL → P. 156-157

> Mise en œuvre

- On pourra diviser la classe en deux groupes.
- À l'aide du zoom du manuel numérique, d'un rétroprojecteur ou d'une caméra de table au labo multimédia (montage des images 1 et 6), on demandera à chacun des groupes de se concentrer sur une des images, de la décrire et d'émettre des hypothèses sur ce qui s'est passé pendant l'intervalle.
- Les élèves feront ensuite le bilan et tireront les conclusions de leurs observations qu'ils mettront en commun.

1. Understand the comic strip

→ Productions possibles :

a. Cartoons n°1 and n°6 look alike. They are almost identical. The scene takes place in an office. The rooms are different and the background is different too but the atmosphere in picture 1 is similar to the atmosphere in picture 6. The scene is set in a city in picture 1 whereas it is set in the country in picture 6. The employees seem to be the same. As far as the boss is concerned, he looks busy and even overworked in both pictures. Telephones keep ringing. The man looks tense and he frowns, his forehead is wrinkled: He may be concerned with the financial results of his company. He looks depressed and exhausted. He seems to be on the verge of having a nervous breakdown. In between, he may have decided to try his luck in a different field and consequently he has developed a new business in the countryside. He may have made up his mind to make a big change in his life and move to the countryside. The chief executive officer seems to have started a small business in the countryside. Although the scene is now set in the countryside (he has started a new company that grows lettuces), the boss still is under pressure. Urban life / Corporate life does not seem responsible for the man's poor health contrary to what people usually think. Working in general seems to be the cause of his poor physical condition. He devotes too much time to his work – he is a workaholic, unable to unwind / relax.

b. Picture 2: As he realized he had become a workaholic, the man decided to see a doctor.

Picture 3: He was advised to change his lifestyle completely. His doctor talked him into leaving for the countryside to grow vegetables in a peaceful environment away from stress and pressure. The doctor insisted he must get out of town and breathe fresh air. He was told to stop working so hard.

Picture 4: The man listened to his doctor's advice and settled in the countryside where he started to grow lettuce. We can see him pushing a wheelbarrow full of tools. He looks cheerful, pleased to be finally working in the open air.

Picture 5: In this picture, we see the man with the employees he must have hired. His house is bigger. We can see greenhouses and maybe warehouses too. The man couldn't help himself and kept developing his business. He now runs a larger business: He is now growing vegetables on more fields.

2. Creative writing

→ Production personnelle

3. Read and understand

> Mise en œuvre

- L'étude de ce poème sera l'occasion de revoir le vocabulaire lié à la poésie : *poetry – a poem / a piece of poetry – stanza – line / verse – rhyme – stress – rhythm – alliteration...*
- On divisera la classe en groupes de quatre élèves. Chaque groupe étudiera le poème en répondant aux questions **a. b.** et **c.**
- Il sera aussi intéressant de faire apprendre ce poème par cœur et de le faire réciter. Cela permet aux élèves de se confronter à l'alternance formes réduites / pleines, intonation...

→ **Productions possibles :**

- three stanzas – three lines*
- there is no point – unless – spring*

4. Compare

- Both documents deal with people's involvement in work. Both characters are engrossed in their work (cf.: "absorbing" (l. 3), "absorb" (l. 4)). They are really focused on what they do. They are devoted to their job, which seems really rewarding. However, in the cartoon, the character suffers from this deep involvement as he ends up going to the doctor and giving up his job. The character in the poem seems to enjoy working as the words "game" (l. 3) or "fun" (l. 5) suggest. It seems he would die if he did not work as lines 8 and 9 point out: "he is alive", "he is living". To conclude, we can say that two attitudes to work are opposed in the two documents. One character is a workaholic who is overworked and can no longer overcome difficulties whereas the other one develops, thrives "like a tree in spring" (l. 8) thanks to an interesting job that is his passion!*
- Productions personnelles

5. FIRED

MANUEL → P. 158-159

> Mise en œuvre

- Premièrement, on demandera aux élèves de compléter les fiches de vocabulaire et de compréhension écrite du *Workbook*.
- Ensuite on divisera la classe en deux groupes. Le groupe 1 se concentrera sur Debrahlee et les différentes actions qu'elle a menées pour sa défense. Le groupe 2 se penchera sur ses collègues et supérieurs. Les élèves mettront en commun leur travail après avoir échangé et confronté leurs opinions.

2. Find the key information

CORRIGÉ DE LA FICHE DU *WORKBOOK* (P. 70-71)

- 1.** a. dress – turtleneck top – pencil skirt – high-heeled shoes – skirt suit

b. skirt suit – high-heeled shoes – tights – skirt – knees – hip – belt – thin / slim – hair – shoulders

c. *tribunal*: court – *déposer plainte*: file a lawsuit – *procès*: trial – *avocat*: lawyer

2. a. **Who? Male or female?** Female **City:** New York **Job:** banker **Company:** Citybank

b. disturbing

c. *elle a été licenciée* – *elle (l'entreprise) l'a licenciée / renvoyée*

d. 1. “What the New York banker hadn’t anticipated | was that in some workplaces | looking good | can earn you the sack.” 2. – the New York banker: Debrahlee Lorenzana – some workplaces: Citybank – you: workers 3. *vous valoir le licenciement / d’être licencié*

e. **Reference to clothes:** dress sharp – form-fitting dresses and skirt suits – her clothes – turtleneck tops – pencil skirts – fitted business suits – tailored attire – wear what they like

Criticisms of the company: her figure and her clothes were too distracting to bear – a stream of comments – immediate bosses told her to stop wearing – curvaceous figure – told not to wear high-heeled business shoes – drew attention to her body – upsetting to her easily distracted male managers **Consequences:** was given the sack (UK) / was fired (US)

f. About 1m 68

g. **Woman’s explanation:** sexism – revenge **Company’s arguments:** too distracting – failure to meet a quota for the number of new business accounts

> Action!

Debrahlee is a tall, slim young woman who enjoys wearing sophisticated and classy clothes. As she loves wearing form-fitting clothes and has a curvaceous figure, she probably looks sexy and glamorous. She is keen on looking sharp and she probably spends a lot of money on clothes since she wears famous luxurious brands. She **was fired / dismissed / sacked** because of the way she dressed. Her clothes were supposedly too distracting for her male supervisors and colleagues to bear, which seemed to be **a lame excuse** as other female colleagues were dressed the same. Moreover, she was accused of wearing high-heeled shoes as it drew the males’ attention to her slender, curvaceous body. Debrahlee thought this was **a bogus argument** as her clients never complained about her appearance. She protested and filed a lawsuit **on the grounds that** these remarks were sexist and that her colleagues were not **telling the whole truth**.

Her colleagues and supervisors **claimed** that they could not concentrate / focus their attention on their job because they were distracted by Debrahlee’s appearance. They **argued** that the way she dressed made her too attractive. They also **contended that** her performance was not good enough because she failed to meet a quota for the number of new business accounts. We wonder if her colleagues were not jealous. Debrahlee was probably dismissed because she accused them of being sexist and they probably want to take revenge on her.

3. Speak from your notes

→ Productions possibles :

Group 1: a. *Debrahlee Lorenzana is a banking adviser who worked for Citibank. She is tall, slender and young. She likes wearing sophisticated, classy clothes and she likes to look smart and buy / wear expensive clothes. She did not accept the sexist remarks by her male colleagues and supervisors who accused her of wearing form-fitting clothes that – according to them – prevented them from focusing on their job. She thought she had been discriminated against and she was convinced she had been dismissed because her male colleagues wanted*

to take revenge. So she lodged / filed a gender discrimination complaint.

b. From April 2009 Debrahlee made / filed a series of complaints to the bank's human resources department. She finally lodged a complaint / filed a lawsuit / sued for sex discrimination after being transferred to a different Citibank branch and eventually dismissed.

Group 2: a. Her colleagues and supervisors complained about the way Debrahlee was dressed. They said she was too sexy, which prevented them from being focused on their job. Their remarks were sexist. Debrahlee was accused of disobeying them. Her male colleagues and supervisors must have had it in for her because she did not take heed of their warnings. They were probably jealous of her and took revenge because they did not like having their warnings ignored. They must have been very competitive and they probably could not bear the fact that a woman could be better than them at their job. That's why they were hostile and mean to her.

b. First, Debrahlee was told to dress differently. Then, she was transferred to a different Citibank branch where she had fewer prospects. Finally, she was dismissed because she did not meet a quota for a number of new business accounts which was probably just retaliation for having filed a lawsuit for sex discrimination.

4. The trial

> Mise en œuvre

– On pourra diviser la classe en plusieurs groupes de cinq élèves. Si des élèves sont très mal à l'aise à l'oral, on peut accepter qu'ils travaillent en binôme avec un(e) camarade sur le même rôle.

– Au sein de chaque groupe, une fois les rôles distribués, on accordera un temps de réflexion aux élèves pour qu'ils choisissent leurs arguments et surtout qu'ils trouvent des exemples (on insistera bien sur ce point).

– Ensuite, ils noteront uniquement des mots de liaison, les mots-clés de leur argumentation ainsi que les tournures rappelées p. 250-251 de leur manuel.

– On leur demandera ensuite de s'enregistrer à l'aide d'un dictaphone, en classe ou chez eux.

– Si cela n'est pas possible, on écoutera les différents groupes les uns après les autres (durée maximum : 10 mn). On désignera alors un élève chargé de surveiller que la limite de temps est respectée et de distribuer la parole si nécessaire. Les groupes n'étant pas sur la sellette seront associés à l'évaluation. On proposera la grille suivante pour les élèves :

	☺	☹
Interaction (débatte / discuter) : l'élève peut participer à un échange.		
Capacité à communiquer : discours compréhensible malgré des maladresses.		
Phonologie : discours aisément compréhensible car les erreurs de prononciation, d'accent de mot et d'intonation sont rares.		
Lexique : vocabulaire pertinent, riche et varié.		
Grammaire : erreurs occasionnelles ne gênant pas la compréhension.		

→ **Productions possibles :**

Boss: *I'm awfully sorry but a workplace is not a fashion runway. Workers should wear appropriate*

clothes that allow them to do their job and not tight-fitting clothes which are uncomfortable and distracting to other workers.

Lawyer: *I don't agree with you. As long as you don't wear a provocative outfit, any clothes are suitable for a job in a bank. And you must admit, wearing a skirt as part of a business suit is not dressing provocatively. It is a standard dress for female bankers. And how can you object to high-heeled shoes? I don't think a bank would appreciate their employees turning up in tracksuits and trainers! That would be insulting to co-workers and clients!*

Member of Women's Lib: *Firing a woman on the grounds that her clothing is distracting to male managers reveals sexism. As far as I know, no woman complained about the way Mrs Lorenzana was dressed... She is not responsible for how her clothes make her supervisors or colleagues feel. She has to be treated as any other employee. She cannot change her physical appearance. Given that she does not wear provocative outfits, there is no way she should be given the sack for the way she dresses.*

Colleague: *You may be right... There would have been no problem if Mrs Lorenzana had changed just a few things in the way she is dressed. And yet she refused to obey her supervisors and carry out their orders, and this is why we find her at fault.*

Lawyer: *Then how would you have reacted if she had worn tops with plunging necklines!?*

Prosecutor: *It seems you are overreacting! Mrs Lorenzana did not have to obey orders which were irrelevant! She wears sophisticated clothes. There's nothing inappropriate or offensive about the way she is dressed. She shouldn't have been dismissed on such grounds. There was nothing about her clothing that had to be changed.*

LANGUAGE AT WORK

MANUEL → P. 166-168

A. Prétérit simple ou present perfect

1. a.

	Formes verbales	Compléments de temps
Prétérit	<i>graduated</i> <i>decided</i> <i>left</i> <i>was</i>	<i>a year ago</i> <i>soon after Graduation Day</i> <i>last Christmas</i>
Present perfect	<i>has been</i> <i>has changed</i> <i>has worked</i> <i>has achieved</i>	<i>since he left home</i> <i>over the past few months</i>

b. – *graduated, decided, left, was* renvoient à un passé complètement coupé du présent.
– *has been, has changed, has worked, has achieved* expriment le bilan dans le présent de faits passés.

c. il y a un an, peu de temps après la remise des diplômes, Noël dernier, depuis qu'il a quitté la maison, ces derniers mois

d. – *has worked: present perfect; is:* présent simple. *He has worked for a year. Consequently / As a result / That's why he is more mature.*

– Ils servent à exprimer les conséquences / le résultat d'une action, ou, dans le cas de

that's why, à expliquer un état de fait.

2. On utilise le **present perfect** (*have + participe passé*) pour parler du résultat présent d'un événement passé.
On utilise le **prétérit simple** pour évoquer un fait passé sans le relier au moment présent.

> Entraînement

1. a. *Has Sting ever regretted his decision to give up his job as a schoolteacher?* b. *Miranda has not given Andrea the opportunity to defend herself yet.* c. *Sting has never missed his past life.* d. *How much money has Andrea earned so far?* e. *Has Debrahlee been interviewed a lot since she was fired?* f. *Andrea has never been able to protest.* g. *How long have you been in this job?* h. *Have you already had a job abroad?*
2. a. *took on* b. *has been* c. *has not promoted* d. *had* e. *cancelled* f. *sent – has not had*
3. a. *The HRD's husband has just phoned his wife. The secretary / personal assistant / PA has just told her that her husband was alarmed.* b. *He has been / stayed at home since one of his children came back from hospital.* c. *Over the past few years his wife has handled the situation on her own.* d. *So far he has never looked after the baby alone.* e. *He has not fed his children (yet) because he has always had too many things to do.* f. *He has never cooked because his wife prepares everything each time.*

B. Build up your vocabulary

1. a. *applicant – application form* b. *reliable – self-reliant* c. *team-work – working hours – working conditions – overworked* d. *computer-literate – computer scientist / engineer – web designer – graphic designer*
2. a. *to* b. *on* c. *at* d. *of* e. *in* f. *to* g. *in* h. *in*
3. a. *He has just been given the sack. / He has just been sacked. / He has just been fired. / He has just been dismissed. / He has just been made redundant.*
b. *She is no longer jobless / unemployed.*
4. a. *work full-time / have a full-time job* b. *work part-time / have a part-time job* c. *work over time* d. *timetable / schedule (US)* e. *be on time* f. *hand a project in (due) time*

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 162

1. a. En anglais, les adverbes sont **accentués**. Cette règle a cependant quelques exceptions ; ainsi, *just* est souvent inaccentué.
b. Lorsque le premier mot se termine par une **consonne** ou un « e » muet et que le second mot commence par une **voyelle**, il faut lier les deux mots sans pause.
c. Ces auxiliaires, articles, conjonctions et prépositions ne sont pas **accentués**. Leur voyelle se réduit, dans la plupart des cas, au son /ə/ (le schwa). Ici, on ne trouve pas la forme la plus réduite dans *to*, prononcé comme *good*, et dans *of* prononcé comme *dog*.

2. a. b. et c. – “You’re quite ambitious, aren’t you?” demande de confirmation
 – “I am. affirmation/certitude Girls don’t always obey.” Sous-entendu : vous n’êtes pas d’accord ?
 – “Will you be up to the job, young lady?” question fermée
 – “Certainly. My parents say I’m determined, energetic and bossy.” affirmation
 – “You know you’ll have to work hard, don’t you?” demande de confirmation
 – “Of course, I do.” affirmation / certitude
 – On utilise en général une intonation descendante quand il s’agit d’une **affirmation / certitude** ou d’une **demande de confirmation** (on est pratiquement sûr de la réponse).
 – On utilise en général une intonation montante quand il s’agit d’une **question fermée** ou lorsqu’on invite l’interlocuteur à continuer l’échange.

YOUR TASK

MANUEL → P. 163

> Mise en œuvre

- On demandera aux élèves de travailler en binômes ; l’un des deux devra choisir le métier qu’il est censé exercer (question 1).
- On accordera 15 à 20 minutes de préparation, basée sur le tableau de la question 2.
- Les élèves devront ensuite, pendant 6 à 10 minutes maximum, échanger en utilisant des notes uniquement. Ils pourront s’enregistrer chez eux ou en classe à l’aide d’un baladeur MP3.
- Si ce n’est pas possible, les binômes se succéderont. Le reste de la classe sera associé à l’évaluation (on pourra distribuer aux élèves la grille proposée à la fin de cette unité). Un élève se concentrera sur la prestation d’un camarade.

Grille d’évaluation de la production orale en interaction

	Composantes évaluées	Points	Palier
Interaction	Peut répondre à des questions sur un sujet familier Peut interrompre poliment son interlocuteur lorsqu’il n’a pas compris Peut questionner quelqu’un sur un sujet spécifique préparé à l’avance et poser des questions spontanées	0 à 5	B1
	Peut répondre à une série de questions avec aisance Peut interrompre une conversation, résumer les propos de l’interlocuteur et alimenter à nouveau l’échange Peut communiquer avec spontanéité et aisance		B2
Capacité à communiquer	Interlocuteur parfois ignoré Énoncés compréhensibles malgré quelques maladresses Énoncés souvent courts Quelques hésitations et faux démarrages	0 à 4	B1
	Interlocuteur pris en compte Énoncés aisément compréhensibles Énoncés longs et complexes Peu de pauses et d’hésitations		B2

	Composantes évaluées	Points	Palier
Phonologie	Énoncés compréhensibles malgré des erreurs de prononciation, d'accentuation de mot et d'intonation	0 à 4	B1
	Énoncés aisément compréhensibles ; erreurs de prononciation, d'accentuation de mot et d'intonation peu fréquentes		B2
Lexique	Vocabulaire adéquat mais limité Recours à des périphrases si le vocabulaire manque	0 à 4	B1
	Vocabulaire riche, varié et pertinent Vocabulaire manque très rarement		B2
Grammaire	Utilisation de structures simples Erreurs élémentaires nombreuses	0 à 3	B1
	Utilisation de structures complexes Erreurs grammaticales rares		B2
Total		/ 20	

Critères de répartition en niveaux de compétence :

- En dessous de 6 : niveau A2
- De 6 à 10 : niveau B1 en cours d'acquisition
- De 11 à 16 : niveau B1
- Au-dessus de 16 : niveau B2

PROLONGEMENTS POSSIBLES

> **Apprendre à apprendre**, *Workbook* p. 119, 120

> **Time out, p. 141** : Conseils de films à voir en dehors de la classe

> **Reading Corner, p. 164-165** : *Seven years later*

> **Répondre à une problématique, p. 242** : *Locations and Forms of Power, Idea of Progress*

> **Évaluation sommative de POI**, sujets + grille d'évaluation Fichier pédagogique p. 324-325

Seven years later

MANUEL → P. 164-165

➤ **READ PART 1 (FROM LINE 1 TO 20)**

1. Find information about the main character.

a. Present situation: _____

Since when? _____

b. The main character's past life

Family	Studies	Region, city, residence	Job, how long?
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

2. The turning point: Read from l. 10 to l. 13.

a. Who does "someone" refer to? _____

b. True or false? Justify with a quote from the text.

– This person was influential. T F

– This person had links with criminal gangs. T F

3. a. What do we learn about the man? Fill in the following grid with key words.

The man's job	Appearance	Reality
_____	_____	_____
_____	_____	_____
_____	_____	_____

b. What does she decide to do?

➤ **READ PART 2 (FROM LINE 21 TO 53)**

4. The interview

a. Concentrate on the verbs. Fill in the grid below with the information collected.

Goal of the interview	The man's reactions	Impact on the main character
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

b. Explain in your own words what happened then.

.....

.....

5. a. The consequences: What happened to the woman? Quote key words only.

The police	The press	The condo organization	Her family	Possible employers
.....
.....
.....
.....
.....

b. Explain what happened to this woman in your own words. Use the following verbs.
destroy sb's reputation • evict (*expulser*) • it was reported... • ruin • tear apart • split up
with • stalk (*filer / traquer*)

.....

.....

6. True or false? Justify each answer with one quote from the text.

- She was a tramp (*vagabond*). T F

.....

- She was becoming depressed. T F

.....

READ PART 3 (FROM LINE 54 TO THE END)

7. The turning point

a. Who did the main character meet?

b. What was the connection she made between him and her life? Quote one key sentence.

.....

c. What does the last sentence of the text mean?

d. Imagine what happened next.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Seven years later

MANUEL → P. 164-165

1. a. A woman in Chicago who has been homeless since she her boss fired her / she lost her job (7 years ago).

b.

Family	Studies	Region, city, residence	Job, how long?
Mother, father, one sister	Associates Degree from a secretarial school	Chicago, near Lake Michigan, nice condo	a secretary, 12 years.

2. a. "Someone" is her former boss.
 b. – True: "a man with connections to every big shot in the city" (l. 12)
 – True: "including the mob." (l. 12)

3. a.

The man's job	Appearance	Reality
"attorney" (l. 19)	"commitment to help the poor and downtrodden" (l. 19)	"stole from almost every one of them." (l. 20)

- b. "She [...] decided to do a little investigating on her own." (l. 17)

4. a.

Goal of the interview	The man's reactions	Impact on the main character
To confront her boss, to know the truth.	"He looked at her and laughed." (l. 23)	She was stunned. ("she stared", l. 24)

- b. She threatened to go to the police and tell them how dishonest her boss was. Contrary to what she expected, she realised he could not care less, and he even threatened to make her life hell if she told anyone what she knew.

5. a.

The police	The press	The condo organisation	Her family	Possible employers
"He had been right about their reaction" (l. 29)	"run a completely bogus story about her selling drugs from her home." (l. 31) + "entertained male visitors" (l. 34)	"repossess [her flat] and throw her out." (l. 33)	"her boyfriend took an extended vacation, and her sister suggested she not come over." (l. 37)	"no one would even give her an initial interview." (l. 40)

- b. The woman's former boss circulated disastrous rumors about her around town / **destroyed her reputation** because he wanted to punish her for daring to challenge him. As a result, she **was evicted** from her flat, and in the press **it was reported** she sold drugs and prostituted herself. Her professional life **was completely ruined** and her personal life **was torn apart** as well after her boyfriend decided to **split up with** her, and her sister stopped speaking to her / disowned her. On top of all that she **was constantly stalked**.

6. – True: "For seven years she wandered around the city streets." (l. 46). + "hauling her belongings and cardboard to make a noisy, exhaust fumed shelter for the night." (l. 47-48)
 – True: "The hardships began to wear on her." (l. 49)

- 7.** **a.** The main character met her former boss.
- b.** Upon seeing him, she suddenly remembered his threat to her: “Then she saw him, and as though it were yesterday, remembered his words – ‘as long as I’m alive you’ll never have a job in this city.’” (l. 54-55)
- c.** She wants to avenge what he had done to her. She wants to make him pay for his crimes.
- d.** We can imagine different sorts of endings: If we want to look on the bright side of things, we can imagine that she managed to catch his attention and that, seeing how miserable she was, he was remorseful and decided to help her out of that tight spot.
- Or, in a more pessimistic way – or maybe just a more realistic ending – she conceived / hatched a plan to take revenge. Remembering that he had said her life would be hell as long as he lived, we can imagine that she decided to kill him one way or another, just to end the curse.

ÉVALUATION SOMMATIVE



- Préparez-vous à dialoguer sur les sujets suivants :
 - préparez les arguments pour et contre ;
 - tirez au sort votre rôle, puis argumentez, expliquez et défendez votre point de vue ;
 - donnez à chaque fois des exemples précis.



- **Temps de préparation individuelle** : entre 5 et 10 minutes
- **Vous n'aurez droit qu'à des notes.**
- **Temps de parole** : de 2 à 3 minutes

Unit 11 Whatever works

Subject A

Imaginez la discussion entre un adolescent et ses parents. Le jeune homme ou la jeune fille annonce à ses parents qu'il / elle veut trouver un emploi à temps partiel (dans un bar, la restauration rapide, un cinéma, un théâtre...).

Subject B

Imaginez la discussion entre un adolescent et ses parents. Le jeune homme ou la jeune fille annonce à ses parents qu'il / elle vient de trouver un emploi à temps partiel : il / elle veut garder un bébé chaque soir de 18 h à 23 h.

Subject C

Deux adolescents discutent sur le thème suivant : *In your future life would you give priority to free-time or making money?*

Subject D

If you had to choose from the following list of jobs, which one would you select. Why? Which one(s) would you reject? Why?
nurse - architect - actor / actress - teacher - doctor - journalist - lawyer - police officer - professional soldier - firefighter.

Subject E

"Choose a job you love, and you will never have to work a day in your life."
Confucius, a Chinese philosopher.
Comment on this sentence.
Do you agree with this statement? Why? Why not?
Are there limits, which ones?

> Grille d'évaluation du CECRL

Temps de parole (l'élève a essayé d'intervenir le plus souvent possible dans le débat)	0 1 2 3
Interaction lors du débat – écoute les autres et respecte leur parole – intervient poliment pour couper la parole ou réagir – cherche à être compris (parle distinctement, à haute voix) – recherche le contact visuel	0 1 2 3 4
Prendre part au débat – intervient à propos – demande des explications (fait répéter, reformuler, expliquer)	0 1 2 3 4
Argumenter ses idées au cours du débat – donne des exemples pour illustrer ses propos – réagit aux idées des autres (s'opposer, concéder)	0 1 2 3 4
Richesse et correction de la langue – utilise le vocabulaire et les tournures apprises dans l'unité – fait des efforts de prononciation pour se faire comprendre – utilise les tournures propres au débat – utilise des <i>gap fillers</i> en cas d'hésitation	0 1 2 3 4 5
Total	/ 20

> Critères de répartition en niveaux de compétence
Note inférieure à 6 : A2 non acquis

Note entre 7 et 10 : A2

Note entre 11 et 16 : B1

Au-delà : B2 en cours d'acquisition

> Exemple de production d'élève
The workaholic

Let me tell you the story of a man who worked as a chairman for a big company in a city. This man was very hardworking, so much so that his job took over his entire life and he became depressed. Finally, he decided to go and see a doctor. Once the doctor heard how miserable the man was, he insisted his patient must change his lifestyle dramatically. "Leave the city and go explore the countryside," he said. So that's what the man did, and he gradually began to feel better.

Later, he decided to start working again, but this time in the peaceful environment he had become used to. So he decided to grow and sell vegetables, setting up a very small business. At first, he seemed quite happy with this job. Yet he worked so hard that what started as a simple pastime developed into a successful business. Despite the doctor's advice to spend more time doing leisure activities, soon the man couldn't help devoting all his time to his new job. Once his project was well-advanced, he couldn't stop himself from hiring more and more employees, and became once again the boss of a big company. Consequently, his new business became as demanding as the previous one! Eventually, he ended up being as overworked as he used to be when he was running a big company in the city.

What can we learn from this character, who dedicated all his life to his work, but was unable to have a family life or a social life? That the key to happiness doesn't lie in money and success, but in living a nice, simple life.

Born to shop?

Tâche finale (p. 177) : You are taking part in a debate in a TV show on the night of Buy Nothing Day: Are you for or against a day without shopping? Defend your point of view.

Activités langagières		Contenus	Prolongements tâches / aides
1. Tune in! (p. 166-167)	PPC	Décrire et analyser une image	Commenter une image fixe (p. 246)
	CE/POI	– Comprendre un extrait de roman – Faire un sondage	Fiche <i>Workbook</i>
2. Black Friday (p. 168-169)	CE/PPC	<i>Info search</i> : faire un compte rendu oral	<i>Language at work</i> : L'accroissement parallèle (p. 174)
	POI	Organiser un jeu de rôles	Améliorer sa prononciation (p. 248-249)
	CE/PE	– Comprendre un article – Rédiger un courrier de lecteur	
3. Act now (p. 170-171)	CE/PPC	– Comprendre deux articles – Faire un compte rendu oral	– Fiche <i>Workbook</i> – <i>Language at work</i> : Souhait et regret (p. 174-175)
	PE	Rédiger un tract	
4. No to consumption (p. 176-177)	CE/POI	– Comprendre un script de film – Défendre un point de vue	– Enrichir sa prise de parole (p. 250-251) – <i>Language at work</i> : Souhait et regret (p. 174-175)
	POI	Jouer une scène	– Fiche <i>Workbook</i> – Améliorer sa prononciation (p. 248-249)
	CO	Vidéo : <i>Into the Wild</i>	Fiche vidéo (DVD-Rom et site compagnon)
Speaking corner (p. 184-185)	CE/PPC	Réagir à une quatrième de couverture	
	CO	Comprendre un dialogue enregistré	
	PPC	Analyser un document iconographique	Commenter une image fixe (p. 246)
	POI	Débattre	Enrichir sa prise de parole (p. 250-251)

L'activité langagière dominante de cette unité est la POI (production orale en interaction).

1. TUNE IN!

1. Get ready

N. B. : pour plus d'informations sur Barbara Kruger on pourra consulter l'article de Wikipedia www.en.wikipedia.org/wiki/Barbara_Kruger ou bien : www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html

> Mise en œuvre

- On laissera une ou deux minutes aux élèves pour découvrir le photomontage en silence.
- Ils pourront alors par groupes de deux, ou bien d'abord seuls puis en petits groupes, répondre aux questions de guidage. On désignera dans chaque groupe un secrétaire et un rapporteur.
- La mise en commun pourra être faite par des rapporteurs qui auront comme consigne de faire la synthèse des réponses données par le groupe pour produire des énoncés en continu. On enverra au tableau des secrétaires qui reporteront sur un transparent ou écriront à l'aide d'un traitement de texte les réponses formulées.
- On pourrait aussi envisager dans un premier temps de faire travailler les élèves en binômes pour la description de l'œuvre. Un élève ayant la photographie sous les yeux la décrit à son voisin qui dessine ce qu'il comprend et pose des questions pour compléter.
- Les questions de guidage seront ensuite traitées en groupe. La mise en commun suivra la démarche précédente.

→ Productions possibles :

- a. *When I see the picture, what immediately strikes me is the colours (red, white and black) and the big hand in the middle holding a small white card reading "I shop therefore I am". It looks like a man's hand but since we can't see anything else in the picture we can't be sure this hand is a man's hand, so the person holding the card could be anybody, man or woman. The colours are quite striking. Only three colours are used: black for the hand and the background, white for the card and red for the letters on the card. The red letters in bold type stand out against the white background. The red colour makes the message written on the card sound more violent, aggressive. Because of its shape, the card that the hand is holding reminds us of a credit card or a business card or an ID card with the name of the person on it. The message it bears seems to hold the two meanings: "I shop" can be associated with the credit card and "I am" with the identity of the person. "Therefore" means "consequently", so it means that our identity is created by what we buy. A person is not defined by what he or she thinks, but by what he or she owns through shopping.*

N. B. : on pourra à ce moment demander aux élèves ce que ce slogan évoque pour eux. Si le parallèle entre "I shop therefore I am" et "I think therefore I am" ne leur vient pas à l'esprit, les indices donnés leur permettront d'affiner leur commentaire : *Shopping has become so important that the person holding the card cannot imagine living without buying / they exist only through what they buy. In the slogan, the pronoun "I" could stand for anybody. / The hand looks like a hand behind a window, perhaps a shop window / a hand trying to attract us. It looks like the reflection of a hand in a mirror too and if it is the reflection*

of a hand in a mirror, "I" could stand for any of us. We could be looking at our own reflection. The slogan reduces the person holding the card / reduces us to simple buying machines: If we don't buy, we don't exist.

- b. The person holding the card must spend his or her time shopping. For this person, shopping must be a hobby. This person must find it hard to refrain from shopping. She must be a fashion-victim. This person must be addicted to shopping. She must be a shopaholic.
- c. Barbara Kruger wants to denounce / expose the consumer society we live in and its excesses. She criticizes people who can't stop shopping. She probably wants to urge us to think before we buy, instead of buying without thinking. She wants to pass on the message that life should not be reduced to buying.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 72)

Play with words

- a. customer → shopper • sales assistant → sales clerk • shopping centre → mall • buy → purchase • label → price tag • stand in line → queue (up)
- b.
 1. shop assistant shop window
 2. shopping bag • shopping center • shopping trolley (GB) / shopping cart (US) • shopping list
 3. L'élément principal est placé à droite. Le mot placé avant sert à préciser.
- c. It really suits you. • It is the last one in stock. • It matches the dress perfectly. • There's a 20% discount on this necklace.
- d. **Influence:** urge sb to do sth • appeal to • attract • make sb do sth • talk sb into V-ing
Resistance: object to sth • rebel against • resist • find alternatives to • oppose • deter sb from
- e. **Liste A:** selfless **Liste B:** indifferent to **Liste C:** save

2. Find the key information

> Mise en œuvre

On pourra dans un premier temps demander aux élèves de réagir rapidement à l'illustration afin d'anticiper le contenu du texte à l'aide de cette photographie et du titre : *Her look is strange. It's as if she were obsessed with buying this item. She must be surprised at finding these gloves in exactly the shade of purple she was looking for. She probably cares less about the price tag or how she's going to pay for this item she's just discovered. Her eyes are filled with desire and she has decided she must have these gloves.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 73-74)

- a. label - scarf - scarves
- b. 1. a shop in Britain 2. *soldes* (reduced prices + discount) 3. saleswoman
- c. - us: this shop - all: the scarves - they: the scarves

d. 1.

The narrator	The blond girl
“trying to stay calm” (l. 1) “My gaze sweeps the room.” (l. 5) “I don’t know where to start.” (l. 10) “I think I’m having a panic attack.” (l. 10)	“smiles” + “Bit unusual for us.” (l. 3-4) “You always liked this one, I think,” (l. 11)

e. admiring, thrilled, impressed.
“They’re everywhere. I don’t know where to start.” (l. 11)
Use of adjectives: beaded, embroidered (cashmere), shimmering

f. The scarves look beautiful.

g. *files*

h. 1. scarf 2. have to 3. The use of italics means that the narrator insists on “have to” when uttering the words. The italics are used to underline the fact that she finds the scarf beautiful and it is such a bargain that it is impossible for her not to buy it / she can’t help buying it. She can’t resist temptation.

i.

Actions	Words
“looks at the label” (l. 18) “She comes and drapes the scarf around my neck” (l. 18) “The girl smiles at me.” (l. 23)	“I’d snap it up, if I were you.” (l. 23) “There’s only one of these left.” (l. 23)

j. - “the most beautiful thing I’ve ever seen” (l. 15)
- “reduced from £340 to £120” (l. 16)
- “It makes my eyes look bigger” (l. 18)
- “It makes my haircut look more expensive” (l. 18)
- “It makes me look like a different person” (l. 19)
- “I’ll be able to wear it with everything.” (l. 19)
- “People will refer to me as the Girl in the Denny and George scarf.” (l. 19-20)

k. The blonde girl is clever / skilful / sly and convincing. She talks her into buying the scarf. She urges her to buy on an impulse / on a whim. She manipulates the customer because the narrator is made to feel desperate. She fears somebody else might take the scarf and that’s why she decides to buy it.

> Action!

Mise en œuvre : deux possibilités sont offertes. Pour les élèves plus fragiles on donnera le travail correspondant au groupe 1, pour les élèves plus autonomes on pourra donner le travail prévu pour le groupe 2. La production ci-dessous peut être un point de départ pour les deux, le groupe 2 ajoutant davantage d’expressions relevant de l’approbation, la désapprobation ou encore l’envie.

“When I saw Denny and George’s were having a sale, I couldn’t resist stepping into the shop and **as soon as** I saw the scarves and the incredible prices, that was it.”

“Tell me, what did you do?”

“Well, you know, there were scarves everywhere, each more beautiful than the next and suddenly...”

“Suddenly what??? Come on! I can’t wait!”

“Suddenly I spotted the most beautiful scarf I had ever seen. I just **couldn’t take my eyes**

off it. It was made of silky velvet, dotted with iridescent beads...”

“Did you buy it?”

“Well no, I just didn’t know what to do. But the saleswoman was ever so helpful. She reminded me that I had always liked it. Can you imagine? She remembered me.”

“Hmm...”

“I looked at the label and guess what! It was reduced from £340 to £120. Can you imagine?”

“It was still expensive, wasn’t it?”

“Well, yes, but such a bargain! I put the scarf around my neck and it looked just so perfect on me that she advised me to buy it. There was only one left.”

“Did you take it?”

“Well yes, finally I did.”

“You’re never going to change! You should really be more careful with your money.”

3. Go further

→ Productions possibles :

a. *She is helpful*: “taking out a shimmering grey-blue scarf from the pile” (l. 11-12) + “She comes and drapes the scarf around my neck” (l. 16-17). But the same quotes could be used to say she is **clever** because by taking out the scarf she is tempting her customer. She is also **clever** when she looks at the label (l. 16) and thus makes the customer look at the label too. We can also say she is persuasive / **tempting** when she says “I’d snap it if I were you [...] there’s only one of these left.” (l. 21-22)

b. *The narrator can’t resist temptation and in the end she decides to buy the scarf*: “I’ll have it” (l. 25).

c. **Remarques** :

– L’utilisation de *have to* peut être l’occasion de revenir en contexte sur la différence entre *have to* et *must*. *Have to* étant utilisé pour exprimer une obligation dictée par des circonstances extérieures, on pourra mettre en relation *have to*, *strings*, et *tugging me* et mettre en avant l’état de servilité de la jeune femme, décrite comme une marionnette.

– L’opposition peut se décrire comme suit :

– *Have to* exprime l’obligation en général ; il a donc un sens « large ».

– *Must* fait partie (avec *may / might, shall / should* et *need*) des modaux « à orientation subjective », c’est-à-dire des modaux qui expriment surtout la volonté / le souhait / l’opinion personnelle de l’énonciateur, et sont souvent plus « formels ». Donc, *must* exprime une obligation vue (généralement) du point de vue de l’énonciateur. L’énonciateur n’est pas forcément le locuteur ou scripteur. Ce dernier peut ne faire que rapporter les paroles de (par exemple) une autorité, l’auteur d’un règlement, un législateur, la police, etc.

– L’opposition entre *have to* et *must* appartient à une catégorie d’oppositions qu’on appelle en linguistique « terme extensif » (= de sens large) versus « terme intensif » (= de sens étroit). Dans l’histoire des langues, les premiers ont tendance à remplacer les seconds (c’est le cas avec *have to / must*), surtout quand le second est plus « formel » (c’est également le cas avec *have to / must*).

The use of italics means that the narrator insists on “have to” when uttering the words. Besides, she has repeated “have to” several times before. It means that after first trying to convince herself of the necessity to buy the scarf, she has now made up her mind / come to a decision. It is impossible for her not to buy the scarf.

- d. *The girl in the text is like one of the people targeted in the photomontage. The object she buys clearly becomes part of herself: "It makes my eyes look bigger, it makes my haircut look more expensive, it makes me look like a different person. [...] People will refer to me as the Girl in the Denny and George scarf." (l. 19-20) The woman in the text seems to need the scarf to exist, to enhance her beauty, to show off. She needs recognition, respect, status and approval.*

N. B. : on pourra, si on le souhaite, faire réfléchir les élèves sur leur attitude vis-à-vis des marques et peut-être plus encore vis-à-vis des marques de vêtements de sports.

4. Conduct a survey

> Mise en œuvre

– On sensibilisera au préalable les élèves au type de questions posées dans un sondage : questions fermées ou à choix multiple pour faciliter le traitement des réponses. On en profitera pour réviser la structure interrogative, les questions étant nécessaires lors de la relance d'un débat.

Voici quelques questions possibles :

– *How often do you go shopping / to the mall / shopping centre? (once a month / once a week / two or three times a year)*

– *Do you go shopping with your friends or alone?*

– *How long do you spend in the shopping centre? (less than... / more than...)*

– *What do you usually shop for? Clothes / shoes / DVDs / video games?*

– *How much do you spend on clothes?*

– *Do you go to the sales?*

– *Do you rush to the sales on the first day?*

– *Is shopping a hobby for you?*

– En groupes, les élèves préparent cinq ou six questions (trois fermées et trois à choix multiple).

– Mise en commun des questions qui sont reportées au tableau, sur un transparent ou tapées sur ordinateur (visionnées au vidéoprojecteur). Chaque groupe envoie un rapporteur qui inscrit une ou deux questions pour son groupe.

– On peut créer un sondage sur Google avec les questions posées par les élèves : www.commentcamarche.net/faq/24878-creation-d-un-sondage-avec-google-documents

– Pour le cours suivant, chaque élève répond aux questions et on analyse les réponses.

→ Productions possibles :

Most of us go shopping with friends. Two thirds go to the sales. 80% of the students usually shop for clothes or shoes. Shopping is a hobby for half of the students in the class. Many / Few of us seem to be addicted to shopping. Going shopping with a friend is one of our favourite pastimes.

1. BLACK FRIDAY

1. Info search

→ Productions possibles (source Wikipedia) :

Black Friday is the Friday after Thanksgiving in the United States. It is the beginning of the traditional Christmas shopping season. [...] Since Thanksgiving always falls on the fourth Thursday in November in the United States, Black Friday may be as early as 23rd November and as late as 29th November in the USA. Black Friday is not an official holiday, but many employees take the day off, which increases the number of potential shoppers. Retailers often decorate for the Christmas season weeks beforehand. Many retailers open very early (typically 5 a.m. or even earlier) and offer doorbuster deals and loss leaders to draw people to their stores. In many cities it is not uncommon to see shoppers lined up hours before stores with big sales open.

On veillera à ce que les élèves ne lisent pas les informations trouvées et ne s'aident que de quelques notes. On pourra évaluer la production à l'aide de la grille suivante :

Savoir-être	
parle assez fort	1 ou 0
ne lit pas son texte, regarde son auditoire	1 ou 0
ne semble pas réciter par cœur	1 ou 0
débit ni trop lent ni trop rapide	1 ou 0
Contenu de l'intervention	
compte rendu clair et complet / lacunaire avec de nombreuses hésitations / ne connaît pas bien le sujet	0 1 2 4 6
Expression	
peu d'erreurs / des erreurs mais message clair / beaucoup d'erreurs / on comprend mal le message	0 1 2 3 4
Prononciation / intonation	
bonne prononciation, bonne intonation / assez bien, correct malgré quelques erreurs de prononciation, d'accentuation, d'intonation / passable, efforts mais beaucoup d'hésitations rompant le rythme / insuffisant, hésite beaucoup, copie trop la prononciation et / ou l'intonation française	0 1 2 4 6
Total	/ 20

2. Get ready!

a. When we read the advice here, it seems that in order to get the best bargains, people have to become ruthless ("vicious", "no matter what") / organised ("Know what you're shopping for, get in, get it, and get out") / insane ("frenzied") / uncontrollable ("frenzied") / mad ("frenzied") / determined ("willing to be the first in line, no matter what")
These words characterise the animal side, the inhuman character of people who sometimes behave like wild animals on Black Friday.

b.

> Script de l'enregistrement (CD3, Piste 13*)

Martin: Hi Lani, can you tell me what you do on Thanksgiving?

Lani: Most people travel to spend Thanksgiving with their family and it becomes a very large celebration. That's how it is for my family. My cousins, aunts, and uncles all come to my grandma's house to spend Thanksgiving together.

Martin: And does Black Friday mean anything to you?

Lani: Black Friday is the day after Thanksgiving where there are crazy sales and everything is super cheap so people get up SUPER early in the morning to wait in lines at stores to be the first people there so they can get all the good deals. It is really crazy and chaotic. I don't want to have anything to do with it.

Martin: What about you Cesar, can you tell us about Thanksgiving?

Cesar: Well actually, my favorite memory with Thanksgiving was two years ago because I went Black Friday shopping from three in the morning to five in the morning.

Martin: Is it really your favorite memory of Thanksgiving?

Cesar: Well to be honest, Black Friday is an anxiety ridden night, but I loved it all the same. You know, they give you a bunch of really good deals on prices at stores. Some people get really crazy and desperate that night, and it kind of gets scary. I've gone only once and it was pretty fun though.

Martin: Interesting! Now Natalie, have you ever shopped on Black Friday?

Natalie: Oh yes. My mom, my sister and I usually leave at 11:00p.m. to go to The Great Mall because it has all our favorite stores. We have so much fun wandering and shopping together, the only bad thing is that there's so many people. Lines are so long they usually reach out of the store, but I still love going.

Martin: Well, thanks a lot for sharing your experience.

**Dans la première impression du manuel, ce document porte le n° 14.*

3. Find the key information

> Mise en œuvre

Faire réagir à l'image et imaginer où et quand la photo a été prise. Faire lire le premier paragraphe et inférer le sens de *trampled* à l'aide de la photo et du paragraphe.

→ **Productions possibles :**

- a. *Wal-Mart is a big discount store in the USA: discount giant's store (l. 3-4) + customers (l. 5) + the store (l. 16) + shoppers (l. 16-18).*

b.

Incident	Victim	People involved	Cause	After the incident
<ul style="list-style-type: none"> - Wal-Mart employee killed - Long Island, New York, USA 	<ul style="list-style-type: none"> Wal-Mart employee called Damour (l. 16) 	<ul style="list-style-type: none"> - employee - shoppers - store officials - police - witnesses - crowd 	<ul style="list-style-type: none"> - Door broke down. - Crowd rushed into the store. 	<ul style="list-style-type: none"> - Store officials decided to close the store. - Customers shouted angrily and went on shopping and complained.

- c. *Greedy, heartless, frantic, superficial, selfish, inhumane, pitiless, ruthless, mean*

Recap: *This article focuses on a tragic accident in a big store. It focuses on the death of a Wal-Mart employee who was trampled to death after shoppers broke down the doors of the store on Black Friday 2008 (Friday, November 29th, 2008). When the accident happened, store officials decided to close the store for several hours but angry customers complained and wanted to go on shopping because they had been waiting since the day before. It is quite shocking / outrageous. People are so selfish that they are ready to get what they want, whatever the price. Human life is not respected. They are indifferent to people around them. They are merciless and frantic.*

4. Watch a video

- a. *Worksheet* et corrigé dans le livret DVD

b.

Are you coming with me to the mall?

Are you kidding? Have you seen the report about last year's Black Friday in the news? People fighting, pushing, grabbing things they don't even need.

Oh, they show the same thing every year but it's just one incident somewhere. Everywhere else is just a fantastic experience.

A fantastic experience? How can you call standing in line for hours and fighting to grab the last item on a shelf a fantastic experience?

Oh well, you're always so negative.
I'll call Mandy. I'm sure she'll come with me....

5. Letter to the editor

> Mise en œuvre

- Cette activité d'écriture pourra être menée individuellement ou en groupe, en classe ou à la maison.
- On peut, dans un premier temps, projeter des exemples trouvés sur des sites de journaux en ligne pour le style et les formules : www.kansas.com/2010/12/06/1620645/letters-to-the-editor-on-term.html

Ou celle-ci beaucoup plus longue et difficile :

www.stltoday.com/news/opinion/mailbag/letters-to-the-editor/article_937b232e-fcd5-11df-9252-0017a4a78c22.html

– On pourra aussi renvoyer les élèves à la page 38 du manuel (Les énoncés exclamatifs), ainsi qu’aux articles du précis grammatical traitant des interrogatives.

– Faire travailler le lexique nécessaire pour exprimer des réactions : *amazed, appalled, astounded, shocked, dumbfounded...*

→ **Productions possibles :**

– I was really shocked when I read your article about the man who was trampled to death by mad, ruthless customers on Black Friday. It’s shameful to kill an innocent employee just to make sure you will get the best bargains! The poor man’s family must be devastated. Black Friday is now a dangerous day because people are greedy and uncontrollable. I find such an attitude simply revolting. What’s more, shoppers did not want to leave the store when the accident happened. They should not have entered it in the first place! How heartless of them! I really think we’re back to the law of the jungle.

– I read your article dated Saturday 29th November with great interest. What an awful story! First I was really shocked by the lack of security at the store. Why were there no security guards outside the store controlling the crowd and keeping people away from the doors? Second I was amazed by the attitude of the shoppers. I can’t believe that no one seemed to care when the employee died. How could people go on shopping and even complain when the store officials decided to close the store? They should not have even started shopping! I find their attitude revolting. I would never have thought people could become so inhumane just to make bargains. An angry reader

3. ACT NOW

MANUEL → P. 170-171

1. Anticipate

→ **Productions possibles :**

- a. *Buy Nothing Day is written in flashy pink letters on a black and white photo. The letters stand out on the background and are reminiscent of neon lights in street advertisements. The letter Y is not complete either, as if to better attract our attention. The other striking element is what the person is doing, i.e. buttering a piece of toast with a credit card. In fact, it is a humorous way of showing what you can do with your credit card on Buy Nothing Day if you decide not to use it.*
- b. *The articles are probably going to deal with the problem of overconsumption, its dangers and what some people are doing to try and counter the trend. They may have decided to live more simply, to change their lifestyle. The portrait we have might be that of downshifters.*

2. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 74-75)

➤ PART 1

- a. She didn’t buy anything except if they were essential things. / She bought only what was essential

- b. *divertissement*
 c. She stopped seeing shopping as a kind of entertainment.

d.

Decision	Since when?	Goals
“has stopped buying anything but essentials” (l. 2)	December 2006 = “In May, having endured five months of denying herself” (l. 8)	“in the hope of helping the environment and ending her dependence on shopping as entertainment.” (l. 3-5)

e.

Where?	Who?	Doing what?
The UK (l. 10)	Libby Pearson (l. 1) Former consumers trying to recycle a lot more and buy a lot less (l. 9-11)	Have “stopped buying anything but essentials” (l. 2-3) / “denying herself all but toiletries, food and drink” (l. 8-10)

- f. Oscar: Libby Pearson’s dead pet rabbit. Archie: Libby Pearson’s new pet rabbit.
 g. - *Cependant* (*idée de contradiction entre décision antérieure et ce qui suit*)
 - *Achat* (“her first and [...] only breach of her strict code of conduct”, l. 14)

➔ PART 2

h.

When?	Where?	Who?	Why?
“two years ago” (l. 1) before the text was written, i.e. 2005	“San Francisco” (l. 2)	“a group of friends” (l. 2)	“to go beyond recycling” (l. 3), they wanted to act for the protection of the environment

- i. 1. The European compact (l. 7). 2. It “has just 103 online members” (l. 8).
 j. “It” (l. 9) refers to joining the European compact.
 k. 1. *garde-robe* 2. “Wore” is the preterite of wear (wore, worn).
 l. 1. “wanted to go beyond recycling in trying to counteract the negative global environmental and socio-economic impacts of US consumer culture.” (l. 21-24)
 “Then I started to think about the landfills and all that.” (l. 32-33)
 “I looked around and wondered if I really needed two wardrobes of clothes I never wore and all those shoes” (l. 30-33)

➔ PART 3

- m. There is a sense of restriction in that sentence, even of contradiction between the fact that Pearson felt the experience was enriching and the fact that it required many sacrifices. Besides, the word sounds a bit like the French word *dépit* in the expression *en dépit de*, so we can deduce that despite means *malgré*.
 n. 1. “forest” (l. 38), and “leaves” (l. 38).
 2. These words are opposed to “jumpers” and “shops” (l. 37).
 o. 1. BND activists want to have a negative impact on business before Christmas and want to help people consume less.
 2. *désintoxiquer*

3. She means that it is a good idea to have Buy Nothing Day when people start to consume even more in preparation for Christmas. It is a way of making them think about what they are doing. It makes them wonder whether they really need all the presents they are buying and maybe it will make them change their habits.

p.

What is it?	When did it start?	What is its aim?
<p>“For 24 hours, BND organisers ask people to keep their change in their pockets and their plastic in their wallets.” (l. 44) = A day when consumers are encouraged to refrain from shopping.</p>	<p>It started in 1992 (the text was published in 2007 and we learn the movement was “in its 15th year” then (l. 41).</p>	<p>To modify people’s consuming habits (“help shoppers ‘detox from consumerism’” (l. 48).</p>

q.

The Compacters’ movement and BND both reject consumerism, or at least consuming without limits. Both movements want people to start thinking about their real needs. They want people to consider returning to basics.

r.

Comment se débrouiller en se passant de presque tout / avec presque rien.

> Action!

- One day Libby Pearson became aware of the fact that she probably **had far fewer needs** than she had ever thought before, so she **decided to change her lifestyle** and **live more simply**. She realized that she could do without most of what she had, in particular **luxury items**, and adopt a more **environment-friendly way of living**. Consequently, **instead of going shopping** and **being** tempted by loads of items in shop windows, she chose to be **wiser** and avoid the trap of overconsumption. She decided to privilege **personal fulfilment** over material goods. She realized that **overconsuming** did not make her happy.
- She **had difficulty** conforming to her strict decision of only buying what corresponded to bare necessities when her pet rabbit died. She could not **do without** a pet so she eventually **indulged in buying** a new one.

b. Speak from your notes

→ **Productions possibles :**

- *When Libby Pearson became aware that she was consuming far too much, she decided to change her lifestyle radically and end her dependence on shopping as a kind of hobby.*
– *She decided that from then on she would buy only what was necessary – toiletries, food and drink.*
– *Although it must have been difficult, she stuck to this rule until the day when her pet rabbit died. She then realized that it would be impossible to do without a pet so she allowed herself a breach of the rule she had set herself and bought a new one.*
- *Libby Pearson belongs to the “Compacters’ movement”, a movement born in San Francisco in 2005 on the initiative of a group of friends who wanted to counteract the impact of consumer culture in the USA. In the UK, where she lives, the Compacters’ movement only had 103 online members in 2007 and is called the European compact.*

- c. • *Buy Nothing Day is another movement also born out of the idea that overconsumption is a curse. It started in 1992. It takes place every year on the day after Thanksgiving in the US, on the same day as Black Friday.*

Remarques :

- Pour en savoir plus, on pourra consulter les sites : www.buynothingday.co.uk/ et www.adbusters.org/campaigns/bnd
- On pourra faire travailler les élèves sur la vidéo proposée par le site Adbusters : www.youtube.com/watch?v=E_jpG6kv6Pw Un groupe de trois élèves par exemple se tourne vers le mur au fond de la classe pendant que le reste des élèves voit la vidéo. Après une brève concertation les élèves n'ayant pas vu la vidéo disent ce qu'ils ont entendu et tentent une interprétation. Ils discutent avec la classe qui décrit ensuite le contenu.
- On pourra faire suivre ce travail d'un court débat sur le bien-fondé d'une telle campagne : *I believe it is very effective because it shows how much we waste. It is informative and interesting. It is too much! It is not by comparing Americans to pigs that you are going to change people's behaviour.*

3. Consuming habits

→ Productions possibles :

- a. *Libby Pearson's way of life and the girl's are completely opposed. Libby has given up everything she considers superfluous whereas the girl's room is filled with objects of all sorts. The walls, the floor, the shelves are all covered with things she has either bought or been given. She has a TV set in her room too. She must stay there all day, surrounded with material things and when she's not in her room she probably goes shopping. She seems to correspond to what Libby Pearson used to be and to what she used to do: "I used to watch the seasons change by looking at the different jumpers in the shop, but I now I go for a walk in the forest and look at the leaves." Unlike the girl in the poster, Libby Pearson has put an end to 'her dependence on shopping as entertainment'.*
- b. *I think that even if I tried to shop less, I would never be able to stop buying hamburgers. I love them too much. It would be impossible for me to eat just sensible food.*
- c. *I could meet friends at home / go to the museum / practice sports / have an artistic hobby / play the piano / do my homework / go to the cinema / read more / spend time with my family / play video games...*

5. Writing workshop

→ Productions possibles :

Today is Buy Nothing Day.

A lot of people don't really understand what the point is. They say: "You will just buy your Christmas gifts on another day."

I celebrate Buy Nothing Day to make a statement that I neither shop nor spend money when corporations tell me to. I refuse to be manipulated by their game of trying to get me into their stores on a specific day. I want to be free.

Do like me, forget your plastic today, JUST BUY NOTHING!

4. NO TO CONSUMPTION

MANUEL → P. 172-173

> Mise en œuvre

- On pourra commenter la photo pour situer la scène.
- On pourra pour ce faire fournir le vocabulaire suivant : *graduation ceremony / robe or gown / hood or mortarboard / get a degree / celebrate.*

1. Find the key information

→ Productions possibles :

Part 1

- a. *Chris (the graduate), his father (Walt), his mother (Billie) and his sister (Carine)*

b.

The celebration	Chris's future plans	Money / College fees
<i>"Congratulations" (l. 10)</i> <i>"Restaurant" (l. 12)</i>	<i>Harvard Law school (l. 16)</i>	<i>"inheritance" (l. 19)</i> <i>"college fund" (l. 18)</i> <i>\$24,500 and 68 cents (l. 21-22)</i> <i>"bank" (l. 24)</i> <i>"balance" (l. 26)</i>

Part 2

- a. *"want to make a present to you." (l. 40) + "a new car" (l. 44)*
- b. *"We want to get you out of that junker." (l. 41) + "a nice new car that's safe to drive." (l. 51) + "You don't know when that thing's just going to suddenly blow up." (l. 51-52)*
- c. *Chris: "What's a junker?" (l. 42) + "A new car? Why the hell would I want a new car?" (l. 45-46) + "Do you think I want some fancy boat?" (l. 47-48) + "Or are you worried about what the neighbors might think?" (l. 10) + "Blow up?! Are you guys crazy?" (l. 54) + "I don't need a new car. I don't want a new car. I don't want anything." (l. 56) + "Returning to polite conversation" (l. 58-59) + "Thanks anyway" (l. 60) "jabs Chris's leg" (l. 58) + "I wouldn't say no to a new car." (l. 65)*

d.

The present	Reasons given by Chris's parents	Chris's reactions	Carine's reactions
A new car	<i>"we want to get you out of that junker" (l. 41)</i> <i>"a nice car that's safe to drive" (l. 51)</i> <i>"we don't know when that thing's just going to suddenly blow up." (l. 51-52)</i>	<i>"A new car? Why the hell would I want a new car?" (l. 45-46)</i> <i>"Do you think I want some fancy boat?" (l. 47-48)</i> <i>"I don't need a new car. I don't want a new car. I don't want anything." (l. 56-57)</i>	<i>Jabs Chris's leg</i> <i>"I wouldn't say no to a new car." (l. 65)</i>

Chris's parents tell him that they want to buy him a new car because his is old and according to them unsafe to drive. When he learns about their intention, Chris flares up and even becomes sarcastic and provocative when he mentions a "fancy boat". He must be referring to the huge American car that his parents may want to buy him to replace his old one. He sounds adamant: he does not want a new car. His sister tries to intervene by kicking him under the table. She clearly says that she would accept a new car herself. Chris calms down a little and even thanks his parents but we feel that it might not be over.

2. Act out

→ Productions possibles :

Carine: You won't believe what's just happened. I really can't understand my brother.

Clare: What's the matter?

Carine: You know my brother has just graduated. At lunch time, my parents and I went to the restaurant to celebrate and guess what, they told him they wanted to buy him a new car.

Clare: Wow, he's lucky. I wish my parents bought me one.

Carine: You bet! But not my brother!

Clare: What?

Carine: Yes, you got that right. My brother became mad at them. He said his old car was good enough. He was even sarcastic and provocative and shouted he didn't want anything.

Clare: Didn't you say anything?

Carine: Well, I jabbed his leg and I clearly said that I would not mind a new car myself. He calmed down a little but I'm not sure it'll be for long. He and my parents are at loggerheads. I can't understand my brother.

Clare: Can't you try to talk to him?

Carine: I'm going to try but I'm not sure I can do anything.

3. Chris's values

→ Productions possibles :

1.

a. *independent / bold / rebellious / reject / oppose / solitary*

b. *His parents are well-off and want to please their son and give him an expensive present. He finds this present is superfluous. Little by little we realize he objects to the consumer society, to overconsumption. He clearly says that his parents want a new car to keep up with the Joneses, to show off. He does not give much importance to consumer goods. He rebels against a materialistic life. He thinks that the things we accumulate are worthless. He is a non-conformist. He does not share the same values as his parents. He reminds us of Henry Thoreau who wrote "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived." or "Why should we live with such hurry and waste of life?" (Walden, 1854) The parents and the son are worlds apart. Chris's parents must be wealthy / well-off. They are certainly more money-oriented than their son. Money is an important value in their lives. They think that in our consumer society people are often judged on the amount of money they earn, on status symbols such as houses, cars or jewelry. Success is often measured in terms of the money we have.*

4. Take a stand

N. B. : les élèves pourront réviser p. 250-251 les expressions qui leur seront utiles lors du débat de la tâche finale. On les renverra p. 174-175 pour l'expression du souhait et du regret.

→ **Productions possibles :**

– *If I were Chris I would be grateful to my parents. I wish my parents would give me a car. I wouldn't be so picky if I were in Chris's shoes. In my opinion, money brings power and social recognition. For me material objects and gadgets of all sorts give us comfort and pleasure. For me happiness is synonymous with wealth.*

– *Money is not important, and it should not be regarded as an end in itself. It is only a means to live decently. In my opinion money does not necessarily lead to happiness. For me, being happy means having an interesting job, raising a family, having true friends around me. I'd rather have a rich personal life than be a workaholic. Money-oriented people run the risk of forgetting real values and human relationships. I want to be able to seize the day and enjoy life. Money can't buy happiness.*

5. Watch a video: Into the Wild

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

6. Act out

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 76)

a. FATHER: We're gonna buy you a new ↘ car.
MOTHER: That's ↘↗ right.

CHRIS: A new ↗ car?

b. MOTHER: [Uh-huh].
CHRIS: [Why] would I [want] a [new] [car]? [Datsun] [runs] [great]. I [mean], do you [think] I [want] some [fancy] [boat]? Are you [worried] [what] the [neighbors] [might] [think]?

MOTHER: Well, we weren't gonna /ə/ get you a /ə/ brand /æ/ new Cadillac /æ/ /æ/, Chris. We just want to get you a /ə/ nice new car /ɑ:/ that's safe /eɪ/ to drive.

And you never know when that thing out there just might blow up.

CHRIS: Blow ↘ up? Blow – blow ↗ up? Are you guys ↗ crazy? It's a great ↘ car. I don't ↘ need a new car. I don't ↘ want a new car. I don't want any ↘ thing.

N. B. : si on souhaite évaluer cet exercice on pourra par exemple utiliser la fiche indicative suivante. Le barème sur 20 n'étant lui aussi qu'indicatif.

Voix claire et audible	0 1 2 3 4
Découpage correct en groupes de souffle	0 1 2 3 4
Accentuation des mots porteurs de sens	0 1 2 3 4
Prononciation correcte	0 1 2 3 4
Implication personnelle, ton juste	0 1 2 3 4
Note sur 20 :	

LANGUAGE AT WORK

MANUEL → P. 180-182

A. L'accroissement parallèle

- Les quatre énoncés comportent tous un comparatif.
 - Dans tous ces énoncés on utilise l'article *the* devant le comparatif et une virgule pour séparer les deux énoncés mis en parallèle.
 - Deux éléments sont mis en parallèle à chaque fois.
 - Comparaison portant sur :
un adjectif : *the bigger + the greater + the more tempted + the less expensive*
un adverbe : *the more often*
un nom : *the less time + the more time*
un verbe : *the more you buy*
 - **a.** Moins on passe de temps dans les centres commerciaux, plus on a de temps pour faire d'autres choses.
 - b.** Plus souvent on fait les magasins, plus on achète.
 - c.** Plus important est le rabais, plus on fait d'économies.
 - d.** Moins le produit est cher, plus on est tenté de l'acheter.

On remarque que l'ordre des mots diffère d'une langue à l'autre : la structure comparative peut être dissociée en français, ce qui entraîne un déplacement du verbe par rapport à l'anglais (phrases **a.**, **c.** et **d.**). On n'utilise pas d'article en français. On fera également remarquer la possibilité d'omettre le verbe *be* en anglais (*the bigger the discount / the less expensive the product*).
- Pour traduire « plus... / plus... », « moins... / moins... », « plus... / moins... », etc., on utilise en anglais le **comparatif**. L'élément sur lequel porte la comparaison est toujours placé **juste après le comparatif** et on utilise **the** devant chacun des éléments mis en parallèle.

> Entraînement

The more you buy, the more you waste. The more things you get rid of, the more waste you produce. The more you consume / waste, the more you pollute. The more rubbish you produce, the bigger the landfills. The bigger the landfills, the more we pollute the Earth. The more selfish we are, the more difficult it is to find a solution to the problem. The more concerned we are, the easier it is to get rid of our bad habits. The more we consume, the bigger the amount of waste.

B. Souhait et regret

- Le fait a lieu / a eu lieu** : *hadn't spent*
Le fait n'a pas lieu / n'a pas eu lieu : *had / earned / cared / had adopted / would recognize*

2. Les verbes en gras sont au prétérit ou au *past perfect* ou bien on utilise *would* + BV.
3. a. Je regrette de ne pas avoir un nouveau sac à main.
 b. Je regrette d'avoir dépensé autant d'argent hier.
 c. Je regrette de ne pas gagner plus d'argent.
 d. Je regrette que les gens ne se soucient pas plus de l'environnement.
 e. Il regrette de ne pas avoir adopté un style de vie différent plus tôt.
 f. Je souhaiterais que les gouvernements reconnaissent l'étendue des dégâts.
 Quand *wish* est traduit par « regretter », on doit ajouter ou supprimer une négation en français.
4. → Pour exprimer un souhait ou un regret qui porte sur un fait présent, on utilise le **prétérit** (qui est ici un prétérit « imaginaire ») ou bien *would* + BV.
 → Pour exprimer un regret portant sur un fait passé on se sert du **past perfect** (formé avec un prétérit, celui de l'auxiliaire *have*).

> Entraînement

1. a. *He wishes his mother bought him designers' clothes.*
 b. *She wishes he had not spent so much money.*
 c. *He wishes I had not spent the day at the shopping centre / the mall.*
 d. *She wishes she had friends to go shopping with them.*
2. “Bye, darling! I'm going to the shopping centre / the mall!”
 “Come on! What do you need? What do you plan to buy? I wish you would stay here with me.”
 “Oh, don't worry! I won't be long. I have too little money to buy what I want anyway... I really wish we had more money to spend on nice things! I wish I had a new handbag, new clothes, new furniture for the house...”
 “I wish we could afford all that, but we just can't!”
 “And I wish I hadn't told you where I was going... See you later!”

C. Build up your vocabulary

1. *If we want to protect our planet we should **make** changes. Drastic decisions must be **made**. Let's **do** our best to consume less. Overconsumption has **done** a lot of damage already. When we shop, we should all **make** sensible choices. Before Christmas, let's all **make** an experiment: Let's reduce our spending and our waste. If we all **make** an effort, we will certainly **make** (do progress existe, mais est beaucoup plus rare) progress. We can't go on **making** the same mistakes. For future generations let's **do** something now!*
2. *consumer society • consumer goods • consumer magazine • mass consumption*

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 176

1. Pensez à accentuer correctement (MP3 33-35, CD3 Piste 15-17)

I. Accents de mots

a. *advert – advertise – advertisement – advertiser – advertising – consume – consumer – consuming*

b.

Première syllabe	Deuxième syllabe	Troisième syllabe
<i>advert</i>	<i>advertisement</i>	...
<i>advertise</i>	<i>consume</i>	
<i>advertiser</i>	<i>consumer</i>	
<i>advertising</i>	<i>consuming</i>	

II. Mots accentués dans la phrase

a. Les mots en gras correspondent à des mots accentués, ceux en italiques correspondent à des formes faibles.

b. Liaisons consonnes_voyelles

Once upon a time, we used to buy what we needed. Now that we have all we need, we buy for other reasons: to impress each other, to fill a void, to kill time. Buy Nothing Day is a simple idea: Try not to shop for a day, and see how your view of our world changes.

You'll realise how much shopping uses up your free time. For 24 hours you'll get your life back and that's a big achievement! Buy Nothing Day is an opportunity for you to make a commitment to consume less, recycle more and challenge corporations to clean up and be fair. Anyone can take part, provided they spend a day without spending!

III. Accents de phrases

a. Le locuteur n'insiste pas sur le même mot.

b. Dans chaque énoncé, le locuteur cherche à faire moduler l'information en accentuant des mots différents

- Tom never goes shopping alone:** c'est de Tom que l'on parle et pas de quelqu'un d'autre.
- Tom never goes shopping alone:** je ne peux pas vous croire, ça ne lui arrive jamais.
- Tom never goes shopping alone:** il va faire des courses, mais toujours accompagné.

2. Introduisez correctement vos arguments

> Script de l'enregistrement (MP3 36, CD3 Piste 18*)

Interviewer: Hi, I'm with Lynda and Matt. Hi Lynda, I understand you went shopping on Thanksgiving this year!

Lynda: Hi! Well yes, and I think I'm almost done with all my Christmas shopping.

Interviewer: Do you think it is a good idea for stores to open on Thanksgiving?

Lynda: Why not? What's wrong with that?

Interviewer: Don't you think Thanksgiving should remain about family and friends?

Lynda: Oh come on, going shopping is not much different from sitting in front of your TV, watching baseball. Everybody's more interested in the game than in the people around them anyway.

Matt: I really don't agree here. At least, when people are watching baseball, they sit together and chat while having a drink. Now everybody starts waiting outside stores early to make sure they get the best deals. Teenagers can't wait to leave the table and go to the mall with their friends. That's pathetic. Have you ever thought of all the sales clerks, cashiers, fitting room attendants, security guards working on that day?

Lynda: You definitely have a point here. But I am sure some employees are delighted to be able to make some extra money for their holiday shopping.

Matt: Look: Walmart, Kmart, they all opened at 6 pm on Thanksgiving.

All the employees probably had to quit the table in the middle of the meal. We must boycott the shops that open on Thanksgiving. It should remain a holiday for everyone!

Interviewer: Um ... I think you both made your point, thank you and have a wonderful holiday weekend.

**Dans la première impression du manuel, ce document porte le n° 19.*

a. Why not? - What's wrong with that? - Come on - I really don't agree here - at least ... - Have you ever thought about ...?

I am sure ... Look ...

I think...

b. Well, yes ... um...

3. Ne bloquez pas sur un mot

a. qu'elle ne mangerait pas avec sa famille

b. Je suis très heureuse de

c. n'a pas réussi

d. elle choisit - d'aller

e. il n'aime pas / il hésite à

YOUR TASK

MANUEL → P. 177

> Mise en œuvre

- Afin de se préparer au débat on aura demandé aux élèves de revoir les pages 250-251 du manuel (Enrichir sa prise de parole)

- En classe, on demandera aux élèves de lire attentivement la page 177.

- Afin que le débat ne se réduise pas à de l'écrit oralisé et afin de le rendre le plus dynamique possible, il faudra laisser aux élèves un peu de temps pour découvrir l'identité des intervenants et préparer cinq arguments sous forme de notes.

- On veillera, avant que les élèves ne commencent à réfléchir à leurs arguments, à ce que les quatre points de vue soient représentés à part égale. On conseillera aux élèves d'anticiper ce que pourront dire les adversaires.

- Pour évaluer, on pourra faire des groupes de cinq dans lesquels seront représentés les quatre points de vue plus un modérateur.

- Le reste de la classe sera divisé en plusieurs groupes qui seront chargés de se concentrer sur des aspects différents de l'évaluation :

- Le groupe 1 notera les erreurs de prononciation et d'intonation éventuelles.

- Le groupe 2 notera les erreurs de vocabulaire et de grammaire éventuelles.

- Le groupe 3 notera le nombre d'interventions de chaque participant, si le participant écoute, sait prendre la parole sans interrompre, observera le temps de parole.

- Le groupe 4 notera si les participants interviennent à propos, posent des questions, font répéter, utilisent les expressions apprises.

On demandera dans chaque cas de relever des exemples précis. Les élèves changeront de groupe d'évaluation lors de chaque nouveau débat.

Critères d'évaluation de la tâche

À titre indicatif, nous proposons la grille suivante, destinée à faciliter l'évaluation du groupe. Le professeur sera bien sûr libre d'élaborer sa propre grille ou de faire évoluer le nombre de points attribué à chaque critère.

	Nom :	Nom :	Nom :	Nom :
Temps de parole (l'élève a essayé d'intervenir le plus souvent possible dans le débat)	0 1 2 3	0 1 2 3	0 1 2 3	0 1 2 3
Interaction lors du débat - écoute les autres et respecte leur parole - intervient poliment pour couper la parole ou réagir - cherche à être compris (parle distinctement, à haute voix) - recherche le contact visuel	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4
Prendre part au débat - intervient à propos - demande des explications (fait répéter, reformuler, expliquer)	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4
Argumenter ses idées au cours du débat - donne des exemples pour illustrer ses propos - réagit aux idées des autres (s'opposer, concéder)	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4
Richesse et correction de la langue - utilise le vocabulaire et les tournures apprises dans l'unité - fait des efforts de prononciation pour se faire comprendre - utilise les tournures propres au débat - utilise des <i>gap fillers</i> en cas d'hésitation	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Total des points	/ 20	/ 20	/ 20	/ 20

A. Read and react

→ Productions possibles :

What an interesting experience, but a bit crazy too! I may manage to stop buying a few things to preserve the environment. I could even make an effort and start eating local food to cut my carbon footprint, but I'm sure I would not be able to do without electricity. Imagine spending your evening reading books by the light of a candle? No light, no TV, no computer, no washing machine even. Everything washed by hand, just as in the past. And of course if I had a baby I would have to wash nappies / diapers and everything.

No, I really do not think I would be able to do that. We must do something for the environment, we must consume wisely, but this should not mean going to such extremes.

B. Podcast

> Script de l'enregistrement (MP3 37, CD3 Piste 19*)

Caroline: So, Andrew—

Andrew: Yes?

C: What do you think of Colin Beavan's experiment... Do you think it's something that you could do?

A: Uh, it's something I'd like to try to do, whether I could be as "hundred percent" as he was I don't know, but I certainly think it's worth doing to... as an experiment to show what wastage there is in our lives, and what a waste of human resources and other resources and the world's resources. I'd like to give it a try but I don't know if I could be as good as he was.

C: Well, with regard to your own life, which of the areas do you think, reasonably and practically, you could alter for the better?

A: Well I already... I don't waste very much and I avoid buying things under plastic if I can, so I'm not too bad there. I could, um, I could use the stairs instead of the lift, and I lived for many years without a lift and now I've got one I use it. It wouldn't be too difficult to go back to not using a lift, for example. His wife went up 54 floors, I believe, I don't think I would manage that very often, but my five floors would be OK. I don't buy ready-prepared food, so I'm not bad there. Um...

C: What about meat? Could you cut out meat?

A: I, yes I could. I almost eat no meat as it is, so... that's simply because my wife doesn't eat any so I go along with it. I sometimes eat meat. So, I'm fairly eco-friendly from that point of view already.

C: Cars? Petrol? Bicycling?

A: I don't have a car here, I have a car in the country, so I use it once a fortnight. I would like to cycle instead of using metros and buses.

C: So Andrew, could you tell me, what could you not do without?

A: What could I not do without?

C: What's essential to your life?

A: I don't know if anything is that essential! I *could* do without the television, I would *like* to do without Internet...

C: Is it practical, reasonable, in this day and age?

A: Uh... I think it could be done, yes. I think it could be done. It would be difficult to do without the telephone.

C: What about mobile phone?

A: I can do without a mobile phone, yes.

C: Do you have one?

A: No.

C: That's extraordinary. Why not?

A: I don't like them.

C: Well Andrew, thank you very much for giving me your opinions.

**Dans la première impression du manuel, ce document porte le n° 20.*

C. Observe and react

N. B. : on pourra, si on le souhaite et pour aider les élèves, leur indiquer le site suivant où ils pourront découvrir la peinture de Claude Monet : www.allmonet.com/

→ **Productions possibles :**

This is a photograph of a painting by Banksy. We are immediately struck by the resemblance with a painting by Monet, the French impressionist, because of the bridge and the pond. But the other striking elements are the shopping carts and the traffic cone in the foreground. Indeed these are very unexpected additions to the original painting by Monet and the idea that the shopping carts and the traffic cone should be in the water, under the bridge, both symbolizes a danger (with the cone) and pollution (because of the carts in the water). So as the carts symbolize consumption, the artist must have wanted to denounce the danger of overconsumption. By consuming too much, we cause pollution and thus cause the destruction of beautiful places / landscapes like the one painted by Monet. But the title of the painting gives us another clue too. The painting is called Show me the Monet. Although the painting reminds us of a painting by Monet, we don't see the real work by Monet and we wonder what has become of it. We would like to see it: "Show me the Monet." But "Show me the Monet" sounds in fact like "Show me the money" and there is a pun / play on the word "Monet", which reminds us of "Money". It can also remind us of what a burglar could say when burglarizing a shop or a bank. Here Banksy stresses the importance of money in our society. He denounces the opposition between nature and consumption, nature and materialism or between art / beauty and consumption. We are deprived / robbed of the real thing. By transforming a well-known painting and spoiling it with shopping carts and a traffic cone, the artist certainly wanted to shock people or make people react. He must have wanted to raise people's awareness and show the dangers of overconsumption. If this painting were an ad in an awareness campaign, I think it would be very effective indeed.

D. Do you agree?

Ces citations pourront donner lieu à des mini-débats ou des PPC. On pourra demander aux élèves de s'enregistrer sur MP3.

PROLONGEMENTS POSSIBLES

- > **Apprendre à apprendre**, *Workbook* p. 121, 122
- > **Time out, p. 141** : Conseils de films à voir en dehors de la classe
- > **Speaking Corner, p.178, 179**
- > **Répondre à une problématique, p. 242** : *Locations and Forms of Power, The Idea of Progress*
- > **Évaluation sommative de POI**, sujets + corrigé et grille d'évaluation
Fichier pédagogique p. 350-351

ÉVALUATION SOMMATIVE



- Préparez-vous à dialoguer sur les sujets suivants :
 - préparez les arguments pour et contre ;
 - tirez au sort votre rôle, puis argumentez, expliquez et défendez votre point de vue ;
 - donnez à chaque fois des exemples précis.



- Temps de préparation individuelle : entre 5 et 10 minutes
- Vous n'aurez droit qu'à des notes.
- Temps de parole : de 2 à 3 minutes

Unit 12 Born to shop?

Subject A

Deux adolescents discutent sur le thème suivant : *Are you for or against the opening of shops on Sundays?*

Subject B

Deux adolescents discutent sur le thème suivant : *Brands or no brands? You decide to go shopping for a birthday present. One of you wants to buy a famous designer's T-shirt. The other one is against brands.*

Subject C

Deux adolescents discutent sur le thème suivant : *If you had a free afternoon, would you hang out with friends in a shopping centre or go swimming or to the cinema ?*

Subject D

Deux adolescents discutent sur le thème suivant : *If you were offered 100 euros, what would you do with this money? Would you spend it immediately? What would you spend it on? Or would you keep it for later to buy something more expensive? What do you dream of buying?*

> Grille d'évaluation du CECRL

Temps de parole (l'élève a essayé d'intervenir le plus souvent possible dans le débat)	0 1 2 3
Interaction lors du débat – écoute les autres et respecte leur parole – intervient poliment pour couper la parole ou réagir – cherche à être compris (parle distinctement, à haute voix) – recherche le contact visuel	0 1 2 3 4
Prendre part au débat – intervient à propos – demande des explications (fait répéter, reformuler, expliquer)	0 1 2 3 4
Argumenter ses idées au cours du débat – donne des exemples pour illustrer ses propos – réagit aux idées des autres (s'opposer, concéder)	0 1 2 3 4
Richesse et correction de la langue – utilise le vocabulaire et les tournures apprises dans l'unité – fait des efforts de prononciation pour se faire comprendre – utilise les tournures propres au débat – utilise des <i>gap fillers</i> en cas d'hésitation	0 1 2 3 4 5
Total	/ 20

> Critères de répartition en niveaux de compétence

Note inférieure à 6/20 : A2 non acquis

Note entre 7 et 10 / 20 : A2

Note entre 11 et 16 / 20 : B1

Au-delà : B2 en cours d'acquisition

Everlasting youth

Tâche finale (p. 189) : The movie adaptation of *Dorian Gray* has just been released. Choose the person you want to interview: the film director, or the actors playing either Dorian Gray or Henry Wotton. Write the interview (180 words).

Activités langagières		Contenus	Prolongements tâches / aides
1. Tune in! (p. 182)	PPC	Étudier et présenter un tableau	Commenter une image fixe (p. 246)
	PPC / POI	Recherches Internet sur le mythe de Narcisse	Enrichir sa prise de parole (p. 250-251)
	PE	Acquérir le lexique lié à l'apparence et à la beauté	<i>Play with words</i> (Workbook p. 77)
2. More for myself (p. 183)	PPC	Réagir à un dessin humoristique	Commenter une image fixe (p. 246)
	CE / POI	- Rendre compte d'un article de journal - Débattre des avantages et des inconvénients de la chirurgie esthétique	- Parler d'une image fixe (p. 246) - Enrichir sa prise de parole (p. 250-251) - Apprendre à apprendre, <i>Workbook</i> p. 123-124)
	PE	Créer un prospectus promotionnel	Relire son devoir (p. 5)
3. My soul for that (p. 184-185)	CE	- Comprendre un extrait de roman - Découvrir d'autres chapitres du même roman en autonomie	<i>Language at work</i> : L'expression du conditionnel (p. 187)
	PPC	Rendre compte d'un texte et approfondir son analyse	
	PE	- Mettre en parallèle Dorian Gray et Narcisse - Écrire un récit à la première personne	
4. The Discovery (p. 186)	CE	Comprendre un extrait de roman	Fiche <i>Workbook</i> p. 78
	PPC	Rendre compte d'un texte à partir de notes	
	PE	Écrire un dialogue	Relire son devoir (p. 5)

L'activité langagière principale de cette unité est la PE (production écrite).

1. The myth of Narcissus

> Mise en œuvre

- On écrira au tableau *Echo / Narcissus* et on demandera aux élèves ce que ces deux mots évoquent pour eux.
- On montrera le tableau de John W. Waterhouse à l'aide du vidéoprojecteur, de la caméra de table du labo multimédia ou du zoom du manuel numérique et on leur demandera de réagir.
- On leur demandera ensuite au labo multimédia ou en salle informatique de faire des recherches sur l'histoire de Narcisse et d'Écho sur le(s) site(s) suivant(s) :
www.online-mythology.com/echo_narcissus/
www.greekmyths-greekmythology.com/narcissus-myth-echo/
www.pantheon.org/articles/n/narcissus.html
- Il existe plusieurs versions de ce mythe. On incitera les élèves à discuter des différentes versions.
- Si on ne dispose pas de salles équipées, on demandera aux élèves de faire ces recherches en amont, au CDI, ou chez eux.

→ Productions possibles :

a. – *As far as I know, Narcissus is a mythical character: He only loved himself and was always lonely, but did not seem to suffer at all far from it! He was really handsome and many men and women fell in love with him.*

– *Echo was a nymph who could not really speak. She could only repeat the words she heard; as a result she could not communicate with anyone. She was one of the women who fell in love with Narcissus. However, Narcissus was only interested in hunting and himself, and he shunned / rejected / spurned her.*

– *The goddess named Nemesis decided to punish Narcissus after / when she heard the rejected girls' prayers for vengeance. Besides, Narcissus's lovers were really offended because he behaved haughtily, arrogantly and scornfully towards them. He always rejected his suitors and lovers, and they felt this deserved punishment.*

– *Nemesis arranged for Narcissus to fall in love with his own reflection. Once after hunting, he felt tired and leaned over the water to quench his thirst. He was spellbound / mesmerized by the image he could see on the glassy surface of water. He leaned down and tried to kiss and embrace his mirror image. That's how he fell into the water and drowned.*

– *A beautiful flower grew at the spot where he died. His body had disappeared. That's why this flower was named after him: the Narcissus.*

b. *To be narcissistic means that you only love yourself, that you are obsessed, fascinated by yourself only. Narcissism means self-love. Consequently others are disdained.*

c. *This painting illustrates the myth of Echo and Narcissus: The scene is set in the woods and we know Narcissus was particularly keen on hunting and spent a lot of time in the forest. We easily recognize the man as Narcissus because we can make out his perfect features and his well-shaped body. He is wearing a laurel wreath on his head. As Echo spied on him, she followed him everywhere / at all times, which explains why she is sitting next to him. This scene represents the moment right before Narcissus is punished by the goddess Nemesis. Indeed,*

because Narcissus was vain and self-centred, he spurned the women who were in love with him, which caused them despair and distress. He is so hypnotized by his own beauty that he doesn't even realize Echo is sitting next to him. It was hard for Echo, who grew so desperate / down-hearted / distraught that she completely disappeared. Only her voice could be heard. Moreover, next to the pool of water, we can see daffodils, that's how we know this painting illustrates the myth of Narcissus and Echo.

2. A virtual exhibition

> Mise en œuvre

- Les élèves pourront travailler seuls ou en groupes pour faire leurs recherches sur les différents tableaux au CDI, en salle informatique ou au labo multimédia, en classe ou à la maison.
- Ils s'exprimeront ensuite pendant deux minutes à l'aide de notes, en faisant une description du tableau choisi, en rendant compte des principaux symboles, en donnant une interprétation du travail du peintre. Ils pourront comparer les tableaux entre eux.
- Les autres élèves pourront réagir en complétant les propos de leurs camarades et / ou en confrontant leurs visions personnelles des différentes œuvres.
- Ci-dessous des adresses de sites où trouver des représentations des tableaux mentionnés.
www.authenticociety.com/about/MetamorphosisOfNarcissus_Dali
www.wga.hu/frames-e.html?/html/c/caravagg/03/21narcis.html

→ Productions possibles :

I prefer Caravaggio's painting because I am really sensitive to the chiaroscuro in this painting. Indeed, the contrast between light and shadow reinforces the idea of self-love and self-centredness. The dark background brings into relief the bright whiteness of Narcissus's shirt and knee, which becomes the focal point right in the centre / middle of the painting. As we just pointed out, the composition of the painting is cleverly worked out. Caravaggio masterfully manages to tell Narcissus's myth with one single motif: A closed circle drawn by his arms that are reflected in the water. The figure of Narcissus and his reflection are locked in a circle surrounded by darkness. Caravaggio paints the climactic moment in Narcissus's life when he falls in love with his own image, which brings about the curse cast by Nemesis. Narcissus will now die. There is something else I find striking about the painting. Narcissus is looking at his image lovingly, and yet we realize his reflection is distorted, blurred and... old! Caravaggio obliquely reveals what is hidden deep in Narcissus's inner self: His arrogance, scorn and vanity which made him spurn the men and women who fell in love with him and commit the sins that led him to death.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 77)

Play with words

- a. deep, profound ≠ shallow, superficial
 everlasting ≠ temporary
 beautiful, attractive ≠ ugly, hideous
 alive ≠ dead
 slim ≠ overweight

- b.** death – dead
passion – **passionate**
youth – young
horror – horrible
envy – **envious**
loneliness – lonely
remorse – **remorseful**

- c.** 1. – Beauty is in the **eye** of the beholder. – Never judge a book by its **cover**.
– You are as **old** as you feel. – **Appearances** are deceptive. – She doesn't look her **age**.
2. *La beauté est subjective. L'habit ne fait pas le moine. On est vieux que si on se sent vieux. Les apparences sont souvent trompeuses. Elle ne fait pas son âge.*
- d.** cold-blooded, cold-hearted, well-dressed, young-looking, absent-minded, black-haired, middle-aged, self-confident, bad-tempered, easy-going, broad-shouldered, broad-minded, blue-eyed, dark-haired, dark-eyed.

2. MORE FOR MYSELF

MANUEL → P. 183

> Mise en œuvre

- On pourra utiliser le dessin humoristique en guise d'anticipation et ensuite étudier le texte.
- On pourra aussi demander à un groupe de préparer la présentation du dessin, pendant que l'autre travaillera sur le texte.

→ **Productions possibles :**

1. Under pressure

a. *I'm rather struck by this cartoon because we can identify two groups of people: on the one hand, some people's faces have been replaced by a flat round coin on which has been drawn a smiley face. They are all very slim or even skinny, are dressed in fashionable clothes and seem very relaxed and self-confident. On the other hand, we can notice a couple looking at them, they are not smiling but look worried and grumpy. They are dressed very casually, even in an old-fashioned way. They are not very trendy. They are ordinary, average citizens.*

b. *The cartoonist aims at denouncing the face-lift culture that takes place in Hollywood. Everybody has plastic surgery to look younger and more attractive, but as a result they all look alike. These people are probably under the show business industry's pressure, they all ended up with a standardised look, and are entirely dehumanised. The cartoonist exposes Hollywood as a superficial place where people are all flat, without a brain, as their heads suggest.*

2. Find the key information

b. *Gail is a British woman who compares herself to her mother when she was the same age (45) and says that her mother looked dreadful: "She never wore make-up or did her hair, and bought her clothes from jumble sales." (l. 22). It means she believes that, contrary to her mother, she herself looks beautiful, or at least very attractive: "in her bid to stay young and attractive" (intro). In fact Gail Clough spends every night going out to clubs and dancing, she*

goes on holiday to Ibiza and goes to parties there (l. 11-12) whereas when her mother was the same age she worked hard in a chip shop / was always working (l. 17-19). Her mother worked hard to make ends meet and was not interested in her appearance (l. 20-23) whereas Gail seems interested only in her appearance and has already had 15 cosmetic surgery procedures (l. 3-4) and has spent huge amounts of money on them (l. 5). Now she is self-employed and at the head of a plastic surgery holiday business in Dubai (l. 31-33) and probably makes a lot of money, as plastic surgery is a thriving business.

c. On attendra ici des réponses personnelles. Les élèves pourront s'aider des pages 250-251 pour échanger leurs idées (opinion, accord, désaccord, etc.).

→ **Productions possibles :**

- *She can't be aware of the dangers.*
- *What will she do when she cannot be operated on anymore?*
- *It reminds me of Michael Jackson who looked much better before all his surgery. It is really pathetic! It seems that her look is the only important thing in her life. She probably has no children, she will probably be very sad and lonely when she grows old.*
- *I can't understand how you can spend so much money on plastic surgery. It must have become an addiction.*
- *She has made a business out of it so she must look good herself if she wants to convince potential clients.*
- *She definitely can't stand the idea of growing old, she even calls herself "the female Peter Pan" (l. 15) but I think she does it in order to remain youthful-looking and beautiful, rather than to remain a child.*

3. Write a flyer

→ **Productions possibles :**

Dare to be the one you always wanted to be.

*Gail Clough's clinic in Dubai can give you the face and the body of your dreams.
Come see us to forget your wrinkles and say goodbye to your fat belly.
A group of qualified surgeons will guarantee complete satisfaction.
For half the price of surgery in the UK, you will enjoy a full package including flight,
surgery and a great holiday in our newly-built five-star hotel.
What are you waiting for?
Email us at beauty@dubai.com*

3. "MY SOUL FOR THAT"

MANUEL → P. 184-185

> **Mise en œuvre**

- On pourra étudier cette double page en divisant la classe en deux groupes (éventuellement formés de binômes ou de trios). Chaque groupe étudiera une partie du texte.

- Chaque groupe fera un compte rendu de la partie étudiée à partir de mots clés, pendant que les élèves de l'autre groupe prendront des notes.
- L'activité 5 vise à rendre compte du texte en adoptant un autre point de vue. Elle pourra être réalisée seul ou en groupe, en classe ou à la maison et pourra faire l'objet d'une évaluation formative.

→ **Productions possibles :**

1.
 - a. *Characters present: Dorian Gray – Basil Hallward. Character mentioned: Lord Henry Wotton*
 - b. *somebody who is looking at the painting of himself*
 - c. *he = Dorian Gray – it = the painting – his, his, him, he, his = Dorian Gray*
 - d. *“cheeks flushed” (l. 4) – “A look of joy came into his eyes” (l. 5) – “his face would be wrinkled and wizened, his eyes dim and colourless, the grace of his figure broken and deformed.” (l. 20) – “The scarlet would pass away from his lips and the gold steal from his hair.” (l. 21) – “The life that was to make his soul would mar his body. He would become dreadful, hideous, and uncouth.” (l. 22)*
 - e. *“merely” (l. 14) – “friendship” (l. 15) – “youth” (l. 17) – “warning” (l. 17) – “brevity” (l. 18) – “loveliness” (l. 19) – “colourless” (l. 20)*
2.
 - a. *As he grows older, his appearance will change. His skin will become all wrinkled and wizened. His eyes will change colour. He will no longer be tall and have such an upright posture. He may become hunched / humped / crooked. He may have to use a walking-stick in order not to limp. His complexion will look muddy and his lips will be colourless. The same goes for his hair, which will lose its glossy shine. He will no longer look handsome but very ugly.*
 - b. *Dorian’s vision of old age is very pessimistic. He fears he might become hideous. He is so obsessed by the cult of beauty that he is worried about growing old and losing his charisma. As he is haunted by the power / influence that beauty has over people, he cannot imagine it possible to remain happy if he were not as attractive as before. He is convinced beauty is what matters.*
 - c. *The three characters seem to be obsessed with youth and the cult of beauty. The three of them are well aware that youth and beauty are important features. Appearance is what prevails. They seem to be haunted by the idea that man cannot find solace / comfort without youth and beauty.*
3. *Like Narcissus, Dorian becomes aware of his own beauty by looking at his portrait. The painting can be compared to Narcissus’s reflection in the pool of water. Dorian is spellbound and therefore speechless when he looks at his portrait. He feels satisfied when he looks at his portrait. He is so pleased, so satisfied that he blushes. Dorian too is mesmerized by his appearance and he gradually becomes self-centred. Self-love is the dominant feeling Dorian experiences as he realizes how handsome he is. Like Narcissus, Dorian probably cares too much about his own beauty. He is narcissistic too. He doesn’t pay much attention to others (unless they talk about his portrait) when he looks at his picture. He gradually cuts himself off from the world.*
4.
 - a. *it = the painting – it = the lad’s silence – it = the painting – it = the fact that I shall grow old, and horrible, and dreadful – it = Dorian’s picture*
 - b. *strike – lay – sting – mean*

c.

Pain or emotion	Age
<ul style="list-style-type: none"> - A sharp pang of pain struck through him like a knife and made each delicate fiber of his nature quiver. - A mist of tears - He felt as if a hand of ice had been laid upon his heart. - How sad it is! 	<ul style="list-style-type: none"> - Grow old, and horrible, and dreadful - But this picture will remain always young. - It will never be older than this particular day of June. - If it were I who was to be always young, and the picture that was to grow old.

d. Dorian becomes aware that he will grow old and hideous whereas his image in the painting will remain young. His past youth and beauty will be visible to everybody and yet he will have become horrible. He realizes that he will be reminded each time he looks at his portrait that he is no longer handsome. It makes him miserable. That's why he wishes his portrait could grow old and he remains young. He looks as if he were ready to do anything to keep old age at a distance. That's probably why he looks so thoughtful. Dorian says he would be ready to give up his soul to remain young. He wishes the portrait would grow old instead of him. He would be ready to sell his soul to the devil, to sign a contract with the devil in order not to grow old. He wishes for everlasting youth.

5.

Basil Hallward
121, Crescent Road
London
July 1st, 1890

Dear Edward,

I must tell you what happened to me two weeks ago because what I just went through was the strangest experience of my life. It was a fine day in June. The air was light and everything was peaceful. Lord Henry Wotton and I had an appointment with Dorian Gray at his residence in Bayswater to give him the painting he had ordered a few months before.

Henry and I thought the painting was exquisite. That's why I was eager to see how Dorian would react.

I know you have never met Dorian but he really is the perfect model for a painter. His body is well-proportioned: He is well-shaped, broad-shouldered like a mythical character. His eyes are sharp-looking and his features are regular. And the portrait's resemblance to him was striking! So you can imagine how excited I was when I saw him staring at the painting. At first, he drew back, so I was really anxious. I wondered if he disliked the painting. However I immediately noticed his cheeks flushing and his eyes sparkling with joy. And yet he stood there motionless in front of the painting not hearing my compliments. I told him I had never before managed to attain such perfection. He seemed to think I was exaggerating because I was his friend. Believe it or not, he even laughed at what I told him!

He asserted that he liked it and yet I could see he was on the verge of crying. I was taken aback and worried when he complained about how sad it all was. At first Henry and I did not understand what he meant. Henry replied that he would do anything to have it! He added that Dorian was a lucky fellow to own such a painting.

It was incredible, I could not believe my ears! You won't believe it either: He moaned that this picture would always remain young. At that moment everything became crystal clear.

*I understood that he resented growing old. If only he could remain young instead of his image in the painting. He wished the painting would grow old instead of him! He wished he could give up his soul to remain young. I was stunned because I became aware that he would be ready to sign a contract with the devil in order to avoid growing old! It put me off / I felt confused and I wished I had never painted my friend's portrait. I felt responsible for the dramatic change that occurred in my friend's personality when he discovered his reflection. I hope everything turns out alright for him...
I'm looking forward to hearing from you.
Basil*

Grille d'évaluation formative à titre indicatif

Respect des consignes – Respect de la forme de la lettre – Présentation (paragraphe, alinéas...) – Soin et écriture	0 1 2 3
Cohérence du texte – Articulation avec des mots de liaison et des énoncés complexes – Compte rendu cohérent des sentiments et réactions des différents personnages	0 1 2 3 4 5
Lexique – Utilisation d'adjectifs composés – Utilisation d'un vocabulaire adéquat, riche et varié – Réutilisation des amorces de phrases données p. 193	0 1 2 3 4 5 6 7
Grammaire – Correction de la langue – Utilisation de l'expression de la condition	0 1 2 3 4 5
Total	/ 20

4. THE DISCOVERY

MANUEL → P. 186

1. Find the key information

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 78-79)

➤ PART 1

- a. he: Dorian Gray – it: the knife – that: the past – thing: the knife
- b. stabbed = *poignardé* – stain = *tache*
- c. Who?: Dorian Gray
Did what? “saw the knife” “seized the thing” “stabbed the picture”

Motives? “it would kill the painter’s work, and all that that meant” “It would kill the past, and when that was dead, he would be free.” “It would kill his monstrous soul-life, and without its hideous warning, he would be at peace.”

d. **noises (in blue):** “there was a cry heard, and a crash” (l. 11)

pain (in red): “the cry was so horrible in its agony...” (l. 11-12)

the servants’ reactions (in green): the frightened servants woke and crept out of their rooms” (l. 12-13)

➔ PART 2

e. two gentlemen “one of them was Sir Henry Ashton’s uncle” (l. 26) – a policeman – the domestics (among whom Mrs Leaf and Francis)

f. **the location (in blue):** Mr Dorian Gray’s (house)

the way of speaking (in red): the half-clad domestics were talking in low whispers to each other” (l. 28-29)

the reactions (in green): “Old Mrs Leaf was crying and wringing her hands. Francis was as pale as death.” (l. 30-31)

➔ PART 3

g.

Portrait	Dead man
“a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty.” (l. 33-35)	“Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage.” (l. 35-37) “It was not till they had examined the rings that they recognized who it was.” (l. 38-39)

h. *ridé, désséché*

i. Dorian has committed suicide and his corpse is lying on the floor. His body is almost unrecognisable.

> Action!

Dorian Gray had no **pangs of remorse** whatsoever / felt neither **remorseful** nor **guilty**. He tried to **get rid of** all the stains on the knife he had used to stab the painter. He had just **committed a murder**. Then he **committed suicide**. He wanted to **erase** all **evidence** of his past **sins**, his fear and anxiety because he **was haunted by** his past. Being reminded of his youth and innocence was **unbearable**. That’s why he **slashed** the **canvas**. **All of a sudden** a loud and **dreadful** noise could be heard by passers-by. They were **so alarmed that** they told a policeman. When they heard the name of Dorian Gray they sneered because they **despised** Dorian and disapproved of his life. They were so **startled** and **alarmed** that they made quite a commotion, and the domestics were woken up. When they saw the body, the face was distorted. **Therefore** they could hardly recognize their master.

2. Storytelling

Cette narration donnera lieu à une prise de parole en continu, évaluée ou non. Ce compte rendu pourra s'appuyer sur le *Action* ci-dessus.

3. Cries and whispers

→ Productions possibles :

"How awful! That's incredible!" Francis exclaimed.

"Do you remember when Basil Hallward painted a most exquisite portrait of our master? He was young and handsome at the time!" Mrs Leaf remarked.

"I'll tell you what! Such a terrible thing would never have happened if Henry Wotton hadn't told him to live life to the fullest," Edward added.

"You're absolutely right! Our master wished his painting would grow old, instead of himself!" Mrs Leaf replied.

"After Sibyl Vane killed herself our master seemed to be scared of his painting. It's true! He even locked it up in the old schoolroom," Edward whispered.

"After that, he led a sinful life for quite a few years, didn't he?" Mrs Leaf declared.

"Well, you know, weird things did happen afterwards. I overheard a conversation between our master and Basil Hallward," Francis said hesitatingly.

"Really?" Mrs Leaf replied, surprised.

"Basil Hallward was horrified at what had happened to his portrait and the two started arguing. Don't you think the portrait was living proof of his sins?"

"You mean he actually wanted to eradicate the past, and that's why he slashed the canvas?"

"Yes, in all likelihood that is the case."

Grille d'évaluation à titre indicatif

Consigne : - forme du dialogue respectée - ponctuation respectée	0 1 2 3
Réutilisation d'éléments appropriés du roman	0 1 2 3 4 5
Réutilisation des acquis du cours : - verbes introducteurs variés - utilisation d'adverbes - utilisation de <i>gap fillers</i> (langue orale)	0 1 2 3 4 5 6
Correction de la langue	0 1 2 3 4 5 6
Total	/ 20

LANGUAGE AT WORK

MANUEL → P. 187

> L'expression du conditionnel

1. - L'énoncé **a.** exprime une hypothèse irréaliste portant sur un fait situé dans le présent.
- L'énoncé **b.** exprime une hypothèse irréaliste portant sur un fait situé dans le passé, il exprime un regret.

Hypothèse irréaliste portant sur un fait présent	(subordonnée) <i>if + prétérit (had)</i>	(principale) <i>would + base verbale (would develop)</i>
Hypothèse irréaliste portant sur un fait passé	(subordonnée) <i>if + past perfect (had felt)</i>	(principale) <i>would + have + participe passé (would have been)</i>

2. a. Si elle avait plus d'argent, elle développerait probablement son entreprise dans d'autres pays aussi.
b. Si elle s'était sentie plus sûre d'elle, elle n'aurait jamais eu peur de vieillir.

> **Entraînement**

1. c - 2. a - 3. d - 4. e - 5. b
1. *If he had had claws and a beak, he would have had his rights respected.*
2. *If he had more feathers, he would look less fragile.*
If he looked more powerful, he would be able to assert his rights.
If only people were less fascinated by stereotypes!
If he had not been so shy he would not have needed to picture himself as a bird of prey.
He wishes he were not so weak. / If only he were not so weak.
He wishes he did not need to show off. / If he did not show off, he would go unnoticed.
If he had been self-confident, he would not have imagined that he was a bird of prey.
He wishes he could rule the world. / If only he could be a bird of prey and rule the world.
If people were less concerned with appearances, he would not have felt impelled to put on dramatic displays of strength and might.
If people were less concerned with appearances, he would not have to try to impress them.

IMPROVE YOUR SPEAKING SKILLS

MANUEL → P. 188

1. a. 1^{er} paragraphe = introduction du film, des acteurs principaux et de l'opinion du critique.
2^{ème} paragraphe = résumé du film en suscitant l'intérêt du lecteur (question)
3^{ème} paragraphe = développement de l'opinion du critique et expliquant les points forts / faibles du film.
b. Cette critique est positive : *"I think Wilde himself would have enjoyed this version" "This film took my breath away." "an unforgettable tale" "I highly recommend" "fantastic" "excellent" "terrific" "brilliant" "captivating" "the end is tense and exciting" "takes your breath away"*

2. Commentaires positifs	Commentaires négatifs
<i>The plot is absolutely thrilling / exciting / fascinating / touching / romantic / surprising.</i> <i>It has a tragic / surprising / unexpected / dramatic ending.</i> <i>Don't miss it! It is well worth seeing!</i> <i>It is highly entertaining.</i> <i>It is certainly at the top of my list of great movies.</i>	<i>The film is rather confusing / long / slow / boring.</i> <i>The cast is weak / awful / unconvincing.</i> <i>I'm afraid this film is a complete waste of time and money.</i> <i>The plot is too conventional / not original at all.</i> <i>The ending is predictable.</i>

3. a. Production possible :

Dorian Gray is based on Oscar Wilde's 1890 novel, but I think Wilde would have hated this version directed by Oliver Parker. It stars Ben Barnes as Dorian Gray and Colin Firth as Lord Henry Wotton.

The film tells the story of Dorian, a handsome and wealthy young man who meets a talented painter, Basil Hallward (Ben Chaplin) and the corrupt Lord Wotton. Basil paints Dorian's portrait, capturing his youth and beauty. This leads Dorian to make a deal with the Devil and offer his soul in exchange for eternal youth. While he remains young, his portrait takes on all his sins and ages for him. Is there any way out as the painting gets uglier and uglier?

This film was rather long and boring. It is based on a brilliant book but the adaptation by Parker is weak and far too long. The setting, costumes and atmosphere are unconvincing. The leading actors are stereotypical, in particular Colin Firth who does a very poor job as Lord Wotton, and the supporting actors are not even worth mentioning. The ending is predictable from the start, so this film is a complete waste of time and money. Stay at home and enjoy the book instead!

b. Production possible :

The New World (2005) is based on the true story of the founding of Jamestown, Virginia, in the early seventeenth century. It is written and directed by Terrence Malick and stars Colin Farrell as Captain John Smith and Q'orianka Kilcher as Pocahontas of the Powatan Native American tribe. It all feels very true to this historical period, and as soon as I watched it, it certainly went at the top of my list of great movies.

The film depicts the relationship Captain Smith forms with Pocahontas after he arrives on a ship from England to found a colony in the New World. The English settlers soon experience difficulties with disease and hunger, and Captain Smith is captured by a local tribe while searching for supplies. He meets Pocahontas and they fall in love, and as a result he is torn between the new world he has discovered and the old world he has previously known. Does he dare to stay with this strange tribe who fascinate him, or return to the safety of his shipmates?

This film is unforgettable. The characters and costumes are so authentic it is easy to forget you are just watching a film, and the plot is absolutely fascinating. Q'orianka Kilcher and Colin Farrell are tremendous, as they both convey the wonder of the new worlds they are faced with. The setting is so beautiful it has you mesmerised right from the start, and the ending, which is very surprising, is incredibly powerful. Don't miss it!

YOUR TASK

MANUEL → P. 189

> Mise en œuvre

- Les élèves suivront la démarche proposée dans leur manuel p. 189.
- Ils visionneront la bande-annonce du film d'Oliver Parker, ce qui leur permettra d'avoir une idée générale de l'atmosphère et des thématiques de l'œuvre. La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom.
- Ils rédigeront les questions qu'ils intégreront à leur entretien.
- Ils trouveront un titre, une illustration et une légende, et signeront leur article.

Grille d'évaluation de la tâche finale

Compétences	Composante évaluée	Points	Paliers
Réalisation de l'exercice et traitement du sujet	<ul style="list-style-type: none"> - Respect de la consigne (nombre de mots...) - Présentation - Écriture et soin - Respect de la forme de l'article (titre, sous-titre, photo, légende, nom du journal...) - Respect de la forme de l'interview - Utilisation de toutes les questions dans l'entretien 	0 1 2 3	
	<ul style="list-style-type: none"> - Contenu des réponses peu développé - Succession de phrases courtes, juxtaposés ou indépendantes - Utilisation de mots de liaison de base (<i>because - and - who - but...</i>) 	0 1 2	B1
Texte cohérent et organisé	<ul style="list-style-type: none"> - Contenu des réponses développé - Énoncés complexes et nombreux mots de liaison (<i>besides - moreover - although...</i>) 	3 4 5	B2
	<ul style="list-style-type: none"> - Vocabulaire limité et répétitif - Vocabulaire peu approprié 	0 1 2	B1
Lexique	<ul style="list-style-type: none"> - Vocabulaire très riche (adjectifs composés) et varié - Vocabulaire pertinent, adapté au sujet 	3 4 5	B2
	<ul style="list-style-type: none"> - Erreurs grammaticales assez nombreuses - Utilisation du conditionnel mal maîtrisée 	0 1 2	B1
Grammaire	<ul style="list-style-type: none"> - Erreurs grammaticales très rares qui ne gênent pas la compréhension - Utilisation du conditionnel maîtrisée 	3 4 5	B2
	<ul style="list-style-type: none"> - Richesse des structures, de l'expression - Originalité / investissement / créativité 	0 1 2	B1 B2
Total des points :			/ 20

PROLONGEMENTS POSSIBLES

- > Apprendre à apprendre, *Workbook* p. 123-124
- > Time out, p. 181: Conseils de films à voir en dehors de la classe
- > Répondre à une problématique, p. 244: *Myths and Heroes - The Idea of Progress*
- > Évaluation sommative de PE, Fichier pédagogique, p. 365

Choose subject A (1+2) or B.


SUBJET A

1. One of your friends writes on a social network that he/she is thinking of having some plastic surgery. Write a comment to give your opinion and advice. (100 words)
2. Our modern society focuses too much on appearances. Do you agree? (100-150 words)

SUBJET B

Two people have been invited to a talk show called “Forever Young.” Imagine the exchange between the host and his two guests (200-250 words).

> Grille d'évaluation du CECRL

Critères d'évaluation			Points
Réalisation de l'exercice et traitement du sujet			0 1 2
Respect de la consigne (nombre de mots, type d'écrit : récit, dialogue, article...) Présentation, écriture et soin			
Cohérence et organisation du contenu			0 1 2 3 4 5
A2 Description sous forme d'une succession de points Utilisation de mots de liaison simples (<i>and, but, because</i>)	B1 Texte articulé Utilisation d'énoncés complexes (propositions relatives, subordonnées en <i>when, whereas...</i>)	B2 Texte argumenté et détaillé Énoncés complexes Articulateurs logiques utilisés avec pertinence	
Lexique			0 1 2 3 4 5
A2 Vocabulaire limité qui permet de rédiger un court récit	B1 Lexique plus riche et varié	B2 Lexique assez étendu, quelques tournures et expressions idiomatiques	
Grammaire			0 1 2 3 4 5
A2 Utilisation de structures simples Erreurs élémentaires encore systématiques	B1 Correction grammaticale suffisante Erreurs occasionnelles qui ne gênent pas la compréhension Syntaxe adéquate	B2 Bonne maîtrise de la grammaire Syntaxe élaborée	
Idées – Originalité – copie qui se lit aisément			0 1 2 3
Total			/ 20 pts

> Critères de répartition en niveaux de compétence

Note entre 0 et 6 points : A2

Note entre 7 et 10 points : B1 en cours d'acquisition

Note entre 11 et 16 points : B1

Au-delà : B2 en cours d'acquisition ou atteint

Guns or roses?

Tâche finale (p. 208) : You are a war reporter writing an article on the life of soldiers in combat. Your text will be based on the photos provided (200 words).

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 190)	PPC/POI	Acquérir le vocabulaire de base sur le thème de la guerre et de l'engagement militaire	<ul style="list-style-type: none"> - Commenter une image fixe (p. 246) - Les plans et les angles (p. 247) - <i>Language at work</i> : L'expression du futur dans les subordonnées de temps (p. 198)
2. <i>What can you do for your country?</i> (p. 191)	CO/PPC	Comprendre deux extraits de discours de Winston Churchill	<ul style="list-style-type: none"> - Fiche <i>Workbook</i> (p. 81) - Comprendre un document oral (p. 232-233)
	CE/PPC	Comprendre une affiche	Commenter une image fixe (p. 246)
	PPC	Analyser des affiches de recrutement	Améliorer sa prononciation (p. 248-249)
3. <i>A matter of choice</i> (p. 192-193)	CO	Vidéo : <i>Military recruiting up</i>	Fiche vidéo (DVD-Rom et site compagnon)
	CE/POI	Travail de groupe : comprendre deux extraits de roman	<ul style="list-style-type: none"> - Fiche <i>Workbook</i> (p. 83) - <i>Speaking corner</i> (p. 202-203)
	PE	Écrire un compte rendu (100 mots)	<ul style="list-style-type: none"> - Rédiger un texte (p. 236-239) - <i>Improve your writing skills</i> (p. 199)
4. <i>Protest songs</i> (p. 194)	POI	Mettre en scène un débat sur l'engagement militaire	<ul style="list-style-type: none"> - Enrichir sa prise de parole (p. 250-251) - Améliorer sa prononciation (p. 248-249)
	CE	Faire des recherches Internet sur des chansons sur la guerre	
	PPC	Présenter une chanson célèbre sur la guerre	Enrichir sa prise de parole (p. 250-251)
5. <i>I am a veteran</i> (p. 195)	PE	Écrire un poème	- <i>Improve your writing skills</i> (p. 199)
	PPC	Réagir à une photographie	<ul style="list-style-type: none"> - Commenter une image fixe (p. 246) - <i>Language at work</i> : Les équivalents anglais de « pour » p. 198
	CO/PPC	Écouter le témoignage de deux vétérans du Vietnam et d'Irak	<ul style="list-style-type: none"> - Fiche <i>Workbook</i> (p. 85) - Comprendre un document oral (p. 232-233)
	PE	Écrire un article de presse sur le centre des vétérans de Staten Island (120 mots)	<ul style="list-style-type: none"> - <i>Improve your writing skills</i> (p. 199) - Apprendre à apprendre (<i>Workbook</i> p. 125-126) - <i>Play with words</i> (<i>Workbook</i> p. 80)

6. <i>No bravery</i> (p. 196-197)	CE	Étudier les paroles d'une chanson	<i>Speaking corner</i> , D. (p. 202-203)
	PPC	Résumer et donner son opinion sur la chanson	Enrichir sa prise de parole (p. 250-251)
	PE	Écrire un article de presse sur James Blunt (120 mots)	- <i>Improve your writing skills</i> (p. 199)

L'activité langagière principale de cette unité est la PE (production écrite).

1. TUNE IN!

MANUEL → P. 190

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 80)

Play with words

- a. afraid < frightened < panic-stricken < paralysed with fear
- b. 1. liste 1 : - **Intrus** : handbag, cap - **Titre** : combat gear / a soldier's equipment
 liste 2 : - **Intrus** : confident, fearless - **Titre** : under fire / D-Day / facing the enemy
 2. liste 1 : boots / cartridge bag / backpack
 liste 2 : down-hearted / brave / daring
- c. **Mouvements des soldats** : lie on the ground, backtrack, dodge enemy fire, creep, take cover
Solidarité : stand by, care for sb, tend to the wounded, come to sb's rescue, save
- d. cannon fodder = soldiers sent to the front whose lives are not considered important
 down-hearted = pessimistic and depressed
 numb with fear = unable to do anything when facing danger
 let someone down = not to help someone at a time when they need you most
 at a loss = have no idea what to do and where to go

React to this poster

> Mise en œuvre

– L'image d'ouverture a pour but de lancer la thématique, de réactiver le lexique nécessaire à l'unité et de faire réagir les élèves. Nous avons choisi celle-ci parmi de très nombreuses et célèbres affiches de recrutement de la Seconde Guerre mondiale. Nous conseillons aux professeurs qui souhaitent montrer d'autres images de consulter les sites britanniques ou américains des *A.T.S.* et des *Waves*, comme les *W.A.C. (Women Army Corps)*.

– Les réactions au poster ainsi que la mise en contexte géographique et historique peuvent se faire en classe entière car le professeur devra aider les élèves à relever les indices dans le document.

– Pour les questions **c.** à **f.**, il serait judicieux que les élèves travaillent en plus petits groupes avec un rapporteur pour proposer un récapitulatif (prise de parole en continu).

→ **Productions possibles :**

- a. – *We immediately notice the sleeves and the hands of the man arranging the nurse's cap on the young dark-haired woman in the picture. This young woman is officially being enlisted / drafted to serve as a nurse. She is looking up at the figure who is bestowing this hono(u)r on her. We are also struck by the red, white and blue used in the picture – the woman is wearing a blue dress, red lipstick and a white hat. The man is wearing a dark-blue uniform and there are red and white stripes on his sleeves which remind us of the American flag (the "Stars and Stripes"). The uniform reminds us of Uncle Sam too, which reinforces the message of patriotism. I am also struck by the woman's eager look. She looks confident, determined, strong-willed, fearless, courageous and daring. She looks very proud too.*
- *This poster was designed for the United States Army: Interested young women are told to contact the Nursing Information Bureau in New York City. Besides, the red, white and blue colours in the poster (dress, sleeves, lipstick, stripes, nurse's cap) and the stars and stripes on the man's sleeves make us think of the American flag (nicknamed "The Stars and Stripes").*
- b. *It looks like a WWII ad. After Pearl Harbor, the US needed civilians to enlist and support the war effort. Many women were urged to join the Army Nurse Corps.*
- c. *We can imagine that the man this woman is looking up at is a high ranking official. She is looking at up the man standing above her. / She looks much smaller than the man in front of her. / It looks as if she were kneeling. As the man reminds us so much of Uncle Sam, the photographer must have wanted to suggest that this young woman is being given a mission not just by one military official but by the whole nation. Thus we can draw a parallel between the photograph and the catchphrase: "your country needs you." She will devote all her energy to defending the nation. She is dedicated and seems to have faith in her country. She will do her duty, she is ready to risk her life for her country. It looks as if she is being knighted. The man's face cannot be seen, he stands for the whole nation. The occasion is very solemn.*
- d. *The message targets young women in their twenties or thirties who are willing to give up everything to help their country at war. After Pearl Harbor, the USA needed people to wage war and support the war effort. The message is crystal clear. Women are needed to take care of the wounded soldiers.*
- e. *The advertisers want to call on women / to talk them into enlisting / to urge them to enlist. This ad reminds us of the Uncle Sam poster saying "I want you".*
- f. *The high-angle shot reinforces the idea that this woman is ready to obey / to risk her life / to give up everything to enlist. It makes the viewer focus on her face and her proud expression. The device is effective. It is a message to all young women to do the same. I think this poster is effective because I can feel both the solemnity of the moment, the pride and happiness of this pretty young woman. She is clearly convinced that risking her life for her country at war is worth it. It could also be appealing to women who were denied a role in society outside the home at that time.*

2. WHAT CAN YOU DO FOR YOUR COUNTRY?

MANUEL → P. 191

1. Winston Churchill's speeches

> Mise en œuvre

- Si on dispose de MP3 ou d'un labo multimédia, on pourra diviser la classe en deux et faire écouter un extrait à chaque groupe qui travaillera sur la fiche correspondante du *Workbook*. Chaque groupe rendra ensuite compte de ce qu'il a entendu au reste de la classe.
- Si la classe le permet, on pourra diviser la salle en trois îlots : l'un travaillera sur le premier discours (fichiers MP3 et casques seront nécessaires), le deuxième sur le second discours, et le troisième traitera le document iconographique.
- On pourra faire remarquer que même si généralement ce sont les mots « lexicaux » / « porteurs de sens » qui sont accentués et les mots grammaticaux inaccentués, ici Churchill déclame son discours et accentue des mots qui ne seraient pas normalement accentués.

> Script de l'enregistrement (CD3, Piste 22*, May 13th 1940)

I would **say** to the **House**, as I **said** to those who have **joined** the **government**: “I have **nothing to offer but blood, toil, tears and sweat.**” We have **before us** an **ordeal** of the **most grievous kind**. We have **before us many, many long months** of **struggle** and of **suffering**. You **ask, what is our policy?** I will **say**: It is to **wage war**, by **sea, land and air**, with **all our might** and with **all** the **strength** that **God** can **give us**; to **wage war against a monstrous tyranny, never surpassed in the dark and lamentable catalogue of human crime. That is our policy.** You **ask, what is our aim?** I can **answer in one word: Victory, victory at all costs, victory in spite of all terror, victory, however long and hard the road may be; for without victory, there is no survival.**

**Dans la première impression du manuel, ce document porte le n° 23.*

> Script de l'enregistrement (CD3, Piste 23*, June 4th 1940)

We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender...

**Dans la première impression du manuel, ce document porte le n° 24.*

→ Productions possibles :

b. ► May 13th 1940

- *Churchill predicts a long and deadly war with many casualties and much suffering. This war will be fought everywhere; no place on Earth will be exempt.*
- *The enemy is Hitler's Nazi Germany described as a “monstrous tyranny, never surpassed in the dark and lamentable catalogue of human crime”.*
- *The ultimate goal is total victory.*

► June 4th 1940

- *The battlefields are both on the sea and on land, in the countryside and in towns and cities.*
- *The mission is to defend Britain and never surrender.*
- *The tone shows the Prime Minister's determination and strength. He is realistic for he knows this war will not be easy, yet he is certain there cannot be any other outcome but victory.*

CORRIGÉ DE LA FICHE DU (P. 81-82)

MAY 13th 1940

- a. - strength - survival b. blood
 - c. - struggle = fight - wage war = make war - might = power - land = ground
 - d. *Les mots accentués sont en gras dans le script ci-dessous ; les mots répétés sont soulignés.*
 - e. The House of Commons / the Parliament
 - f. sweat, tear
1. - **Conflict:** ordeal, long months, struggle, suffering, wage war, sea, land, air
 - **Enemy:** monstrous tyranny never surpassed, lamentable catalogue of human crime
 2. - **Determination:** might, strength, however long and hard the road may be
 - **Goal:** victory at all costs, in spite of all terror, victory, for without victory, there is no survival.

JUNE, 4th 1940

- a. - Europe - Nazi - comrade - surrender - empire - republic
- b. This war against **Nazi** Germany will be fought everywhere both in **Europe**, on the ocean, on land and in the whole British **Empire**. Britain will not **surrender** until Hitler is defeated.
- c. - **Actions:** fight, never surrender
- **Places:** France, seas, oceans, the air, beaches, landing grounds, fields, streets, hills
- d. confident, energetic, determined

> Action!

a. In this **speech delivered** on May 13th 1940 in the House of Commons, Winston Churchill **underlines** how necessary it will be for the British people to maintain their **fighting spirit** and **willpower**, in spite of the many difficulties ahead. He **warns** the MPs that the war will be long and difficult and that there will be a lot of pain / suffering involved. He **urges** them **to do their best** but considering the (nature of the) enemy there is no other solution / alternative but to resist and win at all costs. Great Britain will never **give up**. Churchill is very eloquent: to sound more convincing, he uses many rhetorical devices / repetitions / structures that echo each other.

b. Two weeks later, on June 4th, the British people are told by their Prime Minister that they will have to **keep going** and **carry on fighting** the enemy everywhere: in cities, in the countryside, at home and abroad in order to protect and defend their country. This goal should prevent every British citizen from surrendering. There is no other outcome possible besides **supporting the war effort** and **achieving victory** because a truce will never be acceptable with a **relentless** enemy like Hitler. Churchill is calm and collected; he needs the country to be united and behind him / to back him / to support him / to have faith / trust in him.

2. The Soldier's Creed

> Informations complémentaires

- Nous vous conseillons de consulter le site de recrutement de l'armée américaine : www.goarmy.com/
- Le *Soldier's Creed* peut être visionné sur : www.wn.com/The_Soldier's_Creed_US_Army
- Le serment des unités paramédicales est aussi très intéressant et complète l'image du *Tune in* : www.ameddregiment.amedd.army.mil/nco/soldierscreed.html

→ Productions possibles :

- b. Easily remembered elements: first and last line (I am an American soldier), warrior, army values, a member of a team, guardian of freedom and American way of life.
- c. An American soldier
- d. I am (x 7), I will (x 4), never (x 3), American (x 3), warrior (x 2), United States (x 2)
- e. This soldier looks determined, strong and confident. He stands for / embodies / personifies the guardian of American values such as freedom and self-discipline. He also stands by / cares for others / his fellow soldiers. This soldier has chosen a military career, he was not drafted into the military by force: He is a highly-trained and skilled professional.

3. Oral account

This poster was made by the United States Army. There is a soldier on the left and text on the right. It targets both United States Army personnel who are taught the Soldier's Creed during basic training, and civilians. Publishing the creed in the form of a poster makes it obvious what soldiers' goals must be. People who may want to join could be attracted to these strong values while enemies might fear the army's dedication and fearlessness. The message of the creed is crystal clear: The Soldier's Creed contains the core beliefs and values of the United States Army such as team spirit, comradeship, obedience, courage and selflessness. It is very patriotic, some might say offensively so, some may find it distastefully nationalistic with aggressive overtones. The impact is reinforced by the medium shot; the camera focuses on the left side of the soldier. His eye is emphasized. He is looking straight at the viewer as if talking to him / her, challenging him / her. The man's expression suggests his will is to be serving in the military and living up to the Army's values.

4. Watch a video: Military recruiting up

La fiche élève, son corrigé, le script et l'exploitation de l'extrait se trouvent dans le DVD-Rom et sur le site compagnon.

3. A MATTER OF CHOICE

MANUEL → P. 192-193

1. Group work

> Mise en œuvre

- La classe sera divisée en deux groupes, chacun ayant en charge un texte et son illustration. On pourra aussi organiser la classe en binômes : élève A, texte A et élève B, texte B.
- On pourra demander aux élèves de se concentrer d'abord sur l'illustration comme anticipation à la lecture. Le professeur notera au tableau ou distribuera le mémo suivant :

Reactions: attractive, shocking, scary...

Soldier: sex, description, uniform...

Attitude and feelings: determined, baffled, confident, desperate...

1. A GIRL'S PROSPECT

> Informations complémentaires (illustration p. 192)

Pilot trainee Shirley Slade sits on the wing of her Army trainer at Avenger Field, Sweetwater, Texas, July 19, 1943. In September, Slade graduated as part of the Women Air Force Service Pilots – WASPS – Class 43-5. In the early 1940s, the US Air Force faced a dilemma. Thousands of new airplanes were coming off assembly lines and needed to be delivered to military bases nationwide, yet most of America's pilots were overseas fighting the war. To deal with the backlog, the government launched an experimental program to train women pilots to fly military aircraft. It was a unique time in history because women at that time still stayed at home and tended to their families. Few people imagined women could – or should – fly. But the wartime emergency took precedence over traditional male-female roles. From 1942 to 1944, more than 1,000 women were trained to ferry aircraft, test planes, instruct male pilots, and to target for anti-aircraft artillery practice.

www.radiodiaries.org/wasps.html

www.wingsacrossamerica.us/

→ Productions possibles :

Illustration p. 192: *This young woman sitting confidently on the wing of a plane was a WASP recruit. She looks healthy / fit and proud of her new life. She was modern and accomplished compared to women who had to stay at home and do as their husbands or fathers told them / at their husband's beck and call. LIFE magazine chose her because she stood for / personified / embodied female heroes of WWII. The goal of this cover was to show that the whole nation was ready to serve. Modern women were as strong and determined as male soldiers. Yet at the same time, they could remain attractive and feminine. Women contemplating enlisting could have been attracted to this image of pretty warriors.*

1. Group work

- Positive point of view.
- Les élèves qui auront travaillé avec la fiche du Workbook s'appuieront sur le *Action!* pour rendre compte du texte lu.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 83-84)

A girl's prospects

Paragraph 1

- *it* (l. 2) = war, – *it* (l. 7) = escaping and having a life of her own
- (ici) étriquée
- unvarying = *qui ne varie pas / ne change pas / immuable* – pointless = *dénué de sens*
- She is younger than 21: “*under age*” l. 7 (younger than 21 years old)
- She has no money of her own (“*she had no money*” l. 7-8)

- f. - **Life at home (underlined in blue):** “*the narrow, suffocating life she lived with her parents.*” (2-4) “*unvarying rituals and their pointless social life.*” (l. 5)
- **Dreams (green):** “*She longed to escape and have a life of her own,*” (l. 6)
- **Difficulties (red):** “*She was under age, she had no money and there was no kind of work that she was fit for.*” (l. 7-9)

Paragraph 2

- g. - **(underlined in blue):** “*women had put on trousers and gone to work in factories.*” (l. 13-13)
- **(red):** “*there were female branches of the army, navy and air force.*” (l. 13-14)

h. Auxiliary Territorial Service

i. Her parents are wealthy, they enjoy a high standard of living, have a luxurious car (“*Father’s chauffeur*” (l. 18), “*the Rolls*” (l. 19), “*the small yacht at Nice*” (l. 20). She certainly belongs to the upper middle-class.

j. She sees herself on the battlefield carrying / dispatching urgent, probably secret reports. She would be wearing khaki uniforms and a helmet, riding a motorcycle. Such a woman must be brave and fearless.

> Action!

→ Des perspectives d’avenir qui s’offrent à une jeune fille / nouveaux horizons.

In the old days girls were meant to stay at home and raise children. It was not for them to have a job and earn money. Yet the war ‘created’ new prospects for them when men were drafted and could no longer attend to their farms, deliver goods or work in factories.

- **Social background:** *The narrator is an under-age woman who **belongs to** the upper middle-class. Her parents are **conventional** and expect their daughter to behave according to her social status. She lives in a **stifling** world. Indeed she is **bored with** social events and rituals, and she **is fed up with** a dull life that lacks adventure and courage. She dreads this routine and dreads the future set before her. She wishes she could **escape** and become active.*

- **New opportunities:** *She has **read about** the involvement of women during the First World War and **is willing to join** the military if she can. Women at the time could **enlist** in all three forces and worked in factories and took the men’s jobs while they were on the battlefields. She desperately wants to give up her life at home and do something heroic and brave. **She looks forward to** joining soldiers and other independent, modern women. She **fancies herself** as a **fearless, tough** dispatch rider, risking her life for her mission. In a nutshell she foresees a **heroic** life, far away from her dull upbringing.*

Text 1. A girl’s prospects

Productions possibles :

a. - *The narrator is an under-age woman who belongs to the upper middle class. Her parents are wealthy enough to have a Rolls-Royce and a yacht. They lead a conventional life and expect their daughter to behave according to her social status.*

- *Yet, she is fed up with this life made of social events and rituals. She **resents** the future set before her and wishes she could **escape** and lead a life full of adventure.*

b. - *Just as women did during the First World War she is willing to join the military. Women could join any of the three forces and help active soldiers by becoming drivers. Women could also work in factories and take the men’s jobs while they were on the battlefields.*

- *There was a special corps for women called the Auxiliary territorial Service (ATS).*

- c. - She imagines herself on the battlefield carrying / dispatching urgent, probably secret reports. She would be wearing khaki uniforms and a helmet, riding a motorcycle. Such women should be both fearless and determined.
- She desperately wants to give up her life at home and do something heroic and brave, risking her life for her mission.

2. MORE THAN WORDS

> Informations complémentaires (illustration p. 193)

- *That 2,000 Yard Stare* (1944), by Tom Lea (1907-2001). Lea was a war correspondent for *LIFE*, a muralist, illustrator, artist, novelist, and historian.
- "The thousand-yard stare or two-thousand-yard stare" is a phrase originally coined to describe the limp, unfocused gaze of a battle-weary warrior. The stare is a characteristic of acute stress reaction, also known as combat stress reaction.

→ Productions possibles :

Illustration p. 193: *This painting shows a disoriented young marine who has had more than he can take. He has been drawn / painted wide-eyed, staring at something outside of the frame. He has slack lips, a three-day stubble and a sleepwalker's stance. He is in shock after the battle he has just survived. In the background, there are other battle-weary soldiers. They are exhausted, ragged, dirty, and gaunt. The message is clear and unequivocal: People who are not fighting the war have no idea what it is like. It exposes the atrocities and psychological stress soldiers put up with. Even the war heroes themselves are also just victims of the war.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 84-85)

2. More than words

➔ PART 1

- a. the narrator is Joe Bonham, a veteran / an experienced soldier who was severely injured.
- b. 1. "you, your": a potential soldier / recruit - "they, their": army recruiters / officers, war-mongers
2. a warning, a piece of advice
- c. - **Death** (underlined in blue): "die", "dying", "dead" -
Propaganda (red): "honour", "great", "greatest", "hero", "noble"
- d. Freedom. The narrator disagrees. "you're worth nothing dead except for speeches. Don't let them kid you anymore" (l. 6-7)

➔ PART 2

- e. - "I" = young/ new soldier / potential recruit - "mister" = officer, someone superior in rank
- f. - (underlined in green) **official speech**: "coward", "dying principle bigger than life"
- (red) **reaction**: "don't pay attention", "liar"

- g.** “Nothing is bigger than life, there’s nothing noble in death” (l. 16-17)
- h.** No matter what you are told you should be prepared to run away even if you are accused of cowardice later on. You should defend your life at all cost.
- i.** “What’s noble about...?”
- j.** **1. Disability:** “blind”, “deaf” **2. Physical degradation:** “legs and arms blown off”, **3. Uselessness:** “dumb”, “less than a dog”

> Action!

a. *The narrator is a WWI soldier / a soldier who fought in the First World War and who was badly wounded in combat. He is recovering in a hospital.*

b. *He advocates cowardice instead of nobility and honour. He stands for life over death and opposes officers and war-mongers (va-t-en-guerre) who claim sacrifice is necessary to defend the greatest of all values, Freedom, and who tell lies to recruits. On the contrary, he opposes / questions such notions and advises young soldiers to run for their lives and flee the battlefields. They should not be gullible / naïve and ‘should refuse to be brainwashed’. The narrator becomes a spokesman for all who feel life is more precious than death. His words debunk war and heroism which are associated with lying. Death is not the ultimate sacrifice but a useless/ worthless/ pointless and painful end. He highlights the atrocities of war and stresses injuries, pain, handicap and suffering. Eventually he warns soldiers to face reality. It is no use dying and suffering for false values; their plight when injured might be unbearable.*

Text 2. More than words

Productions possibles :

- a.** - The narrator, Joe Bonham, is a WWI soldier / a soldier who fought in the First World War and who was badly wounded / severely injured in combat. He is recovering in a hospital.
- He advises a young recruit / a newcomer in the army.
- b.** - The most important for him are life and survival, whatever the consequences.
- Therefore soldiers should defend life over any sacrifice, even if sacrificing one’s life is a noble cause. He advocates cowardice instead of nobility and honour. Death is not the ultimate sacrifice but a useless price to pay.
- He opposes / questions officers and war-mongers (va-t-en-guerre) who claim sacrifice is necessary to defend the greatest of all values, Freedom, and tell lies to recruits. That’s why he advises young soldiers to run for their lives and flee the battlefields. They should not be gullible / naïve and refuse being brainwashed.
- Death is associated with suffering, corpses and rotting flesh. Soldiers also could suffer handicap / disability: war can you make you blind or deaf or maimed for life. Then your life is a misery; you are a living-dead, useless, dumb and less than a dog.

2. Compare

→ Production possible :

The two characters do not share the same vision of war and do not consider a soldier’s prospects in the same way. While the girl in text A dreams of freedom far from her tedious home and imagines herself glorious, independent and active, Joe Bonham in text B has seen it all. A soldier has no future and is sentenced to death or physical agony the moment he is drafted. The girl in text A has never experienced life in the barracks and even less on the frontline. She

resents orders at home and we may wonder how she would react to being told off by superiors once enlisted. As for Joe Bonham, his sole mission is to denounce war and prevent young idealists from wasting their precious lives. Therefore, we can say that the two narrators have opposite ideas on war and its outcome.

3. Act it out!

> Mise en œuvre

- Travail de groupes ou travail individuel.
- Les élèves pourront se préparer en classe ou à la maison et se mettre en scène devant le reste de la classe.
- Les plus timides peuvent aussi se filmer en dehors de la classe et apporter leur clé USB en cours. Toute la classe pourra prendre en charge l'évaluation.

→ **Productions possibles :**

Ben: *Guess what?! I've decided to enlist in the army!*

Hannah: *What?! Why?*

Ben: *Well, we've nearly finished school now, and I know that university isn't for me, but I don't want to end up stuck in a boring, dead-end office job. I want to do something more hono(u)rable.*

Hannah: *That's not a very good reason, is it?*

Ben: *It's not just that! I've thought about it a lot. Soldiers do an important job and I want to contribute towards helping my country. It's good to be patriotic. Also, being in the army will be exciting and challenging.*

Hannah: *Still, I think you're crazy! It's so dangerous, you could end up getting seriously hurt, or worse! Often soldiers come back from wars maimed, with missing limbs, or with terrible shell shock, which means that they can't even get on with their lives afterwards. And sometimes they don't even come back at all! Doesn't that scare you?*

Ben: *Yeah, I guess, but that's not what I choose to focus on. What's important is the job that they do when they're out there.*

Hannah: *Is it really, though? I mean, many wars are fought for reasons that seem so vague. Like, do you really understand why there are troops in Iraq and Afghanistan right now, and what they're actually doing there?*

Ben: *Umm, no, but I bet you don't either.*

Hannah: *Well, exactly. Why would you want to go and put your life in danger when nobody really knows what you're fighting for? Is it really worth the risk?*

Ben: *Well, at least I'll know that whatever I'm doing, it's for a good cause. And I look forward to working with other people, the team spirit of the army really appeals to me.*

Hannah: *But remember, you'll definitely make some good friends in the army, but you might see some of them get killed!*

Ben: *Oh yeah.*

Hannah: *Also, the life of a soldier is so hard! Very little sleep, bad food, constantly under threat, mental and physical exhaustion... and they aren't even paid well to make up for all that! War isn't as glamorous as it appears in the movies, you know.*

Ben: *Hmm, maybe I will re-think it after all.*

Hannah: *Phew! You had me worried there!*

Grille d'évaluation

Nom de l'élève :	Rôle choisi :	Total / 20
Réalisation du travail		0 1 2
Capacité à communiquer		0 1 2 3
Interaction avec le partenaire		0 1 2 3 4
Prononciation		0 1 2 3 4
Script cohérent, intéressant, original		0 1 2 3 4
Correction de la langue		0 1 2 3

4. PROTEST SONGS

MANUEL → P. 194

1. Group work

> Mise en œuvre

- Utiliser la photo comme entrée en matière. Elle se trouve sur le site de *LIFE* : www.life.com/image/80260045
- On pourra aussi donner aux élèves une recherche à faire sur le *Flower Power* ou les *Flower Children* pour guider les prises de parole sur cette image.
- Ensuite, les élèves se mettront en groupes de 3 ou 6 et choisiront la liste de chansons sur lesquelles ils veulent travailler. Les recherches Internet se feront à la maison ou en salle informatique. Pour le compte rendu, chaque groupe choisira un rapporteur, ou chaque élève parlera d'une chanson à tour de rôle.
- On pourra aussi faire entendre d'autres chansons, par exemple :
 - *The Ballad of the Green Berets*, Sgt. Barry Sadler
 - *Bring 'Em Home*, Pete Seeger
 - *Draft Dodger Rag I Ain't Marchin' Anymore*, Phil Ochs
 - *People Have the Power*, Patti Smith
 - *Sunday Bloody Sunday*, U2
 - *One*, Metallica
 - *Mosh*, Eminem
- En complément, le professeur pourra faire écouter la chanson *Give Peace a Chance* et montrer l'interview de John Lennon : www.youtube.com/watch?v=acb15JsCGSk
Cette chanson a été enregistrée par John Lennon et Yoko Ono à Toronto en plein cœur de la guerre du Vietnam. Elle est devenue un hymne mondial à la paix.

> Informations complémentaires

Nous conseillons de consulter les sites suivants :

- About protest songs: www.sfheart.com/protest/index1.html
- Main tunes sung at protest rallies: www.brownielocks.com/sixtieswarsongs.html
- About the history of the Woodstock Festival: www.watchmojo.com

→ **Productions possibles :**

Illustration: *I find this photo amazing because the colo(u)rs are unexpected for battledress. It makes me smile. As the title suggests, I think this man is objecting to a military campaign / a war. This photo was taken during a demonstration in central London on March 15, 2008. There was a worldwide day of protest against the wars in Iraq and Afghanistan. The demonstrators wanted Western armies to withdraw their troops. I can see an anti-war protestor wearing a pink gas mask and a weird helmet. His outfit is mocking soldier's gear / army fatigues. Indeed there are flowers on his helmet and mask. These refer to the famous movement in the late 1960s and early 1970s called "Flower Power". It was a non-violent movement of passive resistance to the Vietnam War. The expression was coined by the American beat poet Allen Ginsberg in 1965. Hippies started dressing in flashy colo(u)rs, wearing flowers in their hair, and handing out flowers to the public, becoming known as Flower Children. This close-up is very effective because we can see the man's eyes and can imagine that he's inviting us to side with him.*

- b. Group 2:** *Pop songs have frequently taken on war as a subject. The songs are about war in general, not just the Vietnam War specifically. All the songs on the list oppose war and protest US military decisions to go to war. The lyrics raise the question of whether or not there is a better way to resolve conflicts. They question the values a modern society must defend / stand for.*
- *Machine Gun comes from Jimi Hendrix's first live album Band of Gypsys in 1970. Hendrix's long guitar solos and the use of drums remind us of the sounds of a battlefield, such as helicopters hovering, bombs dropping and exploding, machine guns firing, and victims screaming. The singer exposes the atrocities of war. The narrator is a soldier in combat; he is the "machine gun" killing and being killed.*
 - *Billy, Don't Be a Hero was made in 1974, when public opinion had turned against prolonging the Vietnam War. The British band Paper Lace details the story of a soldier dying heroically. But his fiancée objects to his useless death by throwing away the note bringing her the bad news. The story of a soldier named Billy who enlists, fights and dies is told in the verses. In the chorus, his girlfriend tries to convince him to stay home and to act wisely. This song highlights the civilians' point of view, the misery of families torn apart, widows and orphans.*
 - *Where Have all the Flowers Gone? is a folk song, released in 1961. The story begins with young girls picking flowers and ends with these girls on the graves of their dead soldier husbands. I think the recurring line "Where have all the flowers gone?" is easy to remember and sing along to. The chorus of "When will they ever learn" is so pretty and catchy that it gets sung at peace demonstrations even now.*

2. Top of the Pops

→ **Productions possibles :**

I have chosen to tell you about Born in the USA by Bruce Springsteen. It was recorded in January 1982 and over 18 million copies were sold. It was an enormous hit. It deals with the problems Vietnam veterans encountered when they came back to America. Like most people, I thought it was a patriotic song about American pride. However, after reading the lyrics carefully, I realized it is suggesting that Americans should be ashamed of how they treated their Vietnam veterans. Indeed, Vietnam was the first war the US didn't win and while veterans of other wars received a hero's welcome, those who fought in Vietnam were mostly ignored when they returned to the States. Many activists wanted to use the song for demonstrations and Chrysler offered \$12 million to use it in an ad campaign but Springsteen refused. He has never let his music be used to sell products. What I love about the song is its rhythm; it is upbeat and energetic. It makes me think of soldiers marching on. The chorus is a bit like heavy metal music. The drum solo towards the end is excellent.

3. Poet's corner

> Mise en œuvre

Cette micro-tâche d'écriture se fera en classe ou à la maison.

→ Productions possibles :

We watch the news with our tired eyes,
Tired of the horror and tired of the lies.
We're sick of seeing, day after day.
The tragic loss of innocent lives.

It's time to denounce this meaningless mess,
And raise up our voices to show we protest.
The blame must be taken, and now is the time,
It's up to us to oppose this distress.

Bloodthirsty governments send troops to war,
Neither us nor them know exactly what for.
When we wake up each day with a feeling of dread,
That's when we know we can't take any more.

The people in charge can no longer ignore!
We simply won't stand for any more war!
So right now, to them, we stand up and shout:
It's finished, it's over, it's time to withdraw!

And in the midst of this terror and strife,
What is the value of one soldier's life?
Nothing at all, to the people in charge,
But priceless to his waiting children and wife.

Hannah's poem, May 5th 2011

5. I AM A VETERAN

MANUEL → P. 195

1. Get ready

> Mise en œuvre

– Avec une classe fragile, on peut au préalable distribuer le texte à trous page suivante pour donner les informations de base sur le mémorial. Une classe plus autonome fera des recherches sur Internet.

The Vietnam Veterans Memorial, is ... in Washington D.C. It ... service members of the ... who ... in the Vietnam War, ... in service in Vietnam / South East Asia, or went ... in The main part of the memorial, which was completed in 1982, is 75 meters The memorial receives around 3 million ... each year. There are 58,175 ... on the Memorial. It is a ... place of remembrance for ... who come to pay their respects for those who ... in combat.

→ Corrigé :

located / situated / erected, honors, forces, fought / took part, died / were killed, missing, action, long, visitors, names, moving / sad, veterans, fell / died.

– On pourra profiter de la description de la photo pour faire réviser les propositions relatives: *a man who, a place where, a time when, a tattoo which, a friend whose name...*

→ Productions possibles :

- a. – *It is the Vietnam War Memorial also called the Vietnam Veterans Memorial.*
– *I can see an elderly man / someone in his sixties. He is wearing a black leather waistcoat (UK) / vest (US) / sleeveless jacket and a black cap / beret with a regimental number on it.*

He looks like a biker. He has tattoos on his arms. He is kneeling in front of the wall. I think he is paying tribute to a friend who was either killed or missing in action. He is putting his hands on a section of the Memorial as if to reach out to a friend / mate / pal / buddy. He may be praying or recalling ordeals in combat. He is deep in thought / thoughtful / lost in his thoughts. He looks sad and engrossed / absorbed in his memories.

- b. *The photographer's goals are to show that veterans still come to the Washington, D.C. Memorial to honour friends. This chapter of history is still alive in their hearts; they go on suffering and recalling the bloodshed. Coming to this place is a moving experience for former soldiers, family members of the dead and tourists who are struck by the beauty, the peacefulness of the wall and by the thousands of names engraved. The artist wants us to be aware that each name represents a person, a friend, a husband, a father or a son. Families and veterans can still feel the loss 40 years later.*
- c. – I = the Iraq veteran, the narrator, he = a Vietnam War veteran, we = Vietnam veterans.
 – *When they came back from Vietnam, veterans were not welcomed home as heroes. They were despised / scorned / ignored, perhaps because the USA had lost the war, but also because popular opinion had not supported the war to begin with. Yet they had fought hard, suffered, given up / sacrificed their youth for their country.*

2. Staten Island Veteran Center

> Mise en œuvre

- On fera écouter l'enregistrement plusieurs fois en prenant soin de faire les pauses nécessaires.
- Les élèves complètent la fiche d'entraînement du *Workbook* et s'appuient sur les amorces données dans la section *Action!* pour récapituler ce qu'ils ont appris.

> Script de l'enregistrement (CD3, Piste 24*)

➤ Part 1

Journalist: Hi Don, how long have you been coming to this Veteran Center?

Don: Long time. A lot of people say, "you've got to get over it, get on with your life", but war doesn't end until the veteran says it ends, because it's... it's in your head, you know. And it probably never will be over but you have to put up with it. The noise of helicopters, the smell of diesel fuel will always remind me. [0'39"]

➤ Part 2

Journalist: What about you Alec? You think you need help?

Alec: I never drive on highways, I don't drive over bridges either, because when we were in Iraq, there was a river and this broken-out bridge, and our truck had to go over it. It felt like that thing was gonna break, so I don't drive on highways or over bridges. I think about it a lot, that's why I started coming to the Veteran Center. I wasn't really sleeping well though, and I was having nightmares so I sort of figured I should probably speak to someone.

Don: It's like you'll always be on the watch-out in the street, always checking there isn't anybody behind your back. When I came back from Vietnam I was a baby-killer, a murderer, a drug-addict, a rapist. And today I've become a hero. Doesn't make sense. [1'39"]

➔ Part 3

Journalist: How do people, civilians, react to veterans?

Alec: People will tell you they disagree with the war in Iraq. People don't blame you either because you went. So yes, they understand more. No bad feelings.

Don: During our time, we were just ignored. There was no support of any kind. You wouldn't tell people you were a veteran or where you came from, what you did... we only talked about our experience with other veterans. Nobody wanted to know. [2'17"]

➔ Part 4

Journalist: When did things start changing?

Don: I think it was in the 90s. Because before asking for help was a sign of weakness.

Journalist: What about veterans from Korea and WWII, did they come to you?

Don: They didn't consider us as veterans because they'd won and we had lost. Not the same band of brothers, see. That was tough. Unfair. We paid the high price: injuries, suffering, buddies killed, shock, no job and no money, despised. No American Dream there (*laugh*). And Hollywood films made it worse: Heroes don't cry, don't drink, don't divorce, don't complain. They are America; we were just guys who couldn't cope. [3'27"]

➔ Part 5

Journalist: Have you ever been back to Vietnam?

Don: Yes Ma'am, I've been back 13 times. First time was because I didn't know the people. We were supposed to hate them, kill them, but they're wonderful. So now we help the children. They should not pay for the adults' nonsense. We bring them schoolbooks, medicine, just play and teach them some English if they care for it. Just live cool and grow together.

**Dans la première impression du manuel, ce document porte le n° 25.*

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 85-87)

Get ready

- a. diesel, fuel, nightmare, medicine, Korea, tough
- b. 1 = b - 2 = d - 3 = a - 4 = c
- c. motorway (GB) = highway - lorry (GB) = truck
- d. rapist, murderer, unfair, weakness

First Listening

- e. 3
- f. It deals with the way veterans of the Vietnam and Iraq wars were considered when they came back to the USA.

Second Listening

➔ PART 1

- g. - **How long?** A long time
- **Difficulties:** War in your own head, goes on after war is finished
- **What does Don immediately associate with the war?** Noise of a helicopter, smell of diesel

➔ PART 2

- h. (Do) you think you need help?
- i. Right – Wrong – Wrong – Right
- j. Before Don was considered as a baby-killer, a rapist, a murderer and a drug-addict. – Now he has become a hero.

➔ PART 3

- k. How do people / civilians react to veterans?
- l. People disagreed with the war in Iraq. People didn't blame veterans from Iraq; they understood more and there were no bad feelings.
– They were ignored. They had no support of any kind. You wouldn't tell people you were a veteran, where you came from, what you did because nobody wanted to know.

➔ PART 4

- m. they'd won – we had lost
- n. – **Injustice:** not the same band of brothers, tough, unfair
– **Physical problems:** injuries,
– **Financial problems:** no job, no money
– **Psychological problems:** mates killed, shock, despised
- o. don't cry, don't divorce, don't complain, can cope

➔ PART 5

- p. Have you ever been back to Vietnam?
- q. – **Number of travels:** 13
– **People:** wonderful
– **Actions:** help the children, bring objects, play, teach some English, live cool, grow together, bring schoolbooks, medicine

> Action!

a. **Dan often comes** to the Veteran Center **because he thinks** of his dead comrades. **He is haunted / obsessed by** the war, by the noise of helicopters, the smell of diesel fuel. **People advise / urge veterans** to get on with their lives, **however**, Don believes that it is impossible to forget the war.

b. Alec never drives on highways and doesn't drive over bridges either because while in Iraq he had to drive over a bridge which was damaged and could collapse. Don is always on the look-out in the street, always checking there isn't anybody behind his back because he feels like a murderer or rapist trying to escape. Alec admits he had to get psychological help.

In Iraq, he faced dangerous situations, especially driving over destroyed areas and fearing being ambushed.

They were thought to have killed babies, mothers and innocent victims.

They were ignored and there was no support because the war had been lost. They were not even considered veterans.

3. Recap

> Mise en œuvre

Après avoir étudié l'enregistrement, on pourra demander aux élèves de travailler en binômes pour répondre à ces questions et préparer le court article de journal sur le monument proposé en question 4.

→ **Productions possibles :**

- WWII, Iraq, Vietnam*
- **Gratitude:** *He is seen as a hero, people don't blame veterans from Iraq, they understand, no bad feelings.*
- **Trauma:** *nightmares, avoids highways, be on the watch out, mates killed, shock, despised*
- Civilians don't blame veterans returning from Iraq. They understand that as individuals, the soldiers have been through an ordeal. Even though they often oppose the actual conflict, they have sympathy for the soldiers themselves, who they know may have enlisted due to a lack of better prospects.*
- In the past, veterans were ignored and had no support of any kind. Now they are respected as individuals who "heroically" survived personally traumatic experiences.*

4. Newspaper clip

> Mise en œuvre

Si les élèves ont travaillé l'unité sur la presse (*Unit 5*), on pourra leur rappeler d'utiliser ce qu'ils savent sur les titres d'articles.

Proposition de grille et barème

Critères d'évaluation			Points
Réalisation de l'exercice et traitement du sujet			0 1 2
Respect de la consigne : article de journal, présentation, écriture et soin			
Cohérence et organisation du contenu			0 1 2 3 4
A2 Chronologie du récit respectée Utilisation de mots de liaison simples (<i>and, but, because</i>)	B1 Texte articulé Utilisation d'énoncés complexes (propositions relatives, subordonnées en <i>when, whereas...</i>)	B2 Texte détaillé Énoncés complexes Articulateurs logiques utilisés avec pertinence	
Lexique			0 1 2 3 4
A2 Vocabulaire limité	B1 Lexique plus riche et varié	B2 Lexique assez étendu Emploi de quelques tournures et expressions idiomatiques	

Correction grammaticale			0	1	2	3	4	5
A2 Utilisation de structures simples Erreurs élémentaires encore systématiques	B1 Correction grammaticale suffisante Erreurs occasionnelles qui ne gênent pas la compréhension Syntaxe adéquate	B2 Bonne maîtrise de la grammaire Syntaxe élaborée						
Bonne réutilisation des informations contenues dans l'enregistrement			0	1	2	3	4	5
Total			/ 20 pts					

Note entre 0 et 6 points : A2

Note entre 7 et 10 points : B1 en cours d'acquisition

Note entre 11 et 16 points : B1

Au-delà de 17 points : en route vers B2 ou B2 atteint

6. NO BRAVERY

MANUEL → P. 196-197

1. Understand the song and find key information

> Mise en œuvre

On pourra demander aux élèves de se répartir en trois groupes (*stanza 1, stanza 2, stanza 3 + chorus*). Tous liront la totalité de la chanson puis chaque groupe travaillera sur une strophe. Un rapporteur fera un compte rendu de ce qui a été compris au reste de la classe. Les élèves ayant travaillé sur la même strophe pourront, à l'issue de la présentation, corriger éventuellement les productions de leurs camarades.

N. B. : Nous avons choisi le mot *stanza*, mais on pourra aussi utiliser le mot *verse* qui est celui communément retenu pour les chansons populaires.

→ **Productions possibles :**

Stanza 1

- a. - *here: place where the war is being waged / city that has been under fire / place that has been bombed*

- *their: children - their: children - he: a soldier*

- b. **Despair:** *arms outstretched, tears* • **Death:** *lie in shallow graves, lost*

- c. - *A witness of the war, probably James Blunt himself. The present perfect is used here.*

- *He has been here.*

- *It insists on the consequences of the soldiers' attack on civilians.*

In the first verse, the singer describes a scene where children are helpless / powerless / defenceless victims. It is as if he used a camera. He resorts to vivid imagery to attract our attention, to arouse pity, sympathy and compassion. He also wants to stress the cruelty and the atrocities of the war. The first description focuses on the children's despair and plight, their sufferings, their grief / sorrow. The children involved in the war are vulnerable. This image grabs the listener's attention, makes him or her want to stand up to fight against all these atrocities. He obviously condemns the bloodshed, the high number of casualties. He

stands up against indifference, against the heavy loss of life. The pronoun “he” dehumanizes everybody, the soldier is given no identity, “he” embodies the army. This soldier is anonymous.

Chorus

- a. “No bravery” is repeated. Bravery and sadness are opposed.
- b. “Your” refers to the soldier / any soldier / the army.
- c. The soldier going to war is considered “brave” because he will have to fight. When he starts fighting he has to focus on being brave. After killing so many people the soldier has become a murderer and he / she becomes confused, disturbed, disillusioned. He has seen so many horrors he is confused, disturbed, disillusioned and bitter. The singer debunks the ideals of heroism, the myth of the hero. The horror of the war sickens him. Even if they are mentally tough, they can’t stand all the horror. The war in Bosnia marked a turning-point in Blunt’s life, when he lost all his faith in these ideals and expectations.

Stanza 2

- a. **Destruction:** Houses burnt beyond repair **Victims:** The smell of death is in the air. It’s another family’s turn to die. **Armament:** Tracer lighting up the sky **Feelings:** A woman weeping in despair says, He has been here. A child afraid to even cry out says, He has been here.
- b. “Be” can be replaced by “kill”, “destroy”, “bomb” or “slaughter” for example.
- c. The narrator focuses on the horrors of the war and the suffering of the people. The war wreaked havoc in the country, houses are in ruins / rubble. People’s lives have been shattered / broken. Women are devastated, mourning their sons and husbands. Families are torn apart. The child can testify and report on the horrors of the war. They point a finger at the culprit: the army.

Stanza 3

Resignation: But no one asks the question why, He has been here. Old men kneel and accept their fate. **Horrors of war:** There are children standing here, Arms outstretched into the sky, Wives and daughters cut and raped. **Consequences:** A generation drenched in hate. He describes what happened to women in gruesome / horrible detail. They endure many hardships / difficulties.

2. Go further

- a. He denounces the power to kill, he draws up an indictment of the war. He focuses on the civilians, the human casualties. He doesn’t accuse anybody and he doesn’t side with anybody. Civilians are crushed and have no way out. He is the spokesman of all the war victims. He only wants to alert the listener, make us aware of the horrors of the war. He may want to shock us into awareness. He may want us to face the reality. He is a pacifist. He wants to convey a universal message.
- b. I don’t think such a song is effective because often, I listen to the melody without paying much attention to the lyrics. / I believe it can be very useful to make people think about serious subjects like war. / It is a very good means to get the general public’s attention.

3. Write a magazine article

From the battlefield to the stage

Before he became a worldwide singing sensation, James Blunt led a far less glamorous life as a NATO soldier in Kosovo during the 1999 conflict. He was deeply affected by his experiences there, which can still be seen in his music and his humanitarian work today. During his time in the conflict

zone, *Blunt was scarred by the trail of destruction left by war, such as mass graves, villages that had once been people's homes burned to the ground, and women being "cut and raped". However, as well as witnessing this destruction, he was also made aware of the horrors suffered by the families involved. In his song, No Bravery, Blunt describes the sadness of those left behind when brothers and fathers are killed in action, of orphaned children, of families who lost their homes, and of "a generation drenched in hate". It is a moving tribute to a horrible truth.*

LANGUAGE AT WORK

MANUEL → P. 198

A. L'expression du futur dans les subordonnées de temps

- Ces énoncés renvoient à des situations futures.
- On utilise le présent.
- **a.** Il rentrera chez lui dès qu'il pourra. **b.** Il épousera sa fiancée quand il rentrera chez lui.
→ en anglais, pour exprimer le futur on n'utilise pas le modal **will** dans les subordonnées de temps renvoyant au futur, on utilise **le présent**.

B. Les équivalents anglais de « pour »

- Dans les lignes 1 et 6 il y a **un seul sujet** grammatical. Le sujet non exprimé / sous-entendu de la proposition à l'infinitif est celui de la proposition principale.
- Dans les lignes 2 et 4, il y a deux sujets grammaticaux exprimés : *we* et *soldiers* ligne 2, et *we* (exprimé deux fois) ligne 4. Ligne 4, étant donné que le sujet est *we* dans les deux propositions, la construction en (*in order*) *to* aurait également pu être utilisée, mais la construction *so that... might* est plus « formelle », notamment en raison de l'emploi du modal *might*.
→ - Lorsqu'il introduit un verbe à l'infinitif, « pour » a pour équivalents anglais **to** + base verbale ou **in order to/ so as to** + base verbale. L'énoncé ne comporte alors qu'un seul sujet grammatical.
- « Pour que » peut avoir deux équivalents :
 - *so that* (ou *so*) + sujet + modal (*can/could* ou *will/would*, ou dans un style recherché, *may/might*) + BV.
 - *for* + nom ou pronom à la forme complément + **to** + BV.
- Lorsqu'il introduit un nom (ou un pronom), « pour » a pour équivalent **for**.

> Entraînement

1. *hear - will run - will stay - is - hear - means - will then be*
2. **a.** *When he returns / comes back, his family / relatives and his friends will be happy.*
b. *As soon as they see him again, they will be really moved.*
c. *Will he be able to forget everything once / when the war is over?*
d. *She does not know whether she will recognize him when he comes back.*
e. *As soon as she hears from him, she will feel relieved.*
3. In WWII many soldiers risked their lives **for** people they did not know and **to / in order to** save the world from the tyranny of Nazism. They were killed **so that** people they did not know could live freely. Many died **for us to** live.

1. a. - Où : Londres, quartier résidentiel, dans un abri
 - Quand : la nuit précédente, quelques minutes après 21 heures.
- b. Un(e) enfant
- c. Dad, Mum, Tom, Shirl
- d. - *They* : des bombardiers ennemis • *It* : le bombardement, le raid aérien contre Londres, le Blitz (campagne de bombardements stratégiques durant la Seconde Guerre mondiale menée par la Luftwaffe, l'aviation allemande, contre le Royaume-Uni du 7 septembre 1940 au 21 mai 1941).
- e. *heard* (l. 10 et l. 14). Sentiment dominant : la peur, l'anxiété de ne pas savoir si la maison et le quartier vont être épargnés.
2. a. - Les éléments surlignés **en violet** sont des marqueurs de temps, donnent des indications de temps (compléments, adverbes de temps, pronoms introduisant des propositions relatives de temps)
 - le prétérit
- b. - *they're* (l. 3): are - *it'll be* (l. 3): will - *it's started* (l. 9): has
 - Éléments **en bleu** : ces verbes introducteurs indiquent comment les personnages parlent. Les adverbes et compléments précisent le ton de la voix et les sentiments au moment où ils parlent.
 - Éléments **en vert** : indique une action passée dans son déroulement et montre ce que le personnage fait au moment de la scène.
 Ils soulignent la peur, l'angoisse des personnages.

3.

→ **Productions possibles :**

May 10th 1941

After that terrible night I keep looking at the sky, even in broad daylight. What a nightmare! I can still hear Shirl's words "Miles away". Well, not really. And then this deafening sound, this earth-shaking blast, this dirt filling the shelter. Then silence. Tom had started sobbing like a baby and Shirl had told him "Stop it, behave yourself" mimicking mum when she is angry. We did not dare go out. Tom replied with dread in his voice "I wish mum was here." Then we opened the door. The sky was not black at all; it was lit up by a giant fire on the right. I could hear fire engines and people screaming. Thank God, the house was still there but all the windows were broken. Shirl started running and Tom shouted "Wait! Where are you going? Don't leave us behind." We all followed her in the street and there, we could not believe our eyes: our school was gone, flattened. Bye bye King George Elementary School! So now we just sit on piles of stones and woods, remembering Miss Parkson's math lessons, giggling and playing in the rubbles. That's fun. Well anyway there is nothing else to do. Bye bye diary, Mum is calling us to leave the house and spend the night in the Underground for fear our little shelter might collapse and bury us all in the next raid.

YOUR TASK

Proposition de grille d'évaluation :

Réalisation de l'exercice	Traitement du sujet	Recevabilité linguistique (prétérit simple et en BE + -ING / past perfect / pronoms relatifs)	Respect des consignes (verbes d'action / marqueurs chronologiques / mots de liaison / adjectifs)
0 présentation inacceptable écriture illisible	0,5 hors sujet, contresens	0,5 / 1 / 1,5 inintelligible, lexique indigent, erreurs récurrentes de grammaire élémentaire	0 / 0,5 non respect des consignes, consignes très peu respectées
0,5 présentation acceptable	1 / 1,5 / 2 / 2,5 / 3 hors sujet partiel, sujet compris mais traitement plat et superficiel, construction vague	2 / 2,5 / 3 / 3,5 / compréhension possible mais erreurs fréquentes sur les points demandés, lexique limité, syntaxe peu élaborée	1 / 1,5 / 2 consignes peu respectées, respectées mais utilisation souvent erronée
1 présentation correcte, paragraphes, copie soignée	3,5 / 4 / 4,5 / 5 existence d'une problématique, effort de construction	4 / 4,5 / 5 / 5,5 / 6 / 6,5 erreurs occasionnelles sur les points demandés, vocabulaire adapté, syntaxe adéquate	2,5 / 3 / 3,5 / 4 effort pour respecter les consignes mais vocabulaire et mots de liaison non totalement maîtrisés
	5,5 / 6 enchaînement des idées, développement organisé, références au thème étudié, conviction	7 / 7,5 / 8 erreurs rares, vocabulaire riche, syntaxe élaborée, capacité à nuancer	4,5 / 5 consignes respectées, peu d'erreurs, pas d'erreur gênant la compréhension

Note entre 0 et 6 points : A2

Note entre 7 et 10 points : B1 en cours d'acquisition

Note entre 11 et 16 points : B1

Au-delà de 17 points : en route vers B2 ou B2 atteint

→ Production possible :

When I finally caught sight of the men from where I was hiding, I could see fear in their eyes. They were on the alert, so many had already been trapped in ambushes since they had arrived in Guadalcanal a week before. They were exhausted and restless. The nights spent in anguish, constantly dreading an attack, were wearing them out.

I joined the camp that night. The smallest noise, the slightest whistling of the wind startled us. A heavy silence enveloped the place and although there was a strong feeling of unity and solidarity, everyone feared for their own lives. Some men told me they wondered why they had joined the army. A few months before, everything had seemed so clear. Now they were

confused. Visions of the people they had killed and their friends who had died were haunting them at night. They had horrible nightmares.

At dawn, we started walking towards the enemy settlement. We felt oppressed in the jungle and were relieved when we reached the river. Suddenly we heard a blast. It was soon followed by another one and Teddy collapsed. Our lieutenant barked orders. The soldiers tried to retaliate and I managed to shelter Teddy behind some rocks. The troops were given the order to withdraw and I helped carry Teddy back to the jungle. He moaned in pain and then cried. Bryan came to help him drink.

That was more than I could stand and without the help of the soldiers who protected me I would have broken down. That is when I understood what life on the front was like. (264 words)

PROLONGEMENTS POSSIBLES

› **Apprendre à apprendre**, *Workbook* p. 125 -126

› **Play with Words**, *Workbook* p. 80

› **Time out, p. 181** : Conseils de films à voir en dehors de la classe

› **Répondre à une problématique, p. 244 – 245** : *Locations and Forms of Power, Myths and Heroes*

› **Évaluation sommative d'expression écrite**, Fichier pédagogique p. 390-391



Sujet B : Unit 14 Guns or roses?

a. Read the paragraph

We were being briefed by the colonel for another mission. It would be our seventh since arriving in the Pacific theater six months ago. Intelligence described it as extremely risky.

[...] “This is a volunteer mission,” barked¹ the colonel. “Any man who doesn’t want to undertake this mission just needs to report to my quarters, stand to attention, look me in the eye, and say, ‘Colonel, I’m yeller², sir!’ And you’ll be shipped out³, back to base at Oahu on the next ship. Is that clear? Dismissed⁴!”

1. *aboya* 2. *lâche* 3. *évacué* 4. *Rompez!*

b. Write a sequel to the story – will the men decide to go on this mission or not? Imagine the conversation between the two soldiers. (200-250 words)

› Grille d'évaluation du CECRL

Critères d'évaluation			Points
Réalisation de l'exercice et traitement du sujet			0 1 2
Respect de la consigne (nombre de mots, type d'écrit : récit, dialogue, article...) Présentation, écriture et soin			
Cohérence et organisation du contenu			0 1 2 3 4 5
A2 Chronologie du récit respectée Description sous forme d'une succession de points Utilisation de mots de liaison simples (<i>and, but, because</i>)	B1 Texte articulé Utilisation d'énoncés complexes (propositions relatives, subordonnées en <i>when, whereas...</i>)	B2 Texte argumenté et détaillé Énoncés complexes Articulateurs logiques utilisés avec pertinence	
Lexique			0 1 2 3 4 5
A2 Vocabulaire limité qui permet de rédiger un court récit	B1 Lexique plus riche et varié	B2 Lexique assez étendu, emploi de quelques tournures et expressions idiomatiques	
Grammaire			0 1 2 3 4 5
A2 Utilisation de structures simples Erreurs élémentaires encore systématiques	B1 Correction grammaticale suffisante Erreurs occasionnelles qui ne gênent pas la compréhension Syntaxe adéquate	B2 Bonne maîtrise de la grammaire Syntaxe élaborée	
Idées – Originalité – copie qui se lit aisément			0 1 2 3
Total			/ 20 pts

› Critères de répartition en niveaux de compétence

Chaque production écrite sera évaluée sur 20 points.

Note entre 0 et 6 points : A2

Note entre 7 et 10 points : B1 en cours d'acquisition

Note entre 11 et 16 points : B1

Au-delà : B2 en cours d'acquisition ou atteint

The Land of Oz

Tâche finale (p. 223) : You have just spent three weeks in Australia. You post an entry on your blog to tell your friends about your experience there. Include photos and comments.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 204)	PPC	Acquérir des connaissances de base sur l'Australie	Comparatifs et superlatifs, précis grammatical (p. 254)
2. <i>A unique environment</i> (p. 205)	CE/PPC	Lire une quatrième de couverture et un extrait de roman	
	CE/PE	– Faire des recherches sur Internet – Rédiger un paragraphe	– Relire son devoir (p. 5)
3. <i>The first Australians</i> (p. 206-207)	CE/PPC	– Comprendre deux articles de presse – Acquérir des connaissances de base sur le passé et le présent des Aborigènes – Étudier deux <i>cartoons</i> et en faire un compte rendu oral	– Fiche <i>Workbook</i> (p. 89-90) – <i>Language at work</i> : La détermination du nom (p. 212-213)
4. <i>The journey into the Dreamtime</i> (p. 208-209)	CE	Comprendre trois articles de presse	– Fiche <i>Workbook</i> (p. 91-92)
	CO	– Comprendre un document audio – Découvrir le didgeridoo	– Fiche <i>Workbook</i> (p. 92-93)
	PE	Rédiger un dépliant touristique	<i>Improve your writing skills</i> (p. 214)
5. <i>The Stolen Generation</i> (p. 210-211)	CE	Comprendre des extraits de roman	
	PE	Faire un résumé écrit	<i>Improve your writing skills</i> (p. 214)
	CO	– Comprendre un discours officiel – Comprendre un témoignage	– Fiches <i>Workbook</i> (p. 93-94)
	PE	Écrire une lettre en réponse au discours	– <i>Improve your writing skills</i> (p. 214) – <i>Language at work</i> : La détermination du nom (p. 212-213)

L'activité langagière principale de cette unité est la PE (production écrite).

1. TUNE IN!

Observe and compare

→ Productions possibles :

- b. *Mainland Australia, with an area of 7.69 million square kilometres, is Earth's largest island but its smallest continent. It stretches about 3,700 kilometres from north to south and 4,000 kilometres from east to west. In area, Australia is the world's 6th largest nation after Russia, Canada, China, the United States and Brazil. It is about twice the size of the European Union. Its ocean territory – the third largest in the world – spans three oceans and covers around 12 million square kilometres. Australia is about the same size as the United States (not including Alaska). Australia is about 20 times as big as Japan. Australia is about 28 times as big as New Zealand. Australia is slightly bigger than the European countries represented here. Australia is 24 times as big as the UK and the Republic of Ireland. That's why the catchphrase is : "Australia... A big country!"*

> Informations complémentaires

- L'Australie est souvent appelée familièrement *Oz*, ou *Land of Oz*, ou encore (surtout au Royaume-Uni) *Down under* (évidente allusion aux antipodes – cf. le titre du livre de Bill Bryson, dont nous reproduisons un extrait p. 205).
- *Aussie* /ɒzi/ est le nom familier / argotique pour *Australian*. Remarque : beaucoup d'Américains prononcent ce mot /ɑ:si/.

CORRIGÉ DE LA FICHE DU WORKBOOK, PLAY WITH WORDS (P. 88)

a. 1.

F	Y	G	Y	M	E	V	B	D	I	W	L	T	Y
T	E	R	R	I	T	O	R	I	E	S	M	C	M
T	O	D	I	S	P	O	S	S	E	S	S	E	D
A	G	L	E	R	R	J	O	D	I	W	M	O	U
T	M	D	R	O	U	G	H	T	H	Y	H	I	S
B	Q	E	S	A	V	A	G	E	S	M	K	D	E
R	E	S	E	R	V	A	T	I	O	N	S	Y	T
M	Q	H	O	R	R	I	G	H	T	S	B	Q	T
Y	N	V	U	U	Q	E	E	E	I	N	A	V	L
C	V	O	O	N	T	C	M	W	L	O	M	P	E
A	W	T	Z	J	T	B	J	R	K	A	P	X	R
V	F	C	A	K	K	I	A	O	L	F	Q	G	S
U	E	J	H	A	U	V	N	C	N	K	W	K	D
V	T	N	N	E	O	D	C	G	K	J	J	E	K

2. Aborigines are wild tribes who lived **by hunting**. They lived close to Nature, knew how to survive in a hostile **environment (the outback)**. They **had adapted** remarkably well **to the drought** (sécheresse). They were independent/**self-sufficient**.

They **were dispossessed of** their lands by the white settlers. They **were driven off** their lands by mining companies. They were considered primitive **savages** who had to be saved. They were isolated in **reservations**. Their traditional way of life was destroyed.

Nowadays, indigenous Australians represent about 2% of the population. They are claiming their **rights**. The Australian government has taken measures to improve their situation.

b. COMMONWEALTH – MINING – MINERALS – COAL – SHEEP

1. Australia belongs to the **commonwealth**.

2. There are many **mining** companies that produce minerals, like coal, bauxite and uranium. Wool, produced by **sheep**, is also a major resource.

c. Dictée > Script de l'enregistrement (MP3 60, CD3 Piste 30)

Captain Cook reached Botany Bay in 1770 and declared Australia was a British territory in 1788. Australia was first used by the British as a prison where they could get rid of their prisoners. Australia was a land of convicts.

2. A UNIQUE ENVIRONMENT

MANUEL → P. 205

1. A journey to Australia

> Mise en œuvre

La question **b.** pourra être traitée en groupes. Chaque groupe prendra en charge un aspect de la question.

→ Productions possibles :

- a. *The writer obviously has mixed feelings about the country. On the one hand, he is scared of the harsh environment and fascinated by the huge, beautiful landscapes and the wilderness. He warns his readers about the potential dangers of travelling in Australia. On the other hand, he praises the friendliness of the Aussies. He recommends the food and the sunny climate.*

b.

Positive points	Negative points
<p>Text:</p> <ul style="list-style-type: none"> – “there was no place in the world like it.” – “There still isn’t. Eighty percent of all that lives in Australia, plant and animal, exists nowhere else. More than this, it exists in an abundance that seems incompatible with the harshness of the environment.” – “It is the home of the largest living thing on earth, the Great Barrier Reef, and of the most famous and striking monolith, Ayers Rock.” 	<p>Text:</p> <ul style="list-style-type: none"> – “It has more things that will kill you than anywhere else.” – “world’s ten most poisonous snakes, all are Australian.” – “If you are not stung or pronged to death in some unexpected manner, you may be fatally chomped by sharks or crocodiles, or carried helplessly out to sea by irresistible currents, or left to stagger to an unhappy death in the baking outback. It’s a tough place.”

Back cover:

– “The people are cheerful, extrovert, quick-witted and unfailingly obliging: their cities are safe and clean and nearly always built on water; the food is excellent; the beer is cold and the sun always shines. Life doesn’t get much better than this...”

Back cover:

– “It is the driest, flattest, hottest, most infertile and climatically aggressive of all inhabited continents”
 – “a large portion of it is deadly.”
 – “Australia has more things that can kill you in a very nasty way than anywhere else.”

2. Info search

Des informations claires et faciles à comprendre sont disponibles sur ce site : www.dfat.gov.au/aib/history.html

→ **Productions possibles :**

- c. *On 23 August 1770, Captain Cook landed on a small island off the northern tip of Australia and claimed the whole of eastern Australia for Britain. Australia’s first group of immigrants arrived in January 1788. Governor Arthur Phillip was in command of the fleet. About 800 convicts were on board. Governor Phillip found the finest harbour in the world. Phillip established the first European settlement in Australia at a place he named Sydney Cove. Australia was then used as a penal colony by the British government. Unlike indigenous Australians, who lived off the land, the new settlers were not familiar with the local land and climate. They had difficulty finding fertile land or growing enough food to feed the whole settlement. The new convict settlement at Sydney Cove was very isolated. The supplies they had brought did not last long. By the time the second fleet arrived from Britain, Phillip’s small band had almost starved. It took some years before the British penal colony was successfully established on the edge of Sydney Cove. For white people, the establishment of Australian settlements is the story of risky voyages to an unknown part of the world. The first settlers are seen as heroes who struggled heroically to overcome difficulties and survive in a hostile environment. The British flag was first raised at Sydney Cove on 26 January 1788. This day is now celebrated and has become Australia’s National Day. For indigenous Australians, however, European settlers were invaders who threatened Aboriginal civilisation.*

3. THE FIRST AUSTRALIANS

MANUEL → P. 206-207

1. Past and present

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 89-91)

I. PAST AND PRESENT: BEFORE THE WHITES’ ARRIVAL

1. - enduring - intricate - the land / their natural surroundings
2. availability

c. The environment	Mobility	Means of subsistence
the land (l. 2) natural surroundings (l. 3) seasons (l. 8)	semi-nomadic (l. 4) meanderers (l. 7) followed (l. 7) travel (l. 8)	tools, implements, weapons (l. 5) hunting, fishing, trapping and foraging (l. 6) food, water and shelter (l. 9)

e. - tribu - confiné à - coutumes

f. 1. awareness 2. reconnaissance 3. awful, terrible 4. the reconciliation process
5. bien que 6. un chantier en cours

g. Turning point	When?	Consequences
public awareness and acknowledgement	1970s	reconciliation process

h. In the 1970s, the Australian public started to become aware of the horrendous atrocities that the Aborigines had been subjected to in the previous century. The country has begun to work towards coming to peace with this disgraceful chapter of its history, but this process is by no means completely fulfilled.

> Action!

Before the arrival of the Europeans, the Aborigines were **self-sufficient** semi-nomads: They lived **close to** the land and **knew how to** manage the **scarce resources** available to them in the harsh climate. They were not a sedentary people but rather **lived by** hunting and gathering. They constantly **adapted to their environment** by travelling to more abundant areas, depending on the seasons. We can trace the **plight** of the Aborigines back to the early 20th century, when they were forced to adopt a sedentary life style. Thus **dispossessed of** their freedom of movement and **deprived of** their traditional ways of life, they were unable to fully preserve their culture; many of their customs were permanently **wiped out**.

II. PAST AND PRESENT: AUSTRALIA DESPAIRS OF EASING ABORIGINAL SUFFERING

- a. - more likely to - serve time in prison
b. - treatment - unacceptable - improvement
c. the lack of progress report
d. - percentage - published - not succeeding

e. Aborigines' sufferings	Violence / Problems with the law	Level of education
neglect victims (l. 2) murder victims (l. 3) need hospital treatment (l. 4) victims of abuse at home (l. 5) infant mortality (l. 15) suicide (l. 17)	serve time in prison (l. 6) a quarter of male prisoners, a third of female prisoners, half of all detained juveniles (l. 5)	reading and writing skills (l. 20) failing to finish high school (l. 21)

f. - efforts - improve - other Aborigines like himself

g. - elder - struggle

h.

Problems	Reasons for the situation
prison (l. 6) dying (l. 32) struggling (l. 34)	alcohol and drugs (l. 33) don't have the same rights (l. 35) no name whatsoever (l. 36)

i.

Australia loses faith in their capacity to appease / lessen Aboriginal suffering.

> Action!

Despite all the measures taken by the government to improve the welfare of Aborigines, the **figures** are **alarming**: Australia **is confronted with** the fact that a huge number of Aborigines today are still suffering from **appalling** social conditions. The **dreadful** fact is that half of all **juvenile delinquency** is committed by young Aborigines, although Aborigines only represent 2.5% of the population. Experts say that **it's high time** that the government **took** action, and the Prime Minister agrees that there is an urgent need to **implement** new **policies**. Aboriginal spokespeople denounce their people's ongoing **lack of rights** and the fact that even today they **are** still **considered second-class citizens**. In order to move forward, Aborigines must strive to **claim their rights** and Australia must put an end to inequality once and for all.

2. Recap

→ Productions possibles :

Group 1: *In the bush there is an elderly man with two small children, and another boy whose face we can't see very clearly. They are all wearing loin cloths. He is teaching the children how to make a pole out of a big branch and how to hunt. They are barefoot. One child is holding a scythe in his hand. The area seems to be quite dry. The man is obviously very familiar with his environment. He knows how to live off the land. He lives in harmony with the natural world and knows how to make use of the scarce natural resources. Over thousands of years, indigenous Australians developed all the complex skills necessary to live and survive in the harsh and inhospitable Australian outback, using only a few simple tools. That's what the grandfather may want to teach his grandchildren.*

Group 2: cf. Action! ci-dessus.

3. A cartoonist's vision of Australia

> Mise en œuvre

Un travail de groupe est possible. Chaque groupe se verra confié un document iconographique et désignera un rapporteur. On procèdera ensuite à une reprise collective.

→ Productions possibles :

• **Cartoon 1:** *The scene depicts the first white settlers who arrived in Australia. The fleet can be seen in the background. It must be the day when the British flag was first raised at Sydney Cove, on 26 January 1788. Two British officers are saluting the flag. The Union Jack has been*

replaced by a smiley, which suggests that the first settlers were friendly. It is ironic that an officer on the right is ordering an indigenous Australian to salute too. This refers to how the Europeans imposed their culture, traditions and values on the native inhabitants. It may refer to the history of Australia and the colonization of the country by the early settlers. The cartoonist is clearly denouncing this part of Australian history. The Aboriginal man objects to white rule. The cartoon underlines the discrepancy between official political stances on the issue, and the harsh reality indigenous Australians were confronted with. The cartoonist denounces the hypocritical attitude of the rulers.

• **Cartoon 2:** The second cartoon depicts a reservation in the outback / a remote Aboriginal settlement. Many of the problems indigenous Australians are confronted with include alcoholism, unemployment and domestic violence. Wives are beaten by their husbands who are often drunk. We can see the feet of someone who is lying on the ground. He may have been on a drinking binge. High rates of domestic violence, child abuse, sexually transmitted disease, alcoholism and unemployment can be found in many Aboriginal communities. A child is weeping which emphasizes the tragic plight of children. Indeed, many Aboriginal children are the victims of domestic violence or child abuse. They live in very isolated areas, are cut off from the rest of the country / mainstream Australia. The nearest governmental agency is miles away. They have a low standard of living, women are cooking on an outdoor stove. There is no glimmer of hope, there are no job prospects. The key to breaking the cycle of degradation is education. However, the government still has to cope with illiteracy among Aboriginal youth. It is a very depressing and grim depiction. Nicholson wants to alert the viewer to the problems that still have to be tackled in Australia.

4. THE JOURNEY INTO THE DREAMTIME

2. A lost culture

MANUEL → P. 208-209

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 91-93)

- a. elder b. 1. limited 2. came / running / it all happened so fast / brought drink with them / should have asked / rushed / founded schools / taught us / have lost
- c. Upon their arrival, the white people acted swiftly to impose their way of life upon the Aborigines. Aborigines had no previous experience with alcohol, and the drink had devastating effects on the population. The Europeans should have started by respecting, observing and trying to understand Aboriginal culture and traditions, but instead they swept in with their Western-style schools and attempted to train the Aborigines in skills and knowledge that they believed were superior. Due to the policy of forced assimilation, the Aborigines have lost their oral traditions, customs and culture.
- d. **What it is not:** dreams as we know them (l. 14)
What it is: the beginnings of life and its continuation into the future (l. 15)
- e. The Earth is our mother, the eagle is our cousin. The trees are our hearts, pumping our blood through our veins. The grass represents our renewed and continual growth.
- f. - "a special connection" (l. 17) - "part of us" (l. 18) - "part human" (l. 18) - "as one" (l. 19)
- "you make sure they remain [...] not change anything" (l. 22-23) - "custodianship" (l. 24)
- "looking after" (l. 25) - "cohesive force" (l. 25) - "in harmony" (l. 26)

- g. Dreamtime is the name for the Aboriginal creation mythology “that explains the cohesion and interdependence of all living things” (l. 10). It is their way of understanding the origins of life as well as the contemporary world and the way in which we will continue on into the future. For them, all life on Earth as we know it today is part of an immeasurable network of unchanging relationships. Humankind has a singular role in this intricate web: People have been honored with the great responsibility of “the custodianship of the land and all living things” (l. 24).

> Action!

Before the arrival of Europeans, Aboriginal Australians **lived in harmony with** the natural world. According to their mythology, humankind is **linked together with** all other living creatures as a cohesive whole. But contemporary Aborigines **blame** the whites **for** disrupting this delicate balance by **imposing their values** onto the Aborigines upon their arrival in Australia. Unlike the Aborigines, the white people seek to **dominate** the natural world and saw their culture as superior to the Aborigines’. Modern-day Aborigines **criticize** the Whites **for** having colonized their land and their people. They assert that this **entailed** the **loss** of their **sacred** equilibrium with **Mother Earth**.

Questions a. et b. du manuel p. 208 : cf. réponses aux questions c, g et au **Action!** ci-dessus.

3. Cultural heritage

→ Productions possibles :

- “the sand paintings have been replaced by paintings on canvas” (l. 2)*
- Symbols used within paintings include concentric circles, curved lines and straight lines.*

4. Art revival

> Script de l'enregistrement (CD3, Piste 26)

➔ Part 1

Woman: What can you tell us about indigenous Australian culture, Andrew?

Andrew: Well, I think most people around the world have some awareness of the traditional culture of the indigenous people of Australia, most likely through things like their unique artwork, which has attracted a lot of publicity and some hard prices in exhibitions and auctions, and also the well-known colourful land rights flag, which many Australians I think would prefer to see as our national flag, but that probably will never happen. Some people, for example a good friend of mine, collect artwork by travelling to Northern and Central Australia and buying at very high prices, like tens of thousands of dollars. They buy the work of the best-known contemporary artists. I prefer to see art on public display myself but, on the other hand, some indigenous artists rely on selling their work even though the agents and gallery owners usually take more than their fair share of the profits. 1'21''

➔ Part 2

There are also some very well-known musicians and dance groups in Australia that have included in their performances many traditional elements, which usually tell stories of what's called the Dreamtime or the creation period of the indigenous people. 1'41''

➔ Part 3

Probably the most common way for Australians to make contact with indigenous culture is through films, like *Rabbit-Proof Fence*, *The Tracker*, and *Samson and Delilah*, which is a very recent film, and they all portray the rather degrading treatment of indigenous people by white Europeans during the last 220 years. [2'07"]

➔ Part 4

At present I think there are about 500,000 people in Australia who claim to be of Aboriginal descent, either fully or partly. This number is steadily increasing but I think there are still very, very many Australians who spend most of their lives not even knowing any of these people or not even knowing if there was an indigenous person in their neighbourhood or workplace. They would only be aware of those who excel in sport or get into trouble with the law, and this is a very sad and damning situation.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 92-93)

a. Get ready

show - view at a museum

can be seen at / are hanging on the walls of the museum c)

a competitive sale

6. "What can you tell us about Aboriginal culture, Andrew?"

c. - culture - through - unique d. - awareness - colourful

1. 2.

Events	Prices	Regions of Australia	Business
exhibitions auctions public display	hard prices very high prices tens of thousands of dollars more than their fair share of the profits	Northern and Central	publicity collect buying selling agents gallery owners

f. The indigenous people of Australia are known around the world for their unique artwork. Some pieces are displayed in museums around the world for all to see, but others enter the private market and are sold in galleries to collectors. Buyers travel through the remote Australian regions where there are Aboriginal communities to seek out renowned artists and purchase their work for large sums. On the one hand, this helps the artists to live off of their work and continue producing. But on the other hand, it is a well-known fact that this system allows agents and gallery owners to get rich off the profits of sales while the Aboriginal artists merely subsist.

Object	People's opinion on it	Doubts
colourful land rights flag	many Australians would prefer to see as our national flag	that will probably never happen

h.

Other forms of art	Characteristics
musicians	have included traditional elements
dance groups	tell stories about the Dreamtime / the creation period

i.

1. films 2.- indigenous people - white Europeans 3. last 220 years: period of degrading treatment of Aborigines by Whites 4. He stands up for the Aborigines and denounces this dishonourable chapter of Australian history.

j.

1. 500,000 people in Australia claim partial or full Aboriginal descent. 2. still very many Australians / spend most of their lives not even knowing any of these people / if there was an Indigenous person in their neighbourhood or workplace

k.

those who excel in sport or get in trouble with the law

l.

sad, damning

m.

The fact that Aboriginal art is being collected and put on display in galleries and museums around the world points to a certain respect for their culture. Aboriginal performance artists who incorporate traditional elements put on shows that attract crowds. And the whole world has access to some very successful films that denounce all that Aborigines have been subjected to in recent history. But the sad truth is that despite all this, most Australians go through their whole lives completely unaware that a certain number of regular Australian citizens, including their neighbours and coworkers, claim Aboriginal descent. There is a disproportionate amount of attention given to the indigenous people who are celebrities, like athletes, and those who are delinquents and criminals. This inaccurate vision of who the Aboriginal people are today is bound to aggravate the situation.

5. A traditional instrument (CD3, Piste 29)

→ Productions possibles :

- *The didgeridoo*
- Réponse personnelle
- *The didgeridoo is one of the oldest instruments in the world. It is made of wood. Indigenous Australians believe that they can hear the dreams of their ancestors when they play it. It reminds them of the dreams of their ancestors, who created every creature on Earth, many years ago. It is the music of the soul. These long trumpets produce a drone - a low, vibrating hum to accompany ritual dancing. Didgeridoos are extensively used in formal ceremonies such as circumcisions, sunsets and funerals.*

6. Follow the guide

→ Productions possibles :

a. b. *Welcome to the Indigenous Australian Art museum!*

In our collections, we have pieces that pre-date European settlement in Australia, as well as works by contemporary Aboriginal artists.

What is the Dreamtime? *The Dreamtime is a fundamental part of Aboriginal spirituality. The term refers to an unspecified period before any humans were born, when the spirits created the Earth, including all animal and plant life. Each human's spirit already existed during this era, and will actually continue on forever in the Dreamtime even after the individual dies.*

Each region or tribe's Dreaming stories are unique, though there are common, recurrent themes that can be found in many groups' stories. They are stories about the creators, and how they infused everything present in the natural world today with their spirits. These stories serve to explain life, and all that is known and understood. They also serve to establish the structure and rules of society, and set standards that the members of the communities must live up to. They are passed on orally from the elders to the younger generations.

What is the link between the Dreamtime and Aboriginal art? Aboriginal art, like European art, is used to symbolize each community's beliefs, values and spirituality. Artwork is also used in ceremonies, not simply for aesthetic purposes. The art forms of traditional Aboriginal communities include singing, dancing, weaving, carving, painting, body decorations, sand drawings and landscape arrangements. Their practice was not traditionally exclusively reserved for "artists," but rather a part of everyday life that every member would partake in.

Grille d'évaluation à titre indicatif

Respect des consignes	0 1 2
Réponses aux questions posées détaillées et complètes	0 1 2 3 4 5
Richesse de la langue (lexique et structures)	0 1 2 3 4 5
Correction de la langue	0 1 2 3 4 5
Qualité des illustrations (éventuellement)	0 1 2 3
Total	/ 20

MANUEL → P. 210-211

5. THE STOLEN GENERATION

1. A true story

- b. **A2:** The scene takes place in a dormitory. We can notice beds and blankets.
B4: We can see a fence, Molly seems to be pointing at the fence.
C3: The girls know how to light a fire in the bush.
D1: A woman is obviously crying, sobbing. She may be holding a stone to inflict wounds to her head as an expression of sorrow.
- c. *This is the true story of three little girls who are taken from their mothers against their will. Molly Craig, a young black Australian girl, and her younger sister and cousin are sent to an official government camp to be trained as domestic workers. The three girls escape. Molly guides the girls on an epic journey across over 1,500 miles of Australian outback in search of the rabbit-proof fence (that keeps rabbits from settlements). After finding the fence, they have other encounters including eluding a native tracker and the regional constabulary. After an epic journey through the wilderness, they finally manage to get back home.*
- d. → **Production possible :**
 We were sent over one thousand miles away from our families and homes. We were forced to attend a settlement school, Moore River Settlement School. It was a school for half-caste Aborigine children where we were supposed to be educated. One evening, I announced

to Daisy and Gracie that we would be escaping. I knew we were running the risk of being caught and punished severely. No one had ever successfully escaped. But I was determined we would return to our family. I knew that once we found the fence that it would lead us home.

We walked barefoot. We faced hunger, rain storms and heat. Worst of all, we feared we might be caught by the patrols that had been sent out looking for us. We trapped wild animals to survive. I always kept an eye on the position of the sun. We were determined to go home and we finally made it.

2. Closing the gap

a. Kevin Rudd's speech

> Script de l'enregistrement (CD3, Piste 28)

➔ Part 1

Today we honour the indigenous peoples of this land, the oldest continuing cultures in human history. We reflect on their past mistreatments. We reflect in particular on the mistreatment of those who were Stolen Generations – this blemished chapter in our national history. The time has now come for the nation to turn a new page, a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future. [0'41"]

➔ Part 2

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians. We apologise especially for the removal of the Aboriginal and Torres Strait Islander children from their families, their communities and their country. For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry. To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry. And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry. [1'41"]

➔ Part 3

We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation. For the future we take heart; resolving that this new page in the history of our great continent can now be written. We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians. A future where this Parliament resolves that the injustices of the past must never, never happen again. A future where we harness the determination of all Australians, indigenous and non-indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 93-94)

I. CLOSING THE GAP: KEVIN RUDD'S SPEECH

- a. - wrong - forward - indignity - past - injustice
- b. - apologize / say sorry - an apology - pain / hurt - heal - life expectancy

- c. - mistreatment - loss - removal - suffering - degradation - achievement
 d. honour (*le seul mot dont le h n'est pas prononcé*)
 e. - profound - Parliament - acknowledge
 f. 1. 2.

Who is the speech for?	Past	Decision taken
indigenous peoples of this land Stolen Generations	mistreatment blemished chapter in our nation's history wrongs of the past	turn a new page righting the wrongs of the past moving forward with confidence to the future

g. h.

What was done?	To whom?	Consequences
laws and policies of successive Parliaments and governments removal of children from their families, communities, country	our fellow Australians Aboriginal and Torres Strait Islander children, their descendants, their families left behind, the mothers, fathers, brothers, sisters a proud people and culture	inflicted profound grief, suffering and loss pain, suffering and hurt breaking up of families and communities indignity and degradation

- i. 1. - respectfully - apology - nation - healing - past - future - new - page - great - continent - embrace - all - Australians - injustices - close - gap
 2.

Suffering	Hope	Unity
past injustices gap	respectfully apology healing close gap	nation future new page great continent embrace all Australians

- j. Australia must “close the gap that lies between us in life expectancy, educational achievement, economic opportunity.”

> Action!

On February 13th 2008, Australian Prime Minister Kevin Rudd **delivered a speech** to Parliament. He began by **addressing** the Stolen Generations and acknowledging the immense mistreatment that they suffered. He **apologized to them**, their families and their communities **for** what they endured. He proposed that the country turn over a new leaf, **called for reconciliation** and pledged the government to **bridge the gap** between indigenous and non-indigenous Australians' living conditions. By passing this motion unanimously, both houses of Parliament **committed themselves to taking up the challenge of implementing effective policies for tackling the issues**. Mr Rudd told Australia and the world that it was essential that the government should take new measures to **handle the problem** effectively in order to **improve** the situation. In his speech he repeated key terms (we reflect, we apologise, we say sorry, the past, the future...) several times: This **rhetorical device** helped to create a sense of pattern and to emphasize his meaning.

	What?	Where?
After school		
Years after		

h. What happened one day?

Where?	What?	From?	What about?	Reaction

i. 1. Pick out words related to Lola's decision:

.....

2. List words related to the Aborigines' standard of living.

.....

➔ PART 4

Useful words: bitter and twisted: *amer et aigri*

j. Whose voice can you hear? What words can you recognise?

.....

.....

k. 1. List the different people mentioned at the end of the recording.

.....

.....

2. Listen to the end of the recording and fill in the blanks.

..... I think about is my and
 who had us their,
 you see. Bitter and twisted? I have reason to be bitter and twisted,
 but This the of Australia, this is
 the of Australia, this is what to me
 of the stolen generations."

> Action!

Tell Lola's story with the help of these words:

narrate / relate – haunt /hɔ:nt/ : hanter – since then – associate sth with – remove from one's family – tear apart (*séparer*) – bring up (*élever*) – painful (*pénible*) – be forbidden to – native language – heart-broken – seamy side (*envers du décor*)

CORRIGÉ DE LA FICHE PROPOSÉE CI-DESSUS

2. CLOSING THE GAP: TESTIMONY

b.	Activity	Who with?	Who arrived?	What was Lola told?
	blackberry picking	my mum	a welfare officer	going to a circus

c. the taste of blackberries

d. - slowly - hesitatingly - many pauses

e.	How old?	What happened?	How long?
	four	another girl talked to herself in bed to “try to remember my language” was being raised to: think white, act white, keep myself clean, scrub my skin, “take the black off your skin”	for eleven years

f. raised to think white, act white, “take the black off your skin”

g.		What?	Where?
	After school	domestic servant on a cattle station	in the outback
	Years after	married	moved to America

h.	Where?	What?	From?	What about?	Reaction
	San Francisco	received phone call	her sister	come down and meet Mum?	“Yeah, sure!”

i. 1. I’m American in my head: What else to say?

2. - Australia’s most disadvantaged group - many living in poverty - humble outback villages

j. Prime Minister Kevin Rudd’s - Stolen Generations / Prime Minister of Australia, I am sorry / on behalf of the government / the Parliament

k. 1. the Stolen Generations, the rest of Australia, dear old Mum and Dad, me as one of the Stolen Generations 2. All / dear old Mum / Dad / taken out of / arms / every / I am not. / history / real history / happened / as one

> Action!

At just four years old, Lola **was removed from her family** and placed in an Aboriginal girls’ Domestic Training Home. She will forever **associate** the taste of blackberries **with** the afternoon she was torn away from her mother. Lola **narrates** how they were brought up to “think white and act white” in the Home. She was forced to assimilate and **forbidden to** speak her **native language**. Upon being invited back to Australia to be reunited with her mother, Lola’s first reaction was a casual “Why not?” But actually meeting her **heart-broken** mother changed Lola’s life: She made the decision to move back to her homeland and become better acquainted with her roots. **Since then**, she **has been haunted by** the thought of what it must have been like for her parents to have their young family **torn apart**. As **painful** as it is to listen to Lola **relate** what happened, stories like hers are a key part of the country’s **haunted** past. Australia must **face reality** and acknowledge the **seamy side** of its history.

> Script de l'enregistrement (CD3, Piste 29)

➔ Part 1

Lola: To this day, I have this... this feeling about... the taste of blackberries... because in my memory... I have that day still there when we were taken... the day we were taken... the taste of blackberries is something to behold for me because I was holding onto my mum's dress, she took me blackberry picking and the welfare officer said that we were going "to a circus".

Reporter: Lola was four when she was taken away from her family and sent to an Aboriginal girl's "training home". Lola was there for 11 years. [0'51"]

➔ Part 2

Reporter: She remembers another girl who used to talk to herself in bed at night.

Lola: She said: "I was trying to remember my language, under the blankets." And I just..., went all cold, because I was being raised to think "white", and act "white" and keep myself "clean", scrub my skin: "Take the black off your skin", you see... [1'26"]

➔ Part 3

Reporter: After leaving the school, Lola worked as a domestic servant on a cattle station in the outback. [1'33"]

➔ Part 4

Reporter: Years later, she married and moved to America. One day, she received a phone call from her sister.

Lola: I was living in San Francisco and she rang me up and: "Oh Lola, would you like to come down and meet Mum?" You've got to remember, I'm American in my head. I said: "Yes, sure!" What else to say?

Reporter: Lola saw her mother again after so many years.

Lola: (*laughs*) It's been so long. Are you OK? Say something to me!

Mother: I'm OK...

Reporter: The reunification made Lola decide to return to Australia to find out more about her family and her culture. Aborigines are still Australia's most disadvantaged group, with many living in poverty in remote outback villages.

Kevin Rudd: To the Stolen Generations, I say the following... as Prime Minister of Australia, I am sorry, on behalf of the government of Australia, I am sorry, on behalf of the Parliament of Australia, I am sorry.

Lola: This apology is for us, the Stolen Generations who were taken. The rest of Australia can think about this for ever, that should 've been justified, or not. I don't care about how they think! All I think about is my dear old Mum and Dad who had us taken out of their arms, you see. Bitter and twisted? I have every reason to be bitter and twisted, but I am not. This IS the history of Australia, this is the REAL history of Australia, this is what happened to me as one of the Stolen Generations.

→ Productions possibles :

c. February 14, 2008

Sir,

I am writing to thank you for the tactful speech you gave yesterday. As I stood there on the Parliament House lawns listening to your words, I began to weep. Fifty years ago this Spring I was removed from my family and raised in an institution, and I was not reunited with my mother or my community for thirty more years. As you suggested, an outsider can only begin

to imagine the pain, suffering and hurt for everyone involved. But, more importantly, I am writing to implore you to go further, to follow through with your good intentions by putting real, effective programs into place. You rightly said that by apologizing you were taking the first small step. But what concrete plans have been laid to ensure that the deplorable gaps between the Aboriginal peoples and the rest of the country really will be narrowed and eventually closed? Your speech will indeed help the healing process in the hearts of the people. But it will not, by itself, actually improve their everyday lives. The nation is counting on you to take on the issue and "lay claim to a future that embraces all Australians".

Yours faithfully,
Muriel Walker

LANGUAGE AT WORK

MANUEL → P. 212-213

> La détermination du nom : *the* ou Ø (article zéro)

a. 1 b. 3 c. 2 d. *curved lines* : 2 – *water* : 4 e. 5

→ – on utilise le nom seul (= Ø + nom), pour désigner quelque chose qui n'est pas **défini**, ou dont on parle **en général** ;

– on utilise *the* + nom pour désigner quelque chose qui est **bien défini**.

a. Les requins peuvent être dangereux.

b. Ne vas pas nager sur cette plage : tu risques d'être attaqué par **des** requins.

c. Les requins qui les ont attaqués étaient très dangereux.

d. Les lignes courbes représentent l'eau qui coule sous terre.

e. La musique qu'ils ont entendue était celle d'ACDC.

– groupe nominal = déterminant + adjectif = adjectif employé comme nom

– sens pluriel

– Ils ne prennent pas la marque du pluriel parce que ce sont des adjectifs, et les adjectifs sont invariables en anglais. On les emploie ainsi pour désigner des groupes de personnes.

→ On emploie *the* devant des **adjectifs** pour désigner des catégories de personnes.

→ Les noms de pays au singulier s'emploient sans **déterminant**. Les noms de pays au pluriel sont précédés de **the**.

a. Le capitaine Cook a débarqué en Australie en 1770.

b. La reine Elizabeth II est le chef d'État officiel.

c. Le Premier ministre Kevin Rudd a prononcé un discours célèbre en 2008.

→ En anglais, les noms propres s'emploient sans **déterminant** même lorsqu'ils sont précédés d'un titre, contrairement au français.

– *miles per gallon* – *litres per hundred kilometers*

– *a truck driver*

> Entraînement

a. *Ayers Rock* • *the British name* • *the biggest monolith* • *Earth* • *The Aboriginal name*
• *the rock*

- b. *Aborigines* • *the right*
- c. *Australia* • *the British* • *Queen Elizabeth II* • *the Head of State* • *Australia* • *the Commonwealth* • *The head of government* • *the Prime Minister*
- d. *The Aboriginal flag* • *The top half* • *the centre* • *the flag* • *the three colours* • *the flag* • *the black* • *the Aboriginal people* • *Australia* • *The red* • *the red earth* • *the red ochre* • *the land* • *the sun* • *giver* • *life*
- a. *urban areas* • *an important feature* • *Australian society*
- b. *meat* • *wool*
- c. *the tropics* • *a coastline*
- d. *Australians* • *surfboards* • *kayaks* • *boats* • *the surf* • *the immense Barrier Reef* • *days* • *water* • *sharks* • *dolphins* • *wide open skies* • *dramatic landscapes* • *outdoor activities* • *fine wines* • *friendly locals*
- e. *Aboriginal people* • *Australia* • *the beginning* • *the world* • *creatures* • *the ground* • *the power*
- a. *They go swimming about twice a week.*
- b. *They intend to fight infant mortality, improve education, fight against desertification and develop irrigation programmes.*
- c. *His car gets over 30 miles per gallon.*
- d. *She is a trilingual tourist guide.*
- e. *It costs \$9 a bottle.*
- f. *We're going 90 miles an hour.*

IMPROVE YOUR WRITING SKILLS

MANUEL → P. 214

1. *far = remote - spectacular = dramatic - surprising = stunning - fun = entertaining - beautiful = gorgeous - sunny = sun-drenched - visiting places = sightseeing - marvelous = fascinating - advice = tips - amazing = incredible - big = impressive*
2. **Actions:** *discover - visit - tour - walk about - experience - explore - try - taste*
Impressions: *unbelievable - amazing - stunning - fascinate*
3. 1. *hunting* 2. *close to* 3. *drought* 4. *scarce* 5. *self-sufficient*
 6. *dispossessed of* 7. *driven off* 8. *savages* 9. *reservations* 10. *plague*
4. 1. *fabulous* 2. *a lovely time* 3. *sightseeing* 4. *lively* 5. *cosmopolitan* 6. *are worth*
 7. *breathtaking* 8. *famous* 9. *place* 10. *touristy*

YOUR TASK

MANUEL → P. 215

Grille d'évaluation de la production écrite (sur 20)

Réalisation de l'exercice	Réalisation de l'exercice: points traités (cf. 4 p. 223)	Recevabilité linguistique et utilisation des formes verbales	Respect des consignes : adjectifs utilisés, mots de liaison
0 présentation inacceptable écriture illisible	0,5 hors sujet contresens	0,5 / 1 / 1,5 inintelligible lexique indigent erreurs récurrentes de grammaire élémentaire	0 / 0,5 non respect des consignes consignes très peu respectées
0,5 présentation acceptable	1 / 1,5 / 2 / 2,5 / 3 hors sujet partiel sujet compris mais traitement plat et superficiel construction vague	2 / 2,5 / 3 / 3,5 compréhension possible mais erreurs fréquentes lexique limité syntaxe peu élaborée	0,5 / 1 / 1,5 consignes peu respectées un peu respectées mais utilisation des expressions parfois erronée
1 présentation correcte	3,5 / 4 / 4,5 / 5 effort pour réutiliser les connaissances acquises effort de construction	4 / 4,5 / 5 / 5,5 / 6 / 6,5 erreurs occasionnelles vocabulaire adapté syntaxe adéquate	2 / 2,5 / 3 effort d'utilisation des expressions mais non totalement maîtrisées
	5,5 / 6 / 6,5 / 7 enchaînement des idées développement organisé références au thème étudié conviction	7 / 7,5 / 8 erreurs rares vocabulaire riche syntaxe élaborée capacité à nuancer	3,5 / 4 consignes respectées, peu d'erreurs pas d'erreur gênant la compréhension

→ **Productions possibles :**

Molly's Blog

• [January 7th](#)

After over a year of scrimping, saving and planning, we have finally arrived at our destination!

Comments (1):

Hey Molly, glad you arrived safely! It is snowing here (again!) and I saw that you guys have SUN and it's 26?! Sooooo jealous! Keep us posted on your adventures! XOXO Rachel

• [January 14th](#)

The first thing we did after settling into our Sydney hotel was visit the Australian Museum. We headed straight for the indigenous Australians exhibition on Level G. Did you know that the Aboriginal and Torres Strait Islander culture is the oldest still alive in the world today? We learned about how strong their connection is to the land, and how they have managed to survive and maintain their culture despite two centuries of European colonization. We

saw many gorgeous, unique cultural artifacts and were spellbound by some Dreaming stories narrated by indigenous Australians. We also entered the heartrending “Stolen Generation Maze” installation by an indigenous man who was removed from his family by the Aboriginal Protection Board when he was only a newborn.

After grabbing a bite to eat, we took a bus to Bondi Beach and rented surfboards. I was a bit hesitant at first, but the kind young man at the rental shop assured me that there was an underwater shark net.

That evening we saw Opera Australia perform at the Sydney Opera house, which is a UNESCO World Heritage Site – words cannot describe how spectacular it was!

The next day we explored Chinatown where I did my souvenir shopping for all you guys back home! Next stop: Cairns!

Comments (2):

– *Sharks?! Are you mad?! I can't believe you actually went in! I'd never trust a silly net! Later, Bill*

• *Reply: Hiya Bill! Hey, those waves were totally worth losing my left foot ;)*

– *Glad you guys saw that exhibition! When we were there they didn't have that installation yet. If you guys make it up to the Northern Territory, don't miss the Bula'bula Arts Aboriginal Corporation – it's an Aboriginal-owned and -operated art cooperative where a community of artists produce, show and sell their work. We fell in love with their bark and canvas paintings. Miss you guys! Katie*

• *Reply: Katie, it's funny you mentioned that! Yesterday we happened to meet a young doctor who had just come back from working in that State at a clinic that is in the process of becoming an Aboriginal Community Controlled Primary Health Care Service, in Jabiru, NT. Apparently there are worrisome rates of certain conditions among the Indigenous populations there. They don't have adequate access to health care – the rural communities are more isolated and impoverished than we can imagine. XO, Molly*

• January 21st

Sorry I haven't been updating you all much, but the Great Barrier Reef has left us speechless! The snorkeling was something else! I had seen all the pictures, but they are nothing in comparison with actually being here. Did you know there are more than 1,500 fish species living on the reef? Now I know why it is considered one of the seven natural wonders of the world. And I knew it was big, but had no idea it was the only living thing visible from space! Being here has been a transcendent experience. I've turned over a new leaf and am now dedicated to saving the planet. The thought of the coral or any of the wildlife here dying is just too much for me to bear.

• January 28th

Well, I can't believe how fast three weeks have flown by. I'll tell you about the last week of our trip once we get back home and get over the jet lag. Over and out!

PROLONGEMENTS POSSIBLES

Apprendre à apprendre, *Workbook* p. 127, 128

› **Time out p. 181 : Conseils de films à voir en dehors de la classe**

› **Reading Corner** : *Koobor the Koala: The Drought Maker* p. 216,
Between two Worlds p. 217

› **Répondre à une problématique p. 245** : *Spaces and Exchanges, Myths and Heroes*

› **Évaluation de la production écrite**, Fichier pédagogique p. 415-416

Koobor the Koala: **The Drought Maker**

MANUEL → P. 216

Here is a summary of the legend. Spot the fifteen mistakes and correct them.

Koala-boy was an orphan who was mistreated and always starving because his relatives never gave him enough food.

One evening his relatives left to go downtown. As they had left the water buckets he kicked them and hid them in the hut where he lived. He then started crying, which made the tree whisper.

When his relatives came back, they discovered the crime, were mad at him and ordered him to give the buckets back. Three people climbed up the tree to catch Koobor and shot at him. He jumped to the ground, suddenly transformed himself into a Koala and took refuge inside the tree.

According to the Aboriginal tradition if a koala is hunted, he must be cooked without his skin.

This law must be respected otherwise food will be so scarce, people will die, including koalas.

Corrigé :

Koala-boy was an orphan who was mistreated and always ~~starving~~ thirsty because his relatives never gave him enough ~~food~~ water.

One ~~evening~~ morning his relatives left to ~~go downtown~~ find food. As they had left the water buckets he ~~kicked them~~ stole them and hid them in the ~~hut~~ tree where he lived. He then started ~~crying~~ singing, which made the tree ~~whisper~~ grow very quickly.

When his relatives came back, they discovered the crime, were mad at him and ordered him to give the buckets back. ~~Three~~ Two people climbed up the tree to catch Koobor and ~~shot at him~~ and punished him by throwing him to the ground. He ~~jumped to the ground~~ He was badly hurt, suddenly transformed himself into a Koala and took refuge ~~inside~~ at the top of the tree.

According to the Aboriginal tradition if a koala is hunted, he must be cooked ~~without~~ with his skin.

This law must be respected otherwise ~~food~~ water will be so scarce, people will die, ~~including~~ except koalas.

Between two Worlds

MANUEL → P. 217

1. Who is the narrator (name, approximate age, ethnic group)?
2. True or false? Justify by quoting from the text.
The narrator was asked to lie about her ancestry. T F
She was impressed by what she heard at school. T F
3. What does the storyteller have in common with the narrator? Make a sentence.
4. Focus on the passage from line 7 to 14. Describe the mother's reactions to the narrator's remarks. (15 words)
5. What accounts for (explains) the mother's attitude? (20 words)
6. What haunts the narrator? Quote two sentences.

7. What does the narrator decide to do first? Make a sentence.
8. "... I am land and the land goes on and on..." (l. 28): What does this sentence refer to? (15 words)
9. What does the narrator finally decide? Why?

Corrigé

1. The narrator's name is Milly Symon. She is an Aboriginal schoolgirl (probably around ten years old).
2. True: *"Milly Symon had always been told by her mother not to say that they were Aborigenes"* (introduction).
True: *"Her head was full of Neil's stories."* (l. 3-4)
3. Both the narrator and the storyteller are Aborigines. They come from the same place, near Seal Rocks, since she thinks he might know her grandma and her mother might know him too. They have the same family name (l.6).
4. She is infuriated by / cross at Molly's insistence on speaking about their family history and place of origin.
5. She knows that life is harder for Aborigines, so she is desperate to hide her origins to make life easier. She wants to start a new life / start from scratch. She wants to be fully integrated into Australian society.
6. She is haunted by the mystery that surrounds her origins:
"Who am I?" she asked herself again and again. (l. 20)
"Who is it that I'm not allowed to be?" (l. 21)
7. She first decides to stick to what her mother has told her again and again, to forget about Neil's stories and not even go and listen to them again.
8. This sentence refers to one of the stories that Neil told the schoolchildren. It also refers to the Aborigines' belief that all creatures are born from the Earth. It refers to the dream-time.
9. She finally changes her mind and decides that the next day she will go and tell Neil and everyone in class who she is and where she is from. She feels proud of her origins and thinks it is worth confronting her mother's anger. She is determined / resolute. She wants to assert her identity.

ÉVALUATION SOMMATIVE



Unit 15 – The Land of Oz

Choose between one of the following subjects. (200-250 words)

- What does the word Australia mean to you?
- Write the article going with this illustration in a newspaper.



Proposition de corrigé :

a) What does the word Australia mean to you?

Australia: the origin of the country's official name illustrates the nature of Europe's influence upon this landmass on the opposite side of the world. The title is derived from the Latin *Terra Australis Incognita*, meaning "unknown southern land." As early as Roman times, this mythical territory often appeared in legends. The Indigenous peoples who inhabited the continent for over 40,000 years before the arrival of Europeans would not have labeled their lands as "southern" – the name is, by definition, given from an outsider's perspective. The English arrived, settled and named the country within just the last few hundred years – with complete disregard for those who were already living there. It was estimated that there were 350,000 Aborigines at the time of English settlement, but they represent only 2.5% of today's population. These numbers speak to the brutal practices and policies used against the Indigenous peoples. Australia is now a modern, prosperous nation listed as number two on the *Human Development Index*, but hidden behind this high rating is vast inequality between the original inhabitants and other portions of the population.

Australia's special connection with the United Kingdom is still alive and well today. But while they remain a Commonwealth realm and recognize Queen Elizabeth II as their monarch, they are a locally governed, sovereign state. And though many Australians still claim British or Irish origin, it is a truly multicultural nation that welcomes immigrants from around the world: nearly a quarter of the 2001 population was born overseas, many from non-English-speaking countries.

> Grille d'évaluation du CECRL

Critères d'évaluation			Points
Réalisation de l'exercice et traitement du sujet			0 1 2
Respect de la consigne (nombre de mots, type d'écrit : récit, dialogue, article...) Présentation, écriture et soin			
Cohérence et organisation du contenu			0 1 2 3 4 5
A2 Chronologie du récit respectée Description sous forme d'une succession de points Utilisation de mots de liaison simples (<i>and, but, because</i>)	B1 Texte articulé Utilisation d'énoncés complexes (propositions relatives, subordonnées en <i>when, whereas...</i>)	B2 Texte argumenté et détaillé Énoncés complexes Articulateurs logiques utilisés avec pertinence	
Lexique			0 1 2 3 4 5
A2 Vocabulaire limité qui permet de rédiger un court récit	B1 Lexique plus riche et varié	B2 Lexique assez étendu, emploi de quelques tournures et expressions idiomatiques	
Grammaire			0 1 2 3 4 5
A2 Utilisation de structures simples Erreurs élémentaires encore systématiques	B1 Correction grammaticale suffisante Erreurs occasionnelles qui ne gênent pas la compréhension Syntaxe adéquate	B2 Bonne maîtrise de la grammaire Syntaxe élaborée	
Idées – Originalité – copie qui se lit aisément			0 1 2 3
Total			/ 20 pts

> Critères de répartition en niveaux de compétence

Chaque production écrite sera évaluée sur 20 points.

Note entre 0 et 6 points : A2

Note entre 7 et 10 points : B1 en cours d'acquisition

Note entre 11 et 16 points : B1

Au-delà : B2 en cours d'acquisition ou atteint

The power of love

Tâche finale (p. 225) : Your school is organizing an exhibition entitled *The Power of Love*. Choose a work of art representing your vision of love. Present it and defend your choice. You can also create your own masterpiece.

Activités langagières		Contenus	Prolongements tâches / aides
1. <i>Tune in!</i> (p. 218)	PPC	Décrire et commenter une image	Commenter une image fixe (p. 246)
	CE / PPC	– <i>Info search</i> sur Shakespeare – Comprendre et transmettre des informations	Enrichir sa prise de parole (p. 250-251)
	PE	Écrire un article pour un blog ou un magazine	
2. <i>“My first, my last, my everything...”</i> (p. 219)	CE	Comprendre une chanson	
	PPC	Apprendre par cœur et réciter une chanson ou un poème	– <i>Improve your speaking skills</i> (p. ??) – Améliorer sa prononciation (p. 248-249)
	CO / PPC	Voir un film en VO et en faire un compte rendu	Enrichir sa prise de parole (p. 250-251)
3. <i>Till death do us part...</i> (p. 220-221)	CE	Comprendre un poème	
	PPC	Présenter l’analyse du poème à la classe	Enrichir sa prise de parole (p. 250-251)
	CO	Écouter un poème	Fiches <i>Workbook</i> (p. 95-96)
	PPC	<i>WebQuest</i>	
4. <i>Sense and sensibility</i> (p. 222-223)	CO	Comprendre un <i>audio guide</i> et les commentaires d’un visiteur	
	PPC	– Analyser deux tableaux – Présenter un peintre	– Fiche <i>Workbook</i> (p. 98) – Commenter une image fixe (p. 246)
5. <i>Love’s labour’s lost</i> (p. 224-225)	POI / CE	– Analyser un tableau – Confronter des opinions – Comprendre des poèmes	– Fiches <i>Workbook</i> – Commenter une image fixe (p. 246) – Enrichir sa prise de parole (p. 250-251)

Remarques préalables : cette unité est un peu atypique dans la mesure où elle ne comprend pas la rubrique *Language at work* et ne se situe dans aucun des cinq *triplets*. Nous l’avons conçue afin de donner à l’art, aux arts, encore plus de place et de permettre aux élèves d’avoir accès à des œuvres qui ne leur sont pas familières. Notre volonté a été d’ancre de manière encore plus marquée l’art dans le manuel. Toutes nos unités comportent des tableaux, poèmes, chansons, extraits de roman, de films, mais ici nous avons souhaité les rassembler.

Dans toutes les unités, nous proposons une tâche finale qui guide la progression avec une dominante PPC, POI, CE, PE ou CO. Ici, nous proposons une tâche finale en PPC, mais les mini-tâches intermédiaires couvrent toutes les activités langagières en nombre équivalent et l'enseignant pourra à sa guise orienter le travail pour mener à une tâche finale différente. La tâche finale proposée est une présentation orale en continu pour défendre un choix d'œuvre, mais on pourrait aussi demander aux élèves de préparer le catalogue d'une exposition intitulée *The Power of Love* (PE) ou les faire débattre sur ce qu'ils considèrent comme la forme d'art la mieux à même d'illustrer le thème *Power of Love* (PPI). De manière plus pragmatique, on pourrait demander aux élèves de présenter un tableau, comme ils feraient une présentation de document iconographique au baccalauréat (PPC).

1. TUNE IN!

MANUEL → P. 218

1. Observe and react

> Mise en œuvre

Pour lancer la thématique, on pourra travailler sur cette photographie du film *Romeo + Juliet* de Baz Luhrmann (1996).

→ Mise en œuvre classique

- On laissera quelques instants aux élèves pour découvrir la photo et réviser le vocabulaire utile pour la décrire.
- Ils répondront aux questions seuls ou à deux. On fera ensuite une mise en commun et on inscrira au tableau les éléments de réponse servant à la trace écrite.

→ Mise en œuvre communicative

- Beaucoup d'élèves connaissant le film, on pourra les faire travailler en binômes. Un élève ayant accès à l'image et l'autre devant essayer de deviner de quel film est tirée la scène décrite en s'appuyant sur une série d'indices que son partenaire déroulera à la suite les uns des autres à la manière de *Questions pour un champion*.
- Pour permettre à l'élève qui écouterait de se préparer pendant que son partenaire réfléchit aux indices, on pourra distribuer une fiche reproduisant le *Help!* de la page.
- Dès qu'un élève a trouvé, il lève la main. On pourra envoyer le plus rapide au tableau ou au clavier de l'ordinateur pour prendre en notes ce qui sera ensuite dit par la classe et servira de trace écrite.

→ Exemples d'indices :

This is a still from a film.
One of the leading roles is held by Leonardo DiCaprio.
In the picture he is wearing a knight's suit of armour.
He is looking at a young woman.
He seems to be love-struck.
She is dressed all in white.
She is dressed up as an angel.
He is holding her hand.
She looks surprised.

The scene takes place at a masked ball.

The film is the story of a very famous couple.

It is based on a play by Shakespeare.

In the title of the play there is the name of the girl and the name of the boy.

The boy's name starts with an R and the girl's name starts with a J.

→ **Productions possibles :**

- a. *In this picture we can see a man, Leonardo DiCaprio in the role of Romeo, and a girl, Claire Danes, in the role of Juliet. She looks surprised / amazed / taken aback / embarrassed, probably because the young man in front of her is holding her hand to kiss it and she was not expecting such a gesture from him. She may not know him / She may be wondering why he is holding her hand, but at the same time she is not removing it so she may be impressed by the young man in front of her. They are looking at each other straight in the eyes. They seem love-struck. / They seem to have fallen in love at first sight.*
- b. *Romeo is wearing a knight's suit of armour and Juliet looks like an angel in her white dress with white wings at the back.
They are obviously dressed up and must be at a fancy-dress ball / masked ball / masquerade ball.
But the way they are dressed up shows their differences: He is the gallant knight, the man ready to fight to win the heart of the lady he loves. She is the pure lady waiting for the loved one. They represent opposites because the girl is the symbol of purity and the man embodies strength and courage / represents his will to win her heart.
The picture seems to be divided into two parts: The dark side on the right, representing war, conflict, and quarrel, and the brighter side on the left, representing love and purity. These two aspects also symbolize the opposition / feud between the two families.*
- c. *Love at first sight / An unexpected encounter / The beginning of a romance*

2. Write an article

→ **Productions possibles :**

- a. *Antony & Cleopatra (Antony and Cleopatra) • Beatrice & Benedick, Claudio & Hero (Much Ado About Nothing) • Orlando & Rosalind (As You Like It) • Ferdinand & Miranda (The Tempest) • Petrucio & Katherine (Taming of the Shrew) • Helena & Demetrius, Hermia & Lysander (A Midsummer Night's Dream)...*
- b. *Romeo and Juliet is the perfect story to be told on Valentine's Day. It is a story of true love between two young people that are prevented from loving each other by a family feud. But love is stronger than the antagonism of their families and they do all they can to overcome the opposition to their marriage. Of course the story ends with their deaths and it is really extreme, however Romeo and Juliet's story still touches people today because it is very romantic and many young people like to identify with them. Unfortunately love is sometimes impossible between two people because of their families. So stories of impossible love are still very up to date.*

2. “MY FIRST, MY LAST, MY EVERYTHING...”

1. Love song

Critères d'évaluation à titre indicatif (récitation du poème)

Nom de l'élève :	Date :				
Appropriation et maîtrise du contenu du document	0-1	2	3	4	5
Accentuation, rythme (formes faibles, formes accentuées)	0-1	2	3	4	5
Prononciation	0-1	2	3	4	5
Intonation	0-1	2	3	4	5
Total	/ 20				

2. Watch a film

> Mise en œuvre

– On pourra demander aux élèves de faire ce travail seuls ou à deux, et, si l'équipement du lycée le permet, de présenter un très court extrait significatif ou la bande annonce en les commentant afin de donner envie à leurs camarades de voir le film présenté. On veillera également à ce que les élèves choisissent autant de films différents qu'il sera possible afin d'éviter les répétitions lors de la présentation.

– On les renverra aux pages de méthodologie intitulées Enrichir sa prise de parole (p. 250-251).

– Pour les élèves les plus fragiles, on pourra vidéoprojeter / donner à l'avance les structures suivantes :

- I **w**armly **r**ecomm**e**nd... It is worth **s**ee**i**ng... It is **w**orth**w**hile...

- I **e**njoyed it **t**horoughly **b**ecause...

- Why don't you...?

- Why not see this **f**amous **f**ilm?

- This film is **w**onderful / **m**arvellous / **a**mazing / **a**bsol**u**tely **s**up**e**rb / just great!

- Take my **a**dvice, go and see...

- I **s**ugg**e**st you + V...

- It might be a good **i**dea to **b**orrow this film.

– Ils pourront aussi se reporter au vocabulaire fourni p. 247 (les mots essentiels ; les bruits et les sons).

Critères d'évaluation à titre indicatif (production orale en continu)

La grille page suivante pourra aussi être utilisée dans le cadre d'une évaluation formative pour guider les élèves et les préparer à l'évaluation de la tâche.

Nom de l'élève :		Date :				
A	Contenu (riche, superficiel) / sait défendre son choix (opinion, adjectifs, etc.) Temps de parole respecté, tient compte de l'auditoire (discours audible, compréhensible)	0-1	2	3	4	5
B	Utilise des structures simples mais fait de nombreuses erreurs élémentaires Correction grammaticale suffisante, erreurs de grammaire et syntaxe qui ne gênent pas la compréhension Fait peu d'erreurs, a recours à des structures complexes et sait s'auto-corriger	0-1	2	3		
C	S'exprime à l'aide d'un lexique restreint Utilise correctement le lexique étudié dans l'unité, sait contourner les difficultés d'expression Utilise un lexique varié, sait développer et justifier	0-1	2	3		
D	Quelques maladresses, pauses, faux démarrages Utilise des notes, ne perd pas le fil de son discours Intervention plus longue, énoncés complexes, débit régulier	0-1	2	3	4	5
E	Qualité phonologique : accentuation, rythme, sons	0-1	2	3	4	
Total		/ 20				

3. TILL DEATH DO US PART...

MANUEL → P. 220-221

1. Get ready

> Mise en œuvre

Afin d'anticiper, on pourra indiquer l'autre titre du poème, *Funeral Blues*, et poser les questions suivantes :

– **How would you describe the type of music called “the blues”?**

“A type of folksong that originated among Black Americans at the beginning of the 20th century; has a melancholy sound from repeated use of blue notes” (www.definitions.net/definition/blues)

“The blues is an expression of anger against shame and humiliation.” (B.B. King)

– **What does the familiar expression “get the blues” mean?**

Be in a state of depression or melancholy.

– **What kind of poem do you expect when reading such a title?**

Sad / repetitive / melancholic / gloomy

2. Study to the poem

a. On pourra aussi montrer aux élèves l'extrait de *Four Weddings and a Funeral*, dans lequel le poème est dit par John Hannah, dans le rôle de Matthew (www.youtube.com/watch?v=b_a-eXloyYA).

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 95-97)

1. a) Stop / all / clock / cut off / telephone / prevent / dog / barking / juicy / bone / silence / pianos / with / muffled / drum / bring out / coffin / let / mourners / come.
b) regular
c)

/əʊ/	/ʌ/	/e/	/ʊ/	/ɒ/
telephone ● bone	drum ● come ● doves ● gloves ● one ● sun	overhead ● dead ● West ● rest	wood ● good	song ● wrong

2. **Stanza 1 a)** stop / cut off / prevent (from barking) / silence / muffled / bring out / let / come
b) an imperative (silence is wanted out of respect for the dead person)
c) In all these phrases the narrator gives an order. He wants all noises to stop. He wants complete silence.
d) *cortège funèbre - parents du défunt*
e) death
f) Somebody he loved has just died.
g) devastated - miserable (= very unhappy) - crushed - broken-hearted - desperate - inconsolable
h) In this stanza, the narrator is so **devastated** after a loved one's **death** that on the day of the **funeral** he/she wants **everybody to pay their respect** and everything to become **silent**.
Stanza 2 a) The godlike status of the dead person / the importance of the deceased / how much the dead person mattered / how important the dead person was for him.
b) black (on the right) / white (on the left)
c) *en gémissant*
d) moaning / dead / crepe bows / black cotton gloves
e) planes circle overhead / planes scribbling a message in the sky / put crepe bows around the neck of doves / let policemen wear black gloves
Remarque : *on pourra ici rebrasser* want sb / sth to do, expect sb to do *et la proposition infinitive*.
f) The narrator feels so much **pain** and the dead man **meant so much** to him that he expects everyone to **mourn him / pay respect** and to see marks of **respect** everywhere.
Stanza 3. a) preterite / past
b) North / South ● East / West ● working week / Sunday rest ● my noon / my midnight
c) In this stanza the narrator shows that the beloved person **guided / represented** his/her life. He/She was his/her source of **inspiration** too and the narrator is in despair because he realizes that **love is not eternal / everlasting**.
Stanza 4 a) - empty: pour away - clean with a brush: sweep up - extinguish: put out - put into a box: pack up

- b) - stars / put out - moon / pack up - sun / dismantle
 c) not wanted ● put out ● dismantle ● pour away ● sweep up ● nothing
 d) The narrator does not want to see the light anymore. He wants no sun, no moon, no stars. Light represents life but he is not interested in living anymore. He wants the whole universe to come to an end because everything has become / is meaningless without the loved one now.
 e) depressed ● dejected ● hopeless
 f) After the **loss** of the person he **loved**, the narrator feels as if his own life should **come to an end** because it is **not worth living** anymore. He feels so **dejected** / devastated / broken-hearted / crushed / miserable that now the person is dead, he feels there is nothing **worth living for**.

b.

→ **Productions possibles :**

In the first stanza the narrator states, “stop all the clocks, cut off the telephone”. It may mean that life can stop now the loved one has died but the speaker may also want the clocks to stop ticking and stop disturbing the silence he craves for. He also orders the telephones to be cut off, the pianos to be silenced, the dogs to stop barking. The speaker expects everything and everybody to become quiet / expects everybody to honour the dead with a moment of silence / to pay their respect. Everyone must mourn this death, people must share his grief. He feels desperate / gloomy / down-hearted / downcast. He is overwhelmed by grief and inconsolable. The only sound the poet will allow is that of a “muffled drum” that gives solemnity to the moment. Auden uses imperatives: “stop”, “prevent”, and “silence” in order to stress his mood of sorrowful anger.

The images used in the second stanza show that the narrator expects everyone to share his loss. He develops the idea of public mourning. He uses metaphors and the personification of everyday objects to emphasize the funeral tone, to convey the idea of a funeral procession. The word “moaning” stresses the idea of sadness and sorrow. The capital letters in “He is Dead” show the poet puts the loved person on a pedestal, makes a God-like figure of him, which explains why the poet insists that creatures and people alike should mourn him (“Put crepe bows round white necks of the public doves, / Let the traffic policemen wear black cotton gloves.”)

The third stanza with the possessive adjective “my” used nine times in three lines conveys the idea that the person was the central element of / in the poet’s life (“He was my North, my South, my East and West, / My working week and my Sunday rest, / My noon, my midnight, my talk, my song”). By means of metaphors, the poet compares the loved person to a compass or a calendar, as if to suggest that the loved one helped the speaker define who he was and where he was. Auden also notes that the person was the speaker’s “talk”, his “song”. “Talk” and “song” may mean that the dead person was a source of inspiration for him. But we also note that the poet only uses the noun “love” once, and the tone is despairing: “I thought that love would last forever: I was wrong.” The poet understands that eternal love is impossible and because of this loss the entire planet and everything in the universe must come to an end. In the fourth stanza Auden states in the first line that “The stars are not wanted now; put out every one”. These hyperboles are used to state that in the speaker’s mind there is no need to go on living, there is no need to preserve the sun or moon or anything else that sustains human existence now the one he loved is dead. He is hopeless since he lives in a meaningless world.

4. The Lady of Shalott

→ Productions possibles :

- a. – Réponse personnelle.
- b. – *red for passion, white for purity, black for death*
- c. – *despair / sadness / sorrow / grief*
- d. – *She lives in a tower on the island of Shalott, upstream from Camelot.*
 – *Camelot is the place where King Arthur lives / the location of King Arthur's castle.*
 – *She spends her days weaving a tapestry. She watches the outside world through its reflection in a mirror.*
 – *She is allowed to see the outside world only through its reflection in a mirror because she has been cursed.*
 – *One day she hears a knight sing and goes to the window. She looks down and sees Lancelot. The mirror cracks from one side to the other and there is a storm.*
 – *Lancelot is one of the Knights of the Round Table.*
 – *The three candles symbolize life. Two have blown out. This suggests her life will end soon.*
 – *This painting illustrates the following lines from part IV Alfred Tennyson's poem The Lady of Shalott, written in 1842:*
In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining.
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And around about the prow she wrote
- e. In both the poem and the painting, the central character experiences grief and sorrow. In the poem the sadness and despair stem from the loss of the loved one, whereas in the case of Lady Shalott the origin of the despair is impossible love.

5. Prepare an exhibition

Informations complémentaires pour la production de chaque groupe :

The Lady of Shalott : The poem tells the story of a lady whose name nobody knew and who lived on the island of Shalott. She lived in the tower of a castle and because she had been cursed, she was allowed to see the outside world only through its reflection in a mirror and she spent her days weaving a tapestry representing the world she saw in her mirror. It reflected the busy road and the people of Camelot, the location of King Arthur's castle. One day she heard a knight sing and went to the window. When she looked down she saw Lancelot, one of the Knights of the Round Table. There was a storm, her tapestry flew out and the mirror cracked from one side to the other. She realized that the curse had come on her. She decided to leave her tower, went to the river and found a boat where she wrote "The Lady of Shalott" on the prow so that people could know who she was. The punishment that followed resulted in her drifting in her boat to Camelot "singing her last song", but she died before

arriving there. Draped over the boat is the tapestry that the lady wove in the tower where she lived.

In the painting, Waterhouse shows her letting go of the chain mooring the boat. Her mouth is slightly open, as she sings “her last song”. She stares ahead, towards Camelot. In front of her there are three candles, often used to symbolize life. Two have blown out. This suggests her life will end soon. This painting is in many ways a good illustration of the style of the Pre-Raphaelites: It illustrates a vulnerable and doomed woman and is bathed in natural early-evening light.

The Pre-Raphaelites : The Pre-Raphaelite movement was founded in 1848 by a group of English artists and writers who were united by their dislike of the academic and neoclassical art of the early 19th century. They called it Pre-Raphaelism because they wanted to return to the style of painting before Raphael. They strongly disapproved of genre painting – scenes or events from everyday life, that was extremely popular at the time. William Holman Hunt (1827-1910; *The Scapegoat*, *The Lady of Shalott...*), Dante Gabriel Rossetti (1828-1882; *Lady Lilith*, *Proserpine...*) and John Everett Millais (1829-1896; *Christ in the House of His Parents*, *Ophelia...*) were the chief painters in the group. They were inspired by the theories of John Ruskin who urged artists to “go to nature”. They often painted biblical and literary subjects, and their style was characterized by strong colours and minute attention to detail.

3. SENSE AND SENSIBILITY

MANUEL → P. 222-223

2. Learn more

CORRIGÉ DE LA FICHE DU WORKBOOK (P. 97-98)

- a. the aristocracy • Earl • groom • handkerchief • mirror • sign
- b. Réponse personnelle, à partir du moment où elle est justifiée.
- c. 1- 1743 2- 1745
- d.

4 lawyer

1 groom

2 bride

3 handkerchief

5 engagement ring



8 palace

7 Lord Squanderfield / groom's father

9 family tree

6 bride's father / merchant

- e. The bridegroom is turning his back to the woman, which implies he is indifferent to her, he ignores her, they have nothing in common. The arrow corresponds to a V symbolizing an empty space.
- f. 1. The bride's father's feet are firmly planted on the floor; Lord Squanderfield's foot is crippled.
2.

	On the left	On the right
Characteristics	chained dogs	empty scaffolding / crippled foot
Symbol	marriage	lack of money

- g. 5 / 2 / 4 / 1 / 3

Remarque : la fiche précédente peut donner lieu à une prise de parole en continu.

This painting shows a marriage settlement. It is the first in a series called Marriage A-La-Mode, which Hogarth painted between 1743 and 1745 in which his subject was the upper ranks of society at the time.

What is striking here is that although the subject is marriage (the two chained dogs in the bottom left-hand corner provide an obvious metaphor for marriage), the painting does not draw attention to the bride and groom but to their fathers.

Earl Squanderfield is arranging to marry his son to the daughter of a wealthy city merchant and the two men are making the marital arrangements while on the left, the engaged couple seem indifferent to each other. The merchant's daughter is listening to the lawyer, Silvertongue, who is holding the quill that will be used to sign the contract. She is threading her handkerchief through her engagement ring and twirling it aimlessly.

Sitting back to back, the couple forms a "V" of empty space, a symbol that Hogarth uses to convey physical and emotional separation.

Lord Squanderfield proudly displays his aristocratic descent on a family tree but he needs money: Through the window, we can see a palace under construction but Squanderfield's crippled leg symbolizes his poor financial position.

Unlike Squanderfield, the merchant sitting across the table from him has his feet planted firmly on the floor, which suggests a well-established social position.

This painting is clearly satirical and denounces a typical eighteenth-century marriage contract.

The merchant desires a higher social position for his family and is buying his way into the aristocracy, while Squanderfield needs money to fund an extravagant lifestyle.

> Script de l'enregistrement (CD3, Piste 33)

Marriage A-La-Mode is one of Hogarth's series of paintings in which he criticized the upper-class society of the time. He painted them between 1743 and 1745. In this engraving he shows an arranged marriage between the son of bankrupt Earl Squanderfield and the daughter of a wealthy city merchant. The scene shows the fathers meeting to sign the marriage contract. It is interesting to note that the *Marriage contract* does not draw attention to the bride and groom but to their fathers. These men are making marital arrangements while on the left, sitting back to back, the engaged couple seem indifferent to each other. There is no sign of love between them. Squanderfield's son stares into a mirror and does not look at his bride. The merchant's daughter is listening to the lawyer, Silvertongue. She is threading her handkerchief through her engagement ring and twirling it aimlessly. With quill in hand, Silvertongue is whispering into the girl's ear. Sitting back to back, the couple forms a "V" of empty space, a symbol used throughout *Marriage-A-La-Mode* to convey physical

and emotional separation. Lord Squanderfield proudly shows he belongs to the aristocracy and shows the family tree. But there are several signs in the painting that family wealth has vanished. Through the window we can see the palace is still under construction but the scaffolding is empty, which means that the Earl is no longer able to pay for the palace he had started to build. Squanderfield's crippled leg also symbolizes his poor financial position. Unlike Squanderfield, the merchant sitting across the table from him has his feet planted firmly on the floor, which suggests a well-established social position. This painting is clearly satirical and denounces a typical eighteenth century marriage contract. The merchant desires a higher social position for his family and is buying his way into the aristocracy, while Squanderfield needs money to fund an extravagant lifestyle.

→ **Productions possibles :**

- b. *They do not seem to be interested in each other. / They are indifferent. / They are definitely not in love. The girl is not wearing the engagement ring but playing with it. The engagement does not seem to have much importance for her. This is an arranged marriage. The young couple do not have their say and accept what their fathers are deciding for them / accept to be a pawn in the game.*
- c. *"The Marriage Contract": the lawyer, the quill (to sign), the seal, the family tree.*
- d. *Hogarth wanted to denounce an eighteenth century marriage contract / marriage arrangement in which the parents decided on their children's future just for the sake of their own interest. This painting is satirical / is a satire of the society of the time. He mocks the members of the upper class who marry for money or an aristocratic title.*

3. Observe and react

→ **Productions possibles :**

- a. *The scene is set in the countryside, at the end of summer: The trees are leafy, the wheat has just been reaped / the crop has just been harvested / we can see a fertile field with sheaves of corn and in the distance meadows with grazing sheep. This is a typical English countryside, with soft hills and bushes in the distance. The colours are very soft too with shades of blue and green and nice summer sunshine.*
- b. *The couple's clothes / The way they are dressed indicate(s) a rather high social position: The woman's satin dress, the man's silky jacket, his stockings and hat suggest that they are quite wealthy people. The oak tree behind them suggests stability and continuity. Like their ancestors they will now take good care of the family business and property. They are typical members of the landed gentry.
The plentiful crops next to them, as well as the sheep in the distance, symbolize their wealth and future prosperity too. They are on the left of the painting and leave the viewer free to discover the extent of their property. The fields in the distance must belong to them too.
The man is holding a rifle, which suggests that he is on his way to or from hunting, as is confirmed by the presence of a dog at his feet.*
- c. *The man is standing and the woman is sitting, which is also typical of an eighteenth-century wife / husband relationship: Indeed, the husband is the head of the family, the one who has the power and is responsible for the family. The woman on the other hand, is in a position*

of submission, sitting on a bench with her hands on her lap and her feet together. She looks quite passive and submissive / subservient.

Both of them are looking at the painter, not at each other. Considering that they are a newly-married couple, we can suppose that there was not much love between them, that their marriage was mostly arranged, probably for reasons of fortune – to increase the man’s personal fortune with his bride’s dowry and to perpetuate the family with descendants. The harvest and the crops may be interpreted as a symbol of fertility.

4. In the National Gallery

→ Productions possibles :

- a. *Institutional, formal, self-satisfied, wealthy, typical, bored.*
- b. *“The husband is showing off his riches.” The woman is seen as “a means to increase the family’s wealth and ensure a descendance”.*
Young people were married at a very early age (16 and 23 here). It all suggests that marriage had absolutely nothing to do with love, it was all a matter of business. The visitor is clearly convinced that this painting indicates the husband’s desire to show off his riches and powerful position.
- c. *The visitor considers that this painting is a rather faithful representation of eighteenth-century traditional roles within wealthy couples. He feels that Mr and Mrs Andrews were a perfect example of a landed gentry couple where the woman had no real role to play apart from bringing her family’s fortune and giving her husband heirs.*
I tend to agree with him because they are not looking at each other or holding hands or showing any sign of love. Besides, we know that love marriages make quite a recent appearance in history. The visitor says he does not envy Mr and Mrs Andrews and I don’t either / neither do I – as a woman I particularly do not envy Mrs Andrews who, like other women at the time, was not considered an interesting person in herself but only a way of increasing and perpetuating her husband’s personal fortune.

> Script de l’enregistrement (CD3, Piste 34)

Wow! That’s what I call institutional art! How formal! This young couple, just married... This is not what we have in mind when we think about a young couple today... I see no love between them. They aren’t even looking at each other! The man has such a self-satisfied look on his face... He is obviously showing off his riches: His land, naturally extended with the recent marriage, his lovely wife... His rifle... His dog... He is obviously on his way to or returning from hunting. They look wealthy in their satin dress and silky jacket. I suppose that was the image they wanted Gainsborough to give of them... Typical landed gentry... Typical eighteenth-century gentleman and landowner... Did you know he was 23 and his wife 16? It tells a lot about the woman’s place in the couple: She was obviously a means to increase the family’s wealth and ensure a descendance. I think the land in the background symbolizes fertility with the crops ready to be gathered. Love doesn’t seem to have much place in this picture. The young couple seem bored in the painting. I really don’t envy them.

5. Marriage

→ Productions possibles :

- a. *There are two ways of seeing things when we consider these two paintings: On the one hand they give a pessimistic image of marriage, according to our current standards. Indeed we praise love marriages nowadays / we expect marriages to be based on love. Neither of these paintings reflects any love. On the other hand / However, if we stick to eighteenth-century standards these two paintings give a rather neutral vision of marriage. Indeed at that time marriages were social acts by which families, particularly rich families, ensured prosperity and material security for their descendants. So a good dowry was a better guarantee of a steady union than passion.*
- b. *Such marriages still exist today, all over the world: In western societies they are mostly a preoccupation of the very rich and / or noble families. For instance, we can think about marriages in royal families – the British royal family is a good example (with Lady Diana and Prince Charles in 1981). In other parts of the world arranged marriages still exist as well: We can think of India, for example, where women are still considered a means to an end, thanks to the dowry the husband gets when he marries a girl and because of the work she will do in her new house.*

6. A visit to the museum

> Mise en œuvre

On veillera à demander aux élèves de ne pas lire un article d'encyclopédie mais de sélectionner les informations importantes et de présenter quelques œuvres représentatives en ne s'appuyant que sur des notes.

→ Productions possibles :

– www.nationalgallery.org.uk/artists/william-hogarth

William Hogarth (10 November 1697-26 October 1764) was an English painter, printmaker, pictorial satirist, social critic and editorial cartoonist

A Harlot's Progress (1732), A Rake's Progress paintings (1732-33) – a series of eight scenes depicting the dissolute life of a young heir and his descent into poverty and madness –, Marriage A-La-Mode (1735) – six satirical pictures commenting on fashionable society (commonly considered Hogarth's masterwork) –, Characters and Caricatures (1743), Beer Street and Gin Lane (1751), Four Prints of an Election / Humours of an Election / An Election Series (1755) – a wry look at election practices –, Credulity, Superstition, and Fanaticism (c. 1760-1762).

– www.abcgallery.com/G/gainsborough/gainsborough.html

Thomas Gainsborough (1727-1788) is an English landscape and portrait painter, one of the great English masters.

Landscape in Suffolk (1748), Mr and Mrs Andrews (1750), The Painter's Daughters, Margaret and Mary, Chasing Butterfly (c. 1756), The Harvest Wagon (c. 1767), The Blue Boy (1770), Duchess of Beaufort (c. 1770), Mr and Mrs William Hallett (1785).

Critères d'évaluation à titre indicatif (production orale en continu)

On pourra utiliser la même grille que p. 318.

5. LOVE'S LABOUR'S LOST

MANUEL → P. 234-235

1. Observe

→ Productions possibles :

- a. *The scene takes place inside a flat in New York in the evening. It represents a middle-class couple. The two main characters are a man and a woman. They must be in their thirties or early forties.*

The man is wearing a suit, a white shirt, a vest (US) / waistcoat (GB) and a tie. The woman must be his wife. She is wearing a red dress and her hair is caught in a ponytail. Judging from his clothes we may think he is an executive or a businessman or a lawyer. He could also be a highbrow or a politician.

He pays no attention to his wife. He is engrossed in his reading. He is cut off from her, is indifferent to her. He may have just come back from work and he may want to be left alone. As for the woman, she is pretending to play the piano / she is tapping on the keys of a piano, because she wants to attract his attention. She looks bored and frustrated. She is waiting for a sign from her husband. She may feel neglected. We can't help thinking that red is the colour of love and passion. She may be dreaming of a more romantic life, of the life she wanted to have. She may be disillusioned / sad because he will not pay attention to her. They might have quarrelled or they may just be bored.

The atmosphere seems to be tense, cold and icy. They are not talking or looking at each other. They look trapped in their lives, therefore she may want to escape.

The characters have no special features, their faces are blurred. They could represent an average couple. The passer-by can easily identify with these characters.

They have no eye contact, no relationship whatsoever, they are facing the same direction so they do not see each other. / They are not interested in each other.

We are struck by the contrast between the warm colours and the cold atmosphere conveyed by the painter. The husband and the wife are sitting on either side of the table, it suggests they are poles apart / worlds apart.

- b. *The viewer seems to be outside / in the street / looking inside their flat as you would do when walking past a house / a flat whose window has been left open. This scene is seen through the eyes of a passer-by who is glancing at the window. It represents a couple seen from the outside. It gives the viewer the impression he is a witness, or worse, a voyeur spying on the couple, who is unaware of being watched.*
- c. Pour récapituler, le professeur pourra proposer ce texte à trous :

Fill in the blanks.

When looking at the painting, the viewer sees the first and cannot but notice that is too busy to see how his is. The woman looks and is looking downwards. The playing of the piano may be an attempt to catch the ... of the man but she is unsuccessful. Even if he still loves her, he is not enough with her for her to be the centre of his attention.

Corrigé :

When looking at the painting, the viewer sees the **man** first and cannot but notice that **he** is too busy **reading** to see how **pretty / lonely** his **wife** is. The woman looks **sad / bored / dejected** and is looking downwards. The playing of the piano may be an attempt to catch the **attention** of the man, but she is unsuccessful. Even if he still loves her, he is not **in love** enough with her for her to be the centre of his attention.

- d. *The couple may be going through a difficult time. They might be at odds / going through difficulties / bored with each other... This might only be temporary though, and could illustrate Shakespeare's line in so far as it illustrates the idea that sometimes there might be disagreements even in the most loving couples. However, Shakespeare's vision is optimistic because it implies that although differences are inevitable, true love will be stronger, whereas here we are under the impression that there is no more love between these two people. The painter draws up an indictment of individualism. Loneliness, anxiety and the lack of communication are the dominant themes. Hopper must have tried to show that love does not last. It is a very pessimistic vision of love, where routine and indifference seem to have taken the place of passion.*

2. Which is which?

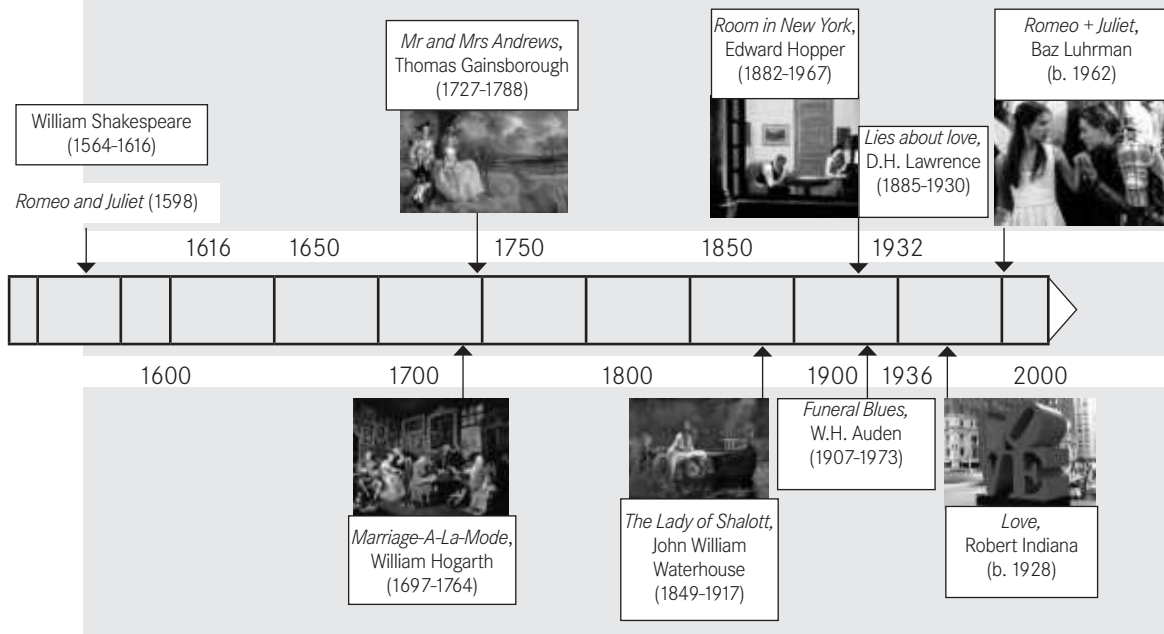
- b. Production possible :

I wouldn't use Shakespeare's sonnet to illustrate Hopper's painting, *Room in New York*, because in his sonnet Shakespeare says that love is eternal, does not change even when the loved one changes. In D.H. Lawrence's poem, however, we can read: 'The love I feel for my friend, this year, is different from the love I felt last year.' The idea that love alters is obvious in the painting: there is no passion but rather the man and the woman seem to be distant and this distance could be illustrated better by D.H. Lawrence's poem than by Shakespeare's sonnet.

3. Timeline: become an art expert

La frise chronologique photocopiable se trouve sur le site compagnon.

CORRIGÉ DE LA FRISE CHRONOLOGIQUE SUR LE SITE COMPAGNON

**YOUR TASK**

MANUEL → P. 225

> Mise en œuvre

- On pourra, lors de la présentation, diviser la classe en différents groupes qui évalueront chacun un des items A, B, C, D ou E de la grille proposée page suivante.
- À l'issue de la présentation, chaque groupe pourra aussi attribuer un nombre de points entre 0 et 3 pour l'œuvre présentée, on pourra ensuite totaliser les points pour décider de dix ou quinze œuvres qui pourront être exposées en classe ou au CDI de l'établissement.

Critères d'évaluation à titre indicatif

Nom de l'élève :		Date :				
A	Contenu (riche, superficiel), sait défendre son choix (par exemple : expression de l'opinion, comparatif, superlatif...) Temps de parole respecté, tient compte de l'auditoire (discours audible, compréhensible)	0-1	2	3	4	5
B	Utilise des structures simples mais fait de nombreuses erreurs élémentaires Correction grammaticale suffisante, erreurs de grammaire et syntaxe qui ne gênent pas la compréhension Fait peu d'erreurs, a recours à des structures complexes et sait s'auto-corriger	0-1	2	3		
C	S'exprime à l'aide d'un lexique restreint Utilise correctement le lexique étudié dans l'unité, sait contourner les difficultés d'expression Utilise un lexique varié, sait développer et justifier	0-1	2	3		
D	Quelques maladresses, pauses, faux démarrages Utilise des notes, ne perd pas le fil de son discours Intervention plus longue, énoncés complexes, débit régulier	0-1	2	3	4	5
E	Qualité phonologique : accentuation, rythme, sons	0-1	2	3	4	
Total		/ 20				

▶ A2 ou B1 ?

> Script de l'enregistrement (MP3 62, CD3 Piste 35*) [1'16"]

Interviewer: What's your favourite destination in the US?

Woman: Oh! I love our National Parks and I am so grateful for the thoughtfulness that went into protecting these areas about a century ago. And so obviously Rocky Mountain National Park is beautiful. But they're all beautiful! I love the Redwoods on the West Coast and I just went to Glacier National Park up on the border with Canada in Montana. And I'm also really grateful for the National Forests. We have, oh, 100 million acres, more than 100 million acres of National Forests. And there is wonderful camping in those National Forests. (That's) not as crowded, you can also take your dog into the National Forest. So we have... I can't remember how many National Forests we have, maybe 30 or 40. But I'm very grateful for all of that, spread throughout the Western United States, and some National Forest areas in the Eastern part of the country as well.

**Dans la première impression du manuel, ce document porte le n° 36.*

b. Les thèmes qui vont probablement être abordés sont la nature, les lacs ou les grands parcs nationaux des États-Unis. Une personne va peut-être parler de ses vacances à cet endroit, ou un guide touristique va peut-être nous faire visiter le parc.

c. Proposition de corrigé :

Cet enregistrement est une interview entre un homme et une femme dont on ne connaît pas l'identité. Ils parlent des forêts et parcs nationaux des États-Unis. L'homme demande à la femme quelle est sa destination favorite aux États-Unis. Elle répond qu'elle adore les parcs nationaux. Elle mentionne plusieurs parcs qu'elle trouve magnifiques : les montagnes rocheuses, le parc des Redwoods sur la côte ouest. Elle vient d'ailleurs de visiter le parc national de Glacier, qui se trouve à la frontière canadienne, dans le Montana. La femme évoque aussi les forêts nationales. Elles couvrent plus de 100 millions d'acres (environ 40 millions d'hectares) du territoire américain. Il est possible d'y faire du camping, ce qui est, selon elle, merveilleux. Ce sont des lieux calmes, où il y a peu de monde. On peut même y emmener son chien. Elle rappelle qu'il existe 30 ou 40 forêts nationales aux États-Unis, mais elle n'est plus très sûre. Elles sont répandues sur tout l'ouest des États-Unis, et certaines sont aussi dans la partie est du pays. Cette femme est très reconnaissante de la protection qui a été mise en place pour ces parcs et forêts il y a un siècle.

Critères d'auto-évaluation :

Hors cadre	Le candidat n'a pas compris le document, il n'est pas parvenu à identifier le sujet / thème du document.
A1	Repérage des idées les plus simples : homme, femme, parcs

A2	<p>Repérage du locuteur : un homme et une femme (identité inconnue)</p> <p>Repérage du thème : les forêts et parcs nationaux des États-Unis</p> <p>Repérage d'éléments isolés / de compréhension partielle :</p> <ul style="list-style-type: none"> - adore les parcs nationaux et les forêts – très beaux - lieux : les Montagnes Rocheuses – le parc des Redwoods – le parc national de Glacier – la côte ouest – Canada – Montana – l'ouest des États-Unis, l'est des États-Unis - nombres : 100 millions d'acres (environ 40 millions d'hectares) – 30 ou 40 forêts nationales - marqueurs de temps : il y a un siècle
B1	<p>Repérage des idées principales :</p> <ul style="list-style-type: none"> - question sur la destination favorite de la femme aux États-Unis - elle adore les parcs nationaux ; plusieurs parcs magnifiques : les montagnes rocheuses, le parc des Redwoods sur la côte ouest - elle vient de visiter le parc national de Glacier, qui se trouve à la frontière canadienne, dans le Montana - les forêts nationales : plus de 100 millions d'acres (environs 40 millions d'hectares) sur le territoire américain - activité possible : faire du camping, - lieux calmes, où il y a peu de monde - on peut y emmener son chien - elle n'est pas entièrement certaine du nombre de parcs forestiers : environ 30 ou 40 - forêts répandues sur l'ouest des États-Unis mais certaines sont aussi dans la partie est du pays - elle exprime sa reconnaissance pour la protection de ces parcs et forêts mise en place il y a un siècle

N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

▶ B1 ou en route vers B2 ?

Script de l'enregistrement (MP3 63, CD3 Piste 36) [1'44"]

N.B. : Le document présent sur le CD classe est un peu plus long que le format "Bac". Vous trouverez la version coupée sur le site compagnon.

My name is Jenny Klyne, I am 47 years old. I am a native of Colorado and I am currently experiencing what it's like to be the mother of an American soldier serving our country overseas. My oldest son, his name is Jed. He will be 24 years old on August 26th. And in January of 2006 he joined the United States Military and he decided he wanted to follow his, um... you know, the footsteps of the men and women who served our country in the past. So he joined the military, he graduated then decided to specialize as a medic so he could help people. Currently he's in Afghanistan.

His tour of duty will be between 9 and 12 months. We don't know when we'll get to hear from him, because his operations are so secretive and highly classified. He cannot write letters, he cannot just jump on the Internet and communicate with us.

**Dans la première impression du manuel, ce document porte le n° 37.*

J'anticipe

L'enregistrement est probablement le témoignage d'un parent dont le fils est soldat en Afghanistan. La personne va peut-être parler de l'expérience de son fils dans ce pays, et de ce qu'elle ressent.

Première écoute

- Cet enregistrement est un témoignage.
- 1 voix, féminine, accent américain
- Lors de cette première écoute, les élèves pourront relever des mots tels que : *mother* • *American soldier* • *serving* • *country* • *joined* • *United States Military* • *currently* • *Afghanistan*. Ces mots leur serviront à vérifier leurs hypothèses à partir du titre donné.

Deuxième écoute

- locuteur** : *Jenny Klyne (mother)* – **personne mentionnée** : *Jed (my oldest son)*

Jenny est la mère de Jed.

- noms de pays** : *United States – Afghanistan* **un État** : *Colorado*

nombres : *47 years old – 24 years old – August 26th – 2006 – 9-12 months*

- Jenny Klyne* • 47 • *Colorado* • *mother* • *American soldier* • *serving* • *country* • *overseas* • *oldest son* • *Jed* • *24 years old* • *26th August* • *January 2006* • *joined* • *United States Military* • *decided* • *wanted* • *follow* • *footsteps* • *men* • *women* • *served* • *country* • *past* • *joined military* • *graduated* • *decided* • *specialize* • *medic* • *help people* • *currently* • *Afghanistan* • *9-12 months* • *operations* • *secretive* • *highly classified* • *cannot write letters* • *cannot jump* • *Internet* • *communicate*

d.

Speaker's name: <i>Jenny Klyne</i>	Person mentioned: <i>Jed</i>
Age: <i>47</i>	Age: <i>24</i> • Date of birth: <i>August 26th</i>
Origin: <i>Colorado, United States</i>	Nationality: <i>American</i>
Link to the person she mentions: <i>mother (Jed is her oldest son)</i>	Job: <i>soldier (a medic) (since January 2006)</i>
	Where: <i>in Afghanistan</i>
	How long? <i>9-12 months</i>
	Type of operations: <i>secretive and highly classified (cannot write letters, cannot jump on the Internet and communicate with family)</i>
	Motivations: <i>follow the footsteps of the men and women who served our country in the past + help people</i>

Troisième écoute

- State of mind:** *"We don't know when we'll get to hear from him", "follow the footsteps of the men and women who served our country in the past"*

Ces deux phrases semblent indiquer que Jenny est inquiète, elle n'a pas de nouvelles de son fils et cela doit être très difficile à vivre pour une mère, d'autant plus qu'il est très jeune. Cependant, il est également possible de discerner de la fierté dans son discours, de la fierté pour le métier que fait son fils, et particulièrement pour les raisons pour lesquelles il a décidé de s'engager : aider les autres, et marcher dans les pas des soldats qui ont servi leur pays auparavant. Ceci sous-entend que Jed doit considérer les soldats comme des héros, comme des modèles à suivre.

Critères d'auto-évaluation :

Hors cadre	Le candidat n'a pas compris le document. Il n'en a repéré que des éléments isolés , sans parvenir à établir de liens entre eux. Il n'a pas identifié le sujet ou le thème du document.	LV1	LV2
		2 pts	4 pts
A1	Repérage des idées les plus simples : une femme parle d'un homme qui est dans l'armée	6 pts	8 pts
A2	Repérage du locuteur : Jenny Klyne, 47 ans, Américaine, mère d'un soldat américain Repérage du thème : Elle parle de son fils, Jed, 24 ans, un soldat posté en Afghanistan, des raisons pour lesquelles il s'est engagé et de ce qu'elle ressent. Repérage d'éléments isolés / de compréhension partielle : - Jenny est née dans le Colorado, son fils aîné s'est engagé dans l'armée, il est soldat en Afghanistan - lieux : Colorado, États-Unis, Afghanistan - nombres : 47 ans, 24 ans - marqueurs de temps : 26 août, janvier 2006 - durée : 9-12 mois	10 pts	14 pts
B1	Repérage des idées principales : - Jed célébrera son 24 ^{ème} anniversaire le 26 août - a rejoint l'armée américaine en janvier 2006 - après avoir eu son diplôme, il a décidé de se spécialiser comme médecin - il s'est spécialisé comme médecin car son but était d'aider les gens - sa période de service en Afghanistan est de 9 à 12 mois - sa mère ne sait pas quand elle aura de ses nouvelles - il ne peut pas écrire de lettres, ni aller sur Internet pour communiquer avec sa famille	16 pts	20 pts
B2	Repérage des points de détail / des éléments de compréhension plus fine : - il a rejoint l'armée pour marcher dans les pas des hommes et des femmes soldats qui ont servi leur pays		

- les opérations dont il fait partie sont classées confidentielles.

Repérage de l'implicite / du point de vue :

- Jenny est inquiète, elle n'a pas de nouvelles de son fils et cela doit être très difficile à vivre pour une mère, d'autant plus qu'il est très jeune
- elle est très fière de son fils et de son métier
- Jed doit considérer les soldats comme des héros, c'est en partie pour cette raison qu'il a décidé de s'engager.

20 pts

N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

▶ Entraînez-vous.

A. On a cocoa plantation

Script de l'enregistrement (CD3 Piste 37*) [01:38]

On this farm we find Abdul. He survived three years of work. He's just ten. (*People speaking in a foreign language.*) He earns no wages for his work, he says, just food and the occasional tip from the owner, and the torn clothes on his back. Put in the simplest of terms, Abdul is a child slave. We move away from the group so he can speak more freely, and through our translator, he tells us his story. If he had a choice he wouldn't work. Abdul says he's from neighbouring Burkina Faso. When his father died, he says, a stranger brought him to Ivory Coast. Abdul has never eaten chocolate. He tells us he doesn't even know what cocoa is for. We met Yakoo on the same farm, also from Burkina Faso. (*Child speaks in a foreign language.*) My mother brought me when my father died, he tells me. Yakoo insists he's sixteen, but he looks much younger. His legs bear machete scars from hours clearing the bush. The emotional scars seem much deeper. I wish I could just go to school, he says, to learn to read and write. But Yakoo says he's never spent a day in school.

*Dans la première impression du manuel, ce document porte le n° 38.

Synthèse en français :

Cet enregistrement est un extrait d'un reportage fait par un journaliste dont on ignore le nom. Il y évoque le problème du travail des enfants en Côte d'Ivoire, dans les plantations de cacao. Le journaliste interviewe deux jeunes enfants. Tout d'abord, Abdul, âgé de dix ans, travaille gratuitement sur la plantation depuis trois ans. Son seul salaire est sa nourriture, quelques pourboires parfois donnés par le propriétaire, et les vêtements déchirés qu'il porte. Le journaliste attire notre attention sur le fait qu'Abdul est un enfant esclave. Une fois à l'écart du groupe, Abdul se met à parler plus librement au journaliste. Il explique qu'il ne travaillerait pas s'il avait le choix, mais lorsque son père est mort, un étranger l'a emmené hors de son pays natal, le Burkina Faso, pour travailler en Côte d'Ivoire. L'histoire de Yakoo est similaire.

Lui aussi issu du Burkina Faso, c'est sa mère qui l'a emmené en Côte d'Ivoire lorsque son père est décédé. Yakoo déclare avoir seize ans, mais le journaliste lui en donne beaucoup moins. A cause de son travail, ses jambes sont couvertes de cicatrices dues aux machettes. Yakoo déclare qu'il aimerait aller à l'école, pour apprendre à lire et écrire, mais n'y a jamais mis les pieds. Quant à Abdul, il n'a jamais mangé de chocolat, et ne sait même pas à quoi sert le cacao. Le journaliste dénonce l'esclavage des enfants et le fait que, pour ces enfants, les cicatrices psychologiques sont bien plus profondes que celles des machettes.

Critères d'évaluation donnés à titre indicatif :

Hors cadre	Le candidat n'a pas compris le document. Il n'en a repéré que des éléments isolés , sans parvenir à établir de liens entre eux. Il n'a pas identifié le sujet ou le thème du document.	LV1	LV2
		2 pts	4 pts
A1	Repérage des idées les plus simples : un homme parle d'enfants qui travaillent	6 pts	8 pts
A2	Repérage du locuteur : un journaliste (nom inconnu), Abdul et Yakoo, deux enfants Repérage du thème : l'esclavage des enfants en Côte d'Ivoire, dans les plantations de cacao Repérage d'éléments isolés / de compréhension partielle : - enfant esclave, raconte son histoire, n'a jamais mangé de chocolat, son père est mort, aimerait aller à l'école - lieux : sur une plantation (accepter une ferme) Burkina Faso, Côte d'Ivoire - nombres : 10 ans, 16 ans - durée : 3 ans de travail	16 pts	20pts
B1	Repérage des idées principales : - Abdul est âgé de dix ans - il travaille gratuitement sur une plantation de cacao depuis trois ans - il ne gagne pas d'argent, il est payé en nourriture, avec quelques pourboires du propriétaire - il porte des vêtements déchirés - il vient du Burkina Faso - à la mort de son père, un étranger l'a emmené hors de son pays natal pour travailler en Côte d'Ivoire - il n'a jamais mangé de chocolat - Yakoo est issu du Burkina Faso - il dit avoir seize ans - sa mère l'a emmené en Côte d'Ivoire lorsque son père est décédé - il aimerait aller à l'école, pour apprendre à lire et écrire - il n'est jamais allé à l'école	16 pts	20 pts

<p>B2</p>	<p>Repérage des points de détail / des éléments de compréhension plus fine :</p> <ul style="list-style-type: none"> - Abdul explique qu'il ne travaillerait pas s'il avait le choix - il ne sait même pas à quoi sert le cacao - à cause de son travail (il dégage les buissons), les jambes de Yakoo sont couvertes de cicatrices dues aux machettes <p>Repérage de l'implicite / du point de vue :</p> <ul style="list-style-type: none"> - Le journaliste attire notre attention sur le fait que ces enfants sont des esclaves / il dénonce l'esclavage des enfants. - Il veut nous faire prendre conscience de leur situation inacceptable : il insiste sur leurs conditions de vie et de travail très difficiles (pas de salaire, des vêtements délabrés...). - Abdul parle plus librement au journaliste une fois à l'écart du groupe, il a probablement peur d'être jugé ou peur des représailles du propriétaire. - Le journaliste pense que Yakoo ment sur son âge en se vieillissant, peut-être pour ne pas attirer d'ennuis au propriétaire. - Pour ces enfants, les cicatrices psychologiques sont bien plus profondes que les cicatrices physiques. 	<p>20 pts</p>	
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N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

B. Rosa Parks

Script de l'enregistrement (CD3 Piste 38*) 01:35

Journalist: (Music) US President Barack Obama has unveiled a full-length statue of civil rights icon Rosa Parks in Washington, paying tribute to a figure whose name became synonymous with courage in the face of injustice. Parks becomes the first black woman to be honored with a full-length statue in the Capitol's National Statuary Hall, something which President Obama said was a fitting memorial to the profound effect she had on American life.

President Obama: This morning, we celebrate a seamstress, slight in stature, but mighty in courage. She defied the odds and she defied injustice. She lived a life of activism but also a life of dignity and grace. And in a single moment, with the simplest of gestures, she helped change America, and change the world.

Journalist: Parks who died in 2005 became an icon in 1955 when she refused to give up her seat on a city bus in Alabama to a white man. Her subsequent arrest sparked a bus boycott that stretched more than a year. The US postal service this year issued a stamp in her honor, on what would have been her one-hundredth birthday while she had previously

been honored in Washington with the Presidential Medal of Freedom in 1996 and the Congressional Gold Medal.

**Dans la première impression du manuel, ce document porte le n° 39.*

Synthèse :

Ce document /enregistrement est un flash d'information radio ou télé où l'on entend, sur fond d'applaudissements, deux voix masculines (après un jingle musical), celle d'un journaliste et celle du Président américain Barack Obama. Il s'agit de l'inauguration d'une statue de la militante noire américaine Rosa Parks à Washington. Le journaliste rappelle à cette occasion que Rosa Parks est l'une des figures emblématiques de la lutte pour les droits civils aux USA et qu'elle fut le symbole du courageux combat contre l'injustice. Il ajoute qu'elle devient la première femme noire à avoir sa statue en pied dans la collection du National Statuary Hall au Capitole, ce qui pour le Président Obama semble être un acte de mémoire approprié compte tenu de l'impact profond que son action a eu sur la vie des Américains.

Puis on entend un extrait du discours de Barack Obama lors de cette cérémonie où il rend hommage à celle qui fut une couturière à la frêle stature mais au courage immense, qui brava les difficultés et s'opposa à l'injustice. Elle dédia sa vie au militantisme dans la dignité et la grâce. Et par un geste très simple, en un éclair, elle a contribué à changer l'Amérique et le monde.

Enfin le journaliste conclut en ajoutant que Rosa Parks, décédée en 2005, est devenue une légende/icône en 1955 lorsqu'elle refusa de céder sa place à un blanc dans un bus en Alabama. L'arrestation qui en suivit déclencha un boycott des bus qui dura plus d'un an. Par ailleurs la poste américaine a émis un timbre en son honneur en cette année qui aurait pu être l'année de ses 100 ans. Elle avait reçu précédemment à Washington la Médaille Présidentielle de la Liberté en 1996 et la Médaille d'Or du Congrès.

Critères d'évaluation donnés à titre indicatif :

Hors cadre	Le candidat n'a pas compris le document. Il n'en a repéré que des éléments isolés , sans parvenir à établir de liens entre eux. Il n'a pas identifié le sujet ou le thème du document.	LV1	LV2
		2 pts	4 pts
A1	Repérage des idées les plus simples : deux hommes interviennent dans le cadre d'un hommage à Rosa Parks, personnage historique important, lors d'une commémoration.	6 pts	8 pts
A2	Repérage du locuteur : il y a un journaliste et un extrait de l'intervention du président Barack Obama. Repérage du thème : inauguration d'une statue en l'honneur de Rosa Parks et rappel de faits historiques (lutte pour les droits civils pour les noirs américains). Repérage d'éléments isolés / de compréhension partielle : – lieux : USA / Washington / Alabama – nombres / marqueurs de temps : 2005, 1955, 1996 – durée : plus d'un an	10 pts	14 pts

B1	<p>Repérage des idées principales :</p> <ul style="list-style-type: none"> - hommage rendu lors d'une cérémonie à Washington à celle qui fut une icône de la lutte contre l'injustice, la militante noire Rosa Parks, par le Président Obama - vie dédiée à la lutte contre l'injustice - une action d'éclat : refus de céder sa place à un blanc dans un bus en Alabama en 1955 et arrestation de Rosa Parks - un boycott des bus suivit et dura plus d'un an - elle a profondément changé la société américaine, et le monde entier selon B. Obama 	16 pts	20 pts
B2	<p>Repérage des points de détail / des éléments de compréhension plus fine :</p> <ul style="list-style-type: none"> - sa statue en pied se trouve maintenant dans la collection du National Statuary Hall au Capitol - Rosa Parks, couturière de son état, personne frêle mais pleine de force, de courage, de grâce et de dignité - est décédée en 2005 / est devenue un symbole vivant en 1955 - timbre poste en son honneur émis l'année de ce qui aurait été ses cent ans - a reçu des médailles de son vivant : en 1996 à Washington, Médaille Présidentielle de la Liberté et Médaille d'Or du Congrès <p>Repérage de l'implicite / du point du vue :</p> <ul style="list-style-type: none"> - il s'agit d'honorer un personnage célèbre, historique et de commémorer son action. Le ton est donc assez neutre chez le journaliste et solennel chez le président américain. - les mots sont choisis avec soin par B. Obama pour montrer l'admiration portée à Rosa Parks. 	20 pts	

N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

C. A secure environment

Script de l'enregistrement (CD3 Piste 39*) 1'29"

As a nation, we are increasingly fearful of crime and concerned about safety. There are already over 4.3 million surveillance cameras in the UK, so it's no surprise that they are becoming commonplace in the nation's schools. Alongside cameras, schools are resorting to a range of security measures, from innovative building design through to metal detectors and sophisticated tracking devices.

"If we opened up all of the facilities that were available, mums and dads could look how many times their youngster had been to the toilet, what time they went, what they had for lunch, it sounds a little bit Big Brother that way, but we do use it to provide security and

peace of mind for mums and dads and for children.”

“We could make society completely safe by having cameras in everybody’s home and cameras everywhere so people were watched all the time. Do we really want a situation where we’re utterly safe and utterly watched all the time?”

But despite many people’s concerns about the surveillance society creeping into our lives, some young people have grown accustomed to being watched.

“It’s all about our safety really, so, I think it’s good.”

“I think it’s useful us all knowing that there’s CCTV.”

“Well when we first got CCTV I hated it, because it’s just the thought of people watching you like 24/7 and it makes me feel weird but I think it’s good now because now, if someone does something, like even if they try and deny it, they can’t because you’ve got proof.”

**Dans la première impression du manuel, ce document porte le n° 40.*

Synthèse en français :

Cet enregistrement est un reportage dans lequel on entend un journaliste introduire le sujet général, la présence de caméras et autres appareils de surveillance dans les écoles afin de lutter contre la criminalité et d’assurer la sécurité, puis différentes personnes donner leur avis sur ce thème.

Tout d’abord, le journaliste attire notre attention sur le fait que le Royaume-Uni est de plus en plus préoccupé par la sécurité. La preuve en est qu’il existe plus de 4,3 millions de caméras dans le pays, si bien qu’elles deviennent banales, même dans les écoles. Mais les écoles s’équipent également avec d’autres outils par mesure de sécurité, tels que des détecteurs de métaux ou des dispositifs de localisation sophistiqués. La conception innovante des bâtiments est aussi pensée dans un souci de sécurité.

La première personne interviewée, un homme, explique que si l’on utilisait tous les outils en notre possession, les parents pourraient surveiller combien de fois leur enfant est allé aux toilettes, à quelle heure, ce qu’il a mangé à midi. Il insiste sur le fait que ceci est fait dans le but d’assurer la sécurité et la tranquillité d’esprit des parents et des enfants. Néanmoins, il admet aussi que cela rappelle un peu Big Brother. La femme interviewée après explique que, certes, si l’on avait des caméras dans chaque foyer et que les caméras surveillaient les gens constamment, la société serait entièrement sûre, mais elle se demande si une situation où l’on est complètement en sécurité et observé tout le temps est vraiment souhaitable.

Or, si plusieurs personnes sont inquiètes par cette surveillance qui s’insinue dans nos vies, les plus jeunes sont désormais habitués à être surveillés. Trois jeunes filles donnent plusieurs arguments positifs. L’une d’entre elles invoque le fait que ces caméras sont mises en place pour notre sécurité, donc c’est une bonne chose. Une autre pense qu’il est utile que l’on sache que l’on est surveillé. Enfin, la dernière admet qu’au début, elle n’aimait pas les caméras de surveillance, et la sensation bizarre d’être surveillée 24 heures sur 24 et 7 jours sur 7, mais elle est plutôt pour à présent car elles constituent une preuve lorsque quelqu’un essaie de nier ce qu’il a fait.

Critères d’évaluation donnés à titre indicatif :

Hors cadre	Le candidat n’a pas compris le document. Il n’en a repéré que des éléments isolés , sans parvenir à établir de liens entre eux. Il n’a pas identifié le sujet ou le thème du document.	LV1	LV2
		2 pts	4 pts

A1	<p>Repérage des idées les plus simples : plusieurs personnes parlent des caméras de surveillance et des écoles.</p>	6 pts	8 pts
A2	<p>Repérage du locuteur : un journaliste, plusieurs personnes interviewées (un homme et quatre femmes) Repérage du thème : pour ou contre la présence de caméras et autres appareils de surveillance dans les écoles afin de lutter contre la criminalité et d'assurer la sécurité Repérage d'éléments isolés / de compréhension partielle : – lieux : au Royaume-Uni, dans les écoles, dans chaque foyer – nombres : 4,3 million, 24/24 et 7/7</p>	10 pts	14 pts
B1	<p>Repérage des idées principales : – le Royaume-Uni est de plus en plus préoccupé par la sécurité et la criminalité – il existe plus de 4,3 millions de caméras dans le pays – les caméras sont devenues banales, même dans les écoles – première personne interviewée : un homme explique que si l'on utilisait tous les outils en notre possession, les parents pourraient surveiller combien de fois leur enfant est allé aux toilettes, à quelle heure, ce qu'il a mangé à midi – il admet que cela rappelle un peu Big Brother – 2^{ème} personne interviewée : une femme : si l'on avait des caméras dans chaque foyer et que les caméras surveillaient les gens constamment, la société serait entièrement sûre – plusieurs personnes sont inquiètes face à cette surveillance qui s'insinue dans nos vies – les plus jeunes sont désormais habitués à être surveillés – trois jeunes filles donnent plusieurs arguments positifs : ces caméras sont mises en place pour notre sécurité, donc c'est une bonne chose / il est utile que l'on sache que l'on est surveillé</p>	16 pts	20 pts
B2	<p>Repérage des points de détail / des éléments de compréhension plus fine : – les écoles s'équipent avec d'autres outils par mesure de sécurité : détecteurs de métaux, dispositifs de localisation sophistiqués – les bâtiments sont conçus de façon innovante dans un souci de sécurité</p>		

	<ul style="list-style-type: none"> - ceci est fait dans le but d'assurer la sécurité et la tranquillité d'esprit des parents et des enfants - la femme se demande si une situation où l'on est complètement en sécurité et observé tout le temps est vraiment souhaitable - au début, une jeune fille n'aimait pas les caméras de surveillance, et la sensation bizarre d'être surveillée 24h sur 24 et 7 jours sur 7 - à présent, elle est pour car les caméras forment une preuve indiscutable lorsque quelqu'un essaie de nier ce qu'il a fait <p>Repérage de l'implicite / du point de vue :</p> <ul style="list-style-type: none"> - la musique utilisée pendant que le journaliste parle est plutôt inquiétante et oppressante, peut-être remet-il en cause l'utilisation des caméras - les caméras peuvent agir comme une dissuasion, car l'auteur de faits criminels ne pourra pas nier sa culpabilité - où commence la sécurité et où finit la liberté ? : la perspective d'être surveillé constamment est-elle réellement une garantie de notre sécurité - jusqu'à quel point a-t-on encore une vie privée ? 	20 pts	
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N.B. : Conformément aux instructions officielles, la restitution du document par l'élève ne fait pas l'objet d'une telle exhaustivité.

Répondre à une problématique

MANUEL → P. 234-235

- Dans les propositions que nous faisons, nous ne présentons que les grandes lignes d'un développement. Il faudrait naturellement ajouter au début une introduction avec la définition de la notion avant de mentionner le thème sur lequel s'appuie la présentation.
- Vous trouverez des renvois aux documents de l'unité afin de les intégrer à la présentation quand ils ont été étudiés en classe. Il faudra toujours veiller à ce que la notion soit bien recentrée sur la notion.
- Bien sûr, ces propositions ne sont pas figées et les problématiques proposées ne sont pas les seules possibles. Un travail formateur pour les élèves sera de les amener à trouver d'autres problématiques en fin d'unité après avoir rassemblé les documents étudiés. Pour les classes ou élèves plus solides, les problématiques pourront être trouvées en fin d'année en croisant plusieurs thématiques abordées.
- Les documents retenus par l'élève mèneront à une conclusion personnelle.

UNIT 1: YOU ARE WHAT YOU EAT

MANUEL → P. 236

Who or what can make people change their eating habits?

LOCATIONS AND FORMS OF POWER

Proposition de corrigé :

1. Where our eating habits come from: the role of the food industry

- has made our lifestyle evolve over the years
- people are used to snacking, eating junk food
- less home-cooked meals

Example: McDonald's (p. 20) → it was a revolution:

- revolutionised the way people eat in restaurants (quick and cheap, no waiting upon at tables)
- no longer reserved to wealthy people (working class can afford the restaurant)
- has become a powerful brand thanks to its easy menu, recognisable logo: start of an empire

2. Criticism of these new eating habits

- by the media: trying to make us aware of the effect of junk food on our health

Example: cartoon "Father and son" (p. 18) = couch potatoes: stay indoors, watch TV, no exercise, become overweight

- the cartoonist raises a burning issue: obesity in developed countries
- addiction to TV and unbalanced diet: dreadful combination
- challenge people into changing their habits
- children's health is at stake

- by awareness campaigns: make us reflect on the way we consume

Example: video “Hidden Reality” (p. 23)

→ raises the problem of rising food prices

→ denounces the scandalously high rate of poverty in America: food is too expensive for more and more people

→ an increasing number of Americans cannot afford the basics, the bare necessities

→ hard to imagine hunger in developed countries = hunger is not a thing of the past, still a burning issue

→ goals of the campaign: alert people to the rising food prices and hunger issue, make them realise they have the power to eradicate a widespread phenomenon all over the world

3. Solutions and new ways of consuming

- the role of influential people

Example: the Let’s Move campaign (recording p. 19): launched by Michelle Obama, influential person (First Lady)

→ promotes healthy meals in schools, informs people about how to have a balanced diet

→ helps people have access to healthy food without spending more

→ urges people to exercise more

→ a nationwide initiative to set children on a path to a healthy future

→ using her influential position as First Lady to create a programme that could help control childhood obesity

- the role of average citizens

Example: Steve Vaught (recording p. 19)

→ suffered from severe eating disorders, decided to walk around America to lose weight

→ became very popular, now embodies the struggle against obesity

→ can be a model for people who are overweight: he is the living proof people can change their eating habits

Example: Freegans (text p. 22)

→ economic situation and environment problems can help us find new ways of consuming

→ Freeganism: new trend led by freegans, people who are opposed to capitalism and consumerism

→ buy as little as possible, make use of recycled or discarded goods and materials to reduce waste and limit their environmental impact

4. Personal conclusion

UNIT 2: ADVERT-TEASING

MANUEL → P. 237

To what extent can awareness campaigns help change the world?

LOCATIONS AND FORMS OF POWER – THE IDEA OF PROGRESS

Proposition de corrigé :

There are various types of awareness campaigns. Their goal is to make the public aware of an important problem, a widespread phenomenon. The first goal is to inform us, warn about potential dangers and denounce a situation.

1. Types of awareness campaigns and targets used

A. Health

- **"Milk"** (p. 33): This ad is praising the advantages of milk. It features a young man playing basketball. In this ad he is about to dunk. It targets teenagers because they represent a huge market. The advertiser's goal is to make them aware of the benefits of milk. This health awareness campaign is meant to urge young people to drink milk to be strong and healthy.
- **"Obesity"**: photograph "Read more" (p. 36): This document shows a young man sitting on a sofa in front of a television. He is glued to it. He is a couch potato. He looks overweight and motionless. This ad targets teenagers who are addicted to screens and don't read enough.
- **"Tobacco"** (p. 42)

B. Social and economic problem issues

- **"Child labour"**, poster and video (p. 37): Child labour is a widespread phenomenon. We are struck by the children working in this sweatshop. They seem to be the same age. They are underpaid, overworked and represent a cheap labour force. This document targets people living in rich countries who buy trainers for example at a lower cost because they are made by cheap labour in developing countries. If more people became aware of the problem and started to boycott such products, the situation of these poor kids might improve.

2. Devices used

A. Striking visual devices

Campaigns usually use the powerful techniques of advertising and marketing.

- **"Milk"**: The photo is a low angle shot. It conveys the impression that the boy and the milk are united. It gives the impression that the player is jumping very high. The sky is his limit. It underlines his strength, dynamism and energy.
- **"Child labour"**: The video is based on the comparison between the two children's routines. The screen is divided into two sections and the audience cannot but be shocked at the differences. The gap between their living conditions is huge.

B. Shock tactics

- **"Obesity"**: In the ad p. 36 the man is a freak. His body is oversized in comparison with his head. Consequently, we get the impression his brain is tiny and has shrunk. This visual effect is used to convey the idea that this young man is gradually becoming stupid because he spends too much time watching TV instead of reading, for example. It urges teenagers to use their brains and read.
- **Anti-fur ad** (p. 43): The pool of blood attracts our attention and clearly refers to the slaughter of exotic animals.

3. Goals and impact

The goal is to make teenagers, parents, children, consumers evolve.

- **"Child labour"**: The goals of this campaign are to condemn child labour and denounce the real price of cheap outfitting. The child labour campaign is aimed at making the audience aware of this issue and adopting a code of conduct thanks to Fair Trade, for example. The goal is also to boycott products made by children, to urge us to look at labels to fight child slavery, to check the origin of the clothes or shoes we buy.
- **"I'm sick of just doing it"** (p. 35): This spoof ad makes us realise that customers who buy a lot act like sheep. The catchphrase suggests that potential buyers all have the same behaviour. The campaigners intend to show that standardisation is a real danger. This spoof ad denounces the power of advertising and underlines that it is a trap. The aim is to make people change their consuming habits, to make them think before they buy and perhaps to avoid waste.

4. Personal conclusion

What impact do traditions have on India today?

THE IDEA OF PROGRESS – LOCATIONS AND FORMS OF POWER – SPACES AND EXCHANGES

Proposition de plan détaillé :

1. Introduction

India is currently undergoing major changes. The country has seen a rapid growth in its economy, which has contributed to a substantial improvement in the overall standard of living. Life expectancy and literacy have increased, particularly in cities. More and more people have better prospects for the future. However, what obstacles is India still confronted with?

2. Signs of change and an emerging power

A. Rapid economic development (text “At a glance”, p. 44) :

- Overall poverty has declined.
- General improvements in living standards.
- Life expectancy and adult literacy has risen.
- Infant mortality rates have declined.
- The middle-class is growing and has access to consumer goods such as mobile phones and cars.

B. Main assets of the economic revolution in India:

- huge, cheap and international (i.e. they are able to speak English) labour force
- outsourcing is much easier (linked to English);
- high technological development (vehicles, cell phones and electronic devices...);

C. The number of skilled people is on the rise.

- as a result of the brain gain (high-skilled Indians are moving back to India)
- Girls are seeking higher education

3. However, India is still confronted with major problems. (text “India rising”, p. 45)

A. Social difficulties: overpopulation – widespread corruption – high levels of illiteracy – poor health – almost half of the children suffer from malnourishment – access to proper sanitation

B. Economic difficulties: Illiteracy and poverty are still a scourge. More than a third of the population still have dreadful living conditions. Poverty is at its worst in rural areas.

C. Huge disparities: (text “Not enough” p. 46, photo p. 46, text “Mumbai’s shadow city” p. 47)

The gap between rich and poor is vast.

The vast majority of people still live in rural areas in dreadful conditions. In short, the gap between the rich and the poor, urban and rural populations, literate and illiterate people is still huge: a two-tier society where a lot of people live under the poverty-line and are economically deprived.

India is faced /confronted with huge and acute problems. It has to cope with major problems.

4. To cope with all the problems India will also have to overcome numerous obstacles.

A. Social prejudice linked with the caste system is an obstacle that still has to be overcome (recording p. 48). The government has been trying to take measures in order to eradicate the caste system altogether but so far it has failed. Indeed, it is so deeply-rooted

in Indian society that it is hard to get rid of. It is one of the major obstacles India has to cope with.

B. The situation of women: the burden of the dowry

Three texts account for the situation of women in India today.

- Some women are not allowed to decide for themselves. Arranged marriages are a widespread phenomenon. (texts **“First Meeting”** p. 48, **“Resist”** p. 49)

As long as they cannot decide for themselves, little progress will be made.

- Traditionally, parents prefer having sons to daughters, who are seen as a waste of money. Consequently, families have always tended to get rid of baby girls. (text **“India’s unwanted girls”** p. 50) When they have girls, they have to work instead of going to school: this is a brake on progress.

5. Personal conclusion

Progress but limited by traditions

UNIT 4. DEALING WITH THE DEVIL

MANUEL → P. 238

How is the reader manipulated in Gothic works?

LOCATIONS AND FORMS OF POWER

Proposition de corrigé

1. What devices are used to grip (= captivate) the reader?

A. Setting

- the Gothic scene is characteristically set in dismal places:

Example: texts **Tune in** (p. 58): in vaults, dark passages, at midnight

Example: text **“An unexpected encounter”** (p. 62): the girl is in a forest, rather isolated

- old mansions, at night, stormy weather

Example: text **“The hand”** (p. 60): Wuthering Heights is a mysterious place; the place is “haunted” by a “little fiend”, it is “swarming with ghosts and goblins”

- agitated weather is part of the Gothic: “the snow and wind whirled wildly through the room”

B. Atmosphere

- suspense: figures are seen which are unidentifiable, lights are blown out:

Example: text **“The hand”** (p. 60): the characters are left in the dark, and the reader too: “blowing out the light”: we don’t know if this was a consequence of the wind (natural) or the spectre leaving the room (supernatural)

- supernatural events and characters:

Example: text **“Revelations in black”** (p. 68): a man meets a woman in a garden, but she suddenly vanishes in a cloud, the woman has probably turned into bats.

Example: text **“The Monk”** (p. 58): a dead nun visits a man at midnight: “visionary nun” “sepulchral voice” “paleness of death” “spectre”

Example: text **“The hand”** (p. 60): Catherine: a spectre or a living woman?

Example: text **“An unexpected encounter”** (p. 62): Bella encounters a vampire in the woods

2. How is the love of fear and being scared used to manipulate the reader?

A. A weak hero(ine): innocent person becomes a victim

Example: text “**An unexpected encounter**” (p. 62): Bella is isolated in the woods, face to face with a vampire who has come to kill her, she is helpless and about to be bitten, she cannot escape.

→ the reader is trapped as well, there is nothing he can do but watch fearfully

Example: text “**The Romance of the Forest**” (p. 58): a woman is following a man in a dark passage, when she is suddenly scared and tries to run away, and the man pursues her

B. Fear experienced by the weak hero(ine) and his / her possible supports

Example: text “**The hand**” (p. 60): Lockwood is attacked at night by a ghost, he cannot let go of its grip “the intense horror of nightmare came over me” – Heathcliff himself is scared to death: “his face as white as the wall”

→ the power of Gothic fiction is to transfer the fear experienced by the character to the reader, who doesn’t know what to expect next but has no choice but to keep on reading.

→ the reader is confused: has the scene really happened or was it a hallucination?

C. Violent pressure from the tyrannical character / villain and imprisonment

Example: text “**The Castle of Otranto**” (p. 58): the princess is alone, a prisoner of Manfred: cannot run away

→ the reader is manipulated, he experiences what it is like for the princess to be trapped

Example: text “**An unexpected encounter**” (p. 62) / “**Dracula**” (p. 63, **Movie corner**):

vampires have a power to seduce their victims → they are helpless, cannot resist them

→ the reader is seduced too, and wants to know what is going to happen to the innocent woman + text “**An unexpected encounter**” (p. 62): 1st person narrative: we see the scene

from the victim’s perspective, thus we experience her feelings.

3. Personal conclusion

UNIT 5: THE FOURTH POWER?

MANUEL → P. 238-239

To what extent can the press be called the “Fourth Power”?

LOCATIONS AND FORMS OF POWER – THE IDEA OF PROGRESS

Proposition de corrigé

1. A counterpower

- journalists denounce the excess of executive power: **texts** (p. 79)

- the role of the press

in the defense of freedom of the press

- journalists limit the excess of dictatorships: text “**The truth**” (p. 78). Folarin harshly criticises the army officials’ dishonesty. He denounces unscrupulous and selfish people who fight for their own interests.

- journalists inform thanks to in-depth investigation. They disclose scandals thanks to thorough investigations: text “**The truth**” (p. 78). The army officials who rule the country are being criticised for embezzling money. Huge sums of money are stolen from the people to educate their children in the best known and most exclusive schools abroad.

2. Pressures journalists are subjected to

- no freedom of speech in dictatorships: **text A** (p. 228-229)
- journalists have to satisfy the public's desire / voyeurism to boost sales:
→ for sensational events: **cartoons 1 and 3** (p. 76-77), texts "**Looking for a scoop**" (p. 85) and "**Citizen Kane**" (p. 75)

A pack of journalists are going towards parents in mourning. They are holding microphones and cameras. They have not even grieved for their child yet. However, they are already plagued with issues such as gun control. The journalists seem to be on the lookout for the most sensational news. They only focus on boosting sales.

→ for gossip: **cartoon 2** (p. 76-77)

The man has discovered news about himself. He is said to be having an affair with someone. His wife too is stunned by the news. The article reveals that the man has cheated on his wife. But it is perhaps not even true. Such news could ruin his reputation.

The cartoonist exposes a certain type of press which is inquisitive: the gutter press. Tabloids keep disclosing private information or publishing gossip. The gutter press exploits people's taste for gossip about celebrities because it increases the newspapers' circulation and boosts the sales.

→ for events related to celebrities: **newspaper front pages** (p. 72-73)

3. A declining force?

- circulation of newspapers is declining: too expensive (**Newsweek** front page and text p. 70-71)

- most people get informed through the Internet: easy access (**text** p. 71)

Most newspapers have a website and you can have access to the same articles for free.

- most people want to be informed quickly: texts "**Want to be a journalist**" (p. 84) and **internet forum** (p. 71)

People only want to have the latest, most up-to-date news. They do not really want to understand the causes and consequences of the facts they are given. Therefore the news they get is superficial.

4. Personal conclusion

UNIT 6: BLACK IS BEAUTIFUL

MANUEL → P. 238-239

To what extent can the following quotation apply to the Civil Rights Movement?

"It is through disobedience that progress has been made, through disobedience and rebellion." Oscar Wilde

MYTHS AND HEROES – LOCATIONS AND FORMS OF POWER – THE IDEA OF PROGRESS

Proposition de corrigé

Slavery was abolished in 1863. A hundred years later blacks were still fighting for equality and the right to vote. Is it true to say that disobedience and rebellion helped black activists reach their goals?

1. What were blacks confronted with?

Jim Crow laws imposed second-class citizenship on African Americans and other non-whites. Public schools, trains and buses were segregated. Facilities such as restaurants, theatres, hotels, cinemas, public baths and swimming-pools were separate.

In the **photo** (p. 86), a black man knows that he is not allowed to use the drinking fountain for white people. He is law-abiding because he knows perfectly well that if someone saw him he could be sent to jail. The photographer probably wanted to testify to the degrading situation during segregation.

2. People rebelled and stood for their rights.

a) The **Freedom Riders** (p. 90-91) were young college students who decided to challenge segregation by riding interstate buses in the South in mixed racial groups. They risked their lives because KKK members attacked the bus. They were non-violent.

b) On February 1st, 1960, in Greensboro, after four college students were denied service at a lunch counter because of their skin colour and refused to leave, non-violent means of protest were organised to fight discrimination. Sit-ins at lunch counters spread quickly to more than fifty towns. (text "**Sit-ins**" p. 88)

c) Martin Luther King delivered speeches to advise people to be strong-willed and determined. He urged them to be confident in their determination to fight against hostility and violence. Unlike him, Malcolm X did not think sit-ins, marches and demonstrations are efficient means of protest. That's why he advocated nationalism and above all any form of action. Unlike Martin Luther King, Malcolm X seems to be ready to use violent means of protest to reach his goals. (**recordings** p. 89)

d) How did artists make the public aware of the situation?

- through photography: **Elliott Erwitt** p. 86 and **photo** p. 88

- through poetry: **poem by Langston Hughes** p. 87

3. Results and progress made

Thanks to artists and movements of protest, race relations have evolved and the situation started to improve.

The second **cartoon** (p. 94) illustrates the African-American community's struggle because we can see the landmarks in the struggle for equality: the abolition of slavery, the Jim Crow laws, segregation, lynchings and the terror of the Ku Klux Klan. In the second page, we recognize Elizabeth Eckford on her first day in Central High School in Little Rock, Arkansas, segregation, Rosa Parks, policemen and dogs attacking peaceful protesters, as well as Martin Luther King. Finally, we recognise Barack Obama, the President. After centuries of struggle, a black man was elected president of the USA: "From slavery to the White House."

4. Personal conclusion and possible reference to more recent events

Why does travelling make you richer?

THE IDEA OF PROGRESS – SPACES AND EXCHANGES

Proposition de corrigé

Travelling is a pastime, an experience, even a way of life shared by most in our affluent societies where distances are reduced by high-speed transportation. Teenagers practice their foreign language skills in New York, Dublin or Berlin and go on summer camps in Norway or Greece. Are tourists altered by the travels they undertake and the people they meet? Does travelling make you richer? Why?

1. Changing places doesn't necessarily mean opening up to others.

A. People look for a change of places / scenery only.

- No interaction with other people, no curiosity for the countries visited, no personal contacts with the locals (text **"Passport to Paradise"**, p. 106). The narrator, Sheldrake, is attracted to exotic beaches and wants to be on his own, isolated from local residents.

- Vacationers live in an artificial world (photo by Martin Parr, p. 108). This photo shows mass tourism. Working or middle-class city-dwellers who cannot afford long-distance flights are more likely to enjoy artificial places such as this swimming-pool.

- Some tourists ignore the local customs (picture **"Duane Hanson, Tourists II"**, p. 109). These two life-like statues represent the typical Florida tourists from American middle and working classes. Duane Hanson exposes American tourists around the world who cannot break away from their habits and way of life.

B. Local people are ignored or exploited (text, p. 110).

Poverty tours exist in all parts of the world the most common tours you'll hear about are those of the favelas in Rio de Janeiro, the shanty towns in South Africa, and of the squatter settlements of India, particularly in large cities like Mumbai India.

Michael Cronin became aware of poverty when he visited the slum in Mumbai.

Other people strongly oppose Cronin's views and argue that "poorism" is only surfing on voyeurism, these slum visits are wrong.

2. But travelling can also be inspirational and enriching.

A. Travels are a way to experience something new.

- Discovering the world (advert **"Accept the Challenge"**, p. 105).

You can enjoy sports and your favourite hobbies in awe-inspiring destinations.

- Learning about the culture and civilization of a country (text **"The Grand Tour"**, p. 106). Bryson's narrator (probably himself) loves touring Europe.

- Meeting the locals (text **"A Stranger"**, p. 108), sharing ideas and experiences. Travelling broadens one's horizons. Contrary to most British people in Chandrapore, Mrs Moore is genuinely interested in the customs and people of India. She really wants to explore and exchange with the locals instead of being confined to a British environment.

B. Travelling is the best school for life (video **"Away from it all"**, p. 107)

Mr Paskowitz decided to leave everything behind and take his family – there were eleven of them, including nine children – on a long-lasting journey across / around America in a camper. They had to take risks and learn things the hard way. Going on the road became a school for life: it meant discovering new spaces and people, exchanges.

Discovering and exploring new places, exchanging and learning about people, their language, their customs, are key aspects of travelling that definitely broaden our minds and make us richer.

3. Personal conclusion

Useful quote

The American writer Henry Miller once said: "One's destination is never a place, but a new way of seeing things."

UNIT 8: UNDER CONTROL

MANUEL → P. 241

CCTV, security or control?

LOCATIONS AND FORMS OF POWER - THE IDEA OF PROGRESS

Proposition de corrigé

1. Security

A growing trend in the UK and the US

- Up to 5.9 million closed-circuit television cameras in the country, including 750,000 in "sensitive locations" such as schools, hospitals and care homes. The survey's maximum estimate works out at one for every 11 people in the UK. (**text** p. 117)

The Department for Education is allowing schools to trial surveillance equipment to prevent pupils from dealing and taking drugs at school. (**text 1** p. 118)

- Talking TV

The **recording** p. 119 is a news bulletin about CCTV cameras in Britain and in particular in the town of Middlesbrough, where talking cameras have been installed. The cameras monitor the population and operators can tell people what to do and not to do thanks to loudspeakers. For example, they can tell a person to get off a bike when riding on a pavement, or to pick up a piece of paper or a cigarette butt and put them in the bin. Some people think it is effective because it can act as a deterrent and maybe stop a whole range of antisocial behaviours. We can say that there are pros and cons to that measure: indeed, cameras are an effective way to catch trespassers and vandals. They can really be instrumental when it comes to proving things. However, they may also infringe on people's privacy.

2. Big Brother is watching you?

- Some people object to the use of CCTV cameras because they think it is scary, because it means that every move is now monitored and privacy has definitely become a thing of the past.

It reminds us of George Orwell's book *1984* (**poster** p. 114, **text** p. 115). Winston's country is obviously a dictatorship in which the dictator, Big Brother, makes sure that everybody's whereabouts are monitored and conversations recorded. People are constantly spied upon. It is a place where censorship is omnipresent and constant surveillance infringes upon people's privacy. People are also manipulated and intimidated.

- Some people strongly object to cameras.

→ The message in Banksy's painting (**photo** p. 116) suggests that in the UK, CCTV has become a powerful device whose omnipresence is not to be questioned. He wants to denounce the evolution of British society in which cameras are omnipresent and where spying on people has become commonplace. He must have wanted to raise people's awareness and show the danger of so many cameras and maybe even the risk of drifting into totalitarianism.

→ Petition Walpole students (**text** p. 118)

3. Personal conclusion

UNIT 9: EAST WIND, WEST WIND

MANUEL → P. 241

Did WWII change the lives of Japanese Americans?

LOCATIONS AND FORMS OF POWER – SPACES AND EXCHANGES

Proposition de corrigé

Like their European counterparts, Japanese immigrants were attracted by the American Dream. Yet, they faced the harsh reality with resilience and courage, gradually becoming citizens, opening shops and buying land. Their efforts were ruined when the Japanese attacked the USA in 1941. Let's examine how Japanese immigrants made their way into the American society and why WWII changed their lives.

1. Situation before WWII

A. New immigrants from the East

- A short period of immigration: American industrialists and employers sought Japanese immigrants to replace the Chinese workers after the Chinese Exclusion Act of 1882. In 1924 The Immigration Act banned the Japanese immigration.

- Going through Angel Islands (recording "**Remembering Angel Island**", p. 130).

On Angel Island immigrants were processed there. Angel Island can be compared to Ellis Island in New York Harbor because they had the same purpose: to control, process and sometimes exclude immigrants from America. They wished they would all be granted access to the land of opportunity.

B. Organising a life away from mainstream America

- J-Town (**Text B**, p. 131) is a secluded place, a ghetto. The Japanese immigrants created a world of their own, and kept to themselves, trying not to mix with the other communities. Indeed, the world around is depicted as very hostile. American people rejected the newcomers. That is why the new immigrants rarely went out. They were advised against drawing attention; they did their best not to get noticed.

- Seattle's International district (text "**Seattle's International district**", p. 129) is one of the oldest districts in Seattle, dating back to the early 20th century. At first, it was a sort of ghetto where the newcomers learnt English and stayed close together, united against American and European settlers' discrimination.

2. Pearl Harbor: a turning point

A. December 7th 1941

Pearl Harbor, Hawaii, was the headquarters of the US Pacific Fleet. On December 7, 1941, the Japanese army launched an attack on the US fleet without any proper declaration of war. The attack was devastating and unexpected. As a consequence, the Americans entered WWII siding with Great-Britain and the allied forces against Germany, Italy and Japan.

B. Americans were stunned. (film poster, picture p. 132)

I think this is a very striking and unusual poster for a modern film because it is black and white. It is a war film, yet the picture shows a housewife. It is a low-angle shot. She embodies the American's stupefaction at the attack. She is the perfect victim asking for the nation's revenge.

C. Japanese Americans knew they were in for trouble (Akito's testimony, recording p. 133)

Akito's family heard the news when they were coming back from church. At first, she didn't feel concerned, but the whole family felt they were in danger because they knew there was going to be trouble for Japanese-Americans. The little girl then understood that in the eyes of many, her physical likeness to the enemies justified denying her the right to be treated as an American, and be on an equal footing with her classmates.

D. Japanese Americans were considered enemies. Accusations, exclusion (text "Snow Falling on Cedars", p. 132)

Hatsue's family is Japanese and she feels the situation is unfair because she considers herself American. Yet, Hatsue looks like a Japanese enemy even though she is American. She hopes the Japanese-Americans won't be excluded for too long.

E. Deportation and life in relocation centers

Life in the camps (**Shimomura's drawings**, p. 134-135)

Roger Shimomura was two years old when he entered a Japanese internment camp with his parents and relatives (in Spring 1942). Minidoka (Idaho) was one of ten hostile desert relocation centers. 120,000 people of Japanese ancestry (62% of whom were US citizens) were deported no matter how long they had lived in the US or how devoted they were to their adoptive country. The low-angle shot conveys the impression the crowd is controlled by the soldiers who seem to be all-powerful.

3. Personal conclusion

UNIT 10: KING ARTHUR REVISITED

MANUEL → P. 242

To what extent do Monty Python debunk the legend of King Arthur?

MYTHS AND HEROES – LOCATIONS AND FORMS OF POWER

Proposition de corrigé

1. The legend: key episodes (p. 143)

King Arthur is still an icon because he embodies loyalty, chivalry, strength, boldness

and faithfulness. The knights of the Round Table exemplify faith, trust, bravery, perseverance and brotherhood.

2.

A. Portrait of the ideal knight (text p. 144)

- Dramatic music is used to convey the idea that it is an epic tale, that a new adventure will begin.
- King Arthur and his servant come to a bridge guarded by The Black Knight, who is fighting with The Green Knight. They are both decked out in full armour and wield massive swords.
- The Black Knight refuses to answer King Arthur. He insists that no man shall pass over the bridge and sounds adamant. Arthur is forced to fight the knight with his sword. The Black Knight is maimed and gives up the fight.

He seems to be a noble knight. He does not recoil before the enemy, he is resilient. He does not shrink back from the enemy. He is worthy of respect and honor. He exhibits courage in word and deed. He fights with honour, defies / challenges the King and dies with valour. He isn't cowardly. He does not give up easily. He keeps taunting him although he is maimed.

B. How is the hero ridiculed? (text p. 144)

- Attitude?

This scene is a cult scene, is hilarious, the Black Knight is so absurd and ridiculous. The effect lies in the exaggeration and the comic of repetition. What was supposed to be courage and heroism is simply preposterous stubbornness here.

- Consequences?

But on the other hand he is menacing and stupid since he does not seize the opportunity to stop the fight. There is no bravery in being dead without a real cause.

3. How is the power of the King questioned? (texts p. 146 and 147)

A. The King's attitude

- The Knights are walking as if they had horses. The visual effects are clever and make me laugh. It is a subtle parody of the ideals of Arthurian literature. The chivalric code of knighthood is portrayed as being silly and unrealistic.
- King Arthur is authoritative, summons the farmer, is contemptuous. He mistakes Dennis for a woman. Dennis corrects him and dares to answer back because he thinks people are on an equal footing. He is not accustomed to being talked to like this. He tries to assert his authority.

B. Dennis's reaction and arguments

However, Dennis questions his power. He has a very Marxist approach, he thinks the king's power is based on the exploitation of the working class. He is left-wing. He claims his freedom, does not recognise the King's authority. He is independent, speaks like a trade-unionist, a political leader. The king is helpless, mad at the disobedient peasant. Dennis dares to defy him, to challenge his authority to stand up to him, he argues with him, contradicts him.

C. Which myths are debunked?

The king puts forward his ancestors. He uses poetic words, lofty words to refer to the legend of Excalibur. And yet, Dennis is unimpressed, makes fun of his origins, finds his speech ludicrous. He debunks the myth of divine providence. He does not acknowledge his power, nor his authority. He thinks that Arthur's kingship is the result of an arbitrary and unfair method of choosing a ruler.

4. Personal conclusion

Does a dream job exist?

THE IDEA OF PROGRESS

Dreaming conveys the idea of complete freedom. When you are dreaming or daydreaming, you are totally free. Possibilities are unlimited. On the contrary, working suggests restrictions imposed on the worker (schedule, tasks, reports, meetings, etc.). Working seems to be a nightmare rather than a dream! How can two radically opposed words such as “dream” and “job” be associated? To what extent does a dream job exist?

1. On the one hand, working is a way to develop and to fulfil dreams...

- Working on a heavenly, beautiful island, doing all sorts of varied, unusual activities such as diving as a job, can be really thrilling. (video “**Hamilton Island**” p. 152)
- Even if it is less exotic than working on a desert island, working can be “an absorbing game”. Consequently working can be linked with a dream. (**poem** D.H. Lawrence p. 157)
- A working man is “alive”. As long as he does a suitable job, he is “like a tree in spring”. Working is synonymous with “living”. Working can be fulfilling, as fulfilling as dreaming. (**poem** D.H. Lawrence p. 157)

2. On the other hand, working can be a nightmare...

- Work is not always synonymous with self-fulfillment. Sting’s passion is music. He is an artist and working as a teacher did not suit him. His passion was overwhelming: it was his vocation, something really rewarding, unlike his job as a teacher. (**text** p. 153)
- Work relations with an authoritarian boss, supervisor or jealous colleagues can be too competitive / demanding, stressful and harsh. (**texts** p. 154, 158) A boss, a manager has authority and therefore power. The issue is what kind of power a person has and how that power is used.
- Work can be destructive. Being overworked can cause health problems. A workaholic leads an unbalanced life and it can be really dangerous. (**comic strip** p. 156) In that case the pressure does not come from another person who has authority but from within.

3. Personal conclusion

A dream job can exist but in order to be fulfilling a job one must not be crushed by the pressure of work. ...

Are we born to shop?

LOCATIONS AND FORMS OF POWER – THE IDEA OF PROGRESS

Proposition de corrigé

1. The power of the consumer society

A. Consumer society

The woman in the text seems to need the scarf to exist, to enhance her beauty, to show off.

She needs recognition, respect, status and approval: pressure of society

- Pressure to buy always more: bargains to make people buy more. (text “**I have to have it**”, p. 167)

B. People’s behaviour?

Black Friday symbolises some people’s frenzy to buy. Consumers are organised, ruthless, insane, uncontrollable, determined because they are willing to be the first in line, no matter what. These people behave like wild animals. It reminds us of the law of the jungle. (cartoon “**The Thanksgiving table**”, p. 168)

This article focuses on a tragic accident in a big store, the death of a Wal-Mart employee who was trampled to death after shoppers broke down the doors of the store on Black Friday 2008 (Friday, November 29th, 2008). Human life is not respected. Consumers are indifferent to people around them. They may become merciless, greedy, selfish and inhumane. (text “**Trampled to death**”, p. 169)

C. Definition of happiness for them

The consumer society seems to have turned people into buying machines: if they don’t buy, they don’t exist.

→ All these documents seem to illustrate the power of the consumer society but some people also try to resist.

2. Who resists?

A. Individuals like Libby Pearson (text “**How to do without almost everything**” p. 170)

> One day Libby Pearson decided to change her lifestyle and live more simply. She realised that she could do without most of what she had, in particular luxury items, and adopt a more environmentally-friendly way of living. Consequently, she chose to be wiser and avoid the trap of overconsumption.

> **The hero of *Into the Wild*** (text “**No to consumption**” (p. 172-173): Chris’s parents are well-off and want to please their son and give him an expensive present. He finds this present is superfluous. He objects to the consumer society and overconsumption. He rebels against a materialistic life. He thinks that the things we accumulate are worthless. He is a non-conformist.

B. Who or what can make people resist?

> Artists

Barbara Kruger wants to denounce/ expose the consumer society we live in and its excesses. She wants to pass on the message that life should not be reduced to buying. (visual document “**I shop therefore I am**”, p. 166)

> Awareness campaigns

(poster “**The more you consume...**”, p. 171)

People waste their lives buying.

3. Personal conclusion

To what extent is the myth of Narcissus still alive?

MYTHS AND HEROES

Proposition de corrigé

1. What is the myth of Narcissus?

Websearch: Narcissus

- a mythical character who only loved himself
- really handsome → many men and women fell in love with him, but he behaved haughtily, arrogantly and scornfully towards them
- Narcissus was only interested in himself, and he rejected the nymph Echo → he was punished by Nemesis: arranged for him to fall in love with his own reflection
- when he leaned over the water to quench his thirst, he was mesmerised by his reflection: he leaned down and fell into the water and drowned

2. How has the myth been kept alive through art?

A. In paintings

Example: Caravaggio: contrast between light and shadow: idea of self-love and self-centredness

- a closed circle drawn by his arms that are reflected in the water: his figure and his reflection are locked in a circle surrounded by darkness; climactic moment: falls in love with his own image
- contrast: Narcissus looking at his image lovingly / a distorted, blurred and old reflection
- very revealing about Narcissus: his arrogance, scorn and vanity made him commit the sins that led him to his death

B. In literature: *The Portrait of Dorian Gray*

Example: text p. 184

Like Narcissus, Dorian becomes aware of his own beauty by looking at his portrait: painting can be compared to Narcissus's reflection in the water

- Dorian is spellbound, speechless: his portrait is so satisfying that he becomes self-centred
- self-love: Dorian realises how handsome he is thanks to the painting
- cares too much about his own beauty and his fear of ageing
- can be defined as a narcissistic man: doesn't pay attention to others (unless they talk about his portrait) = mesmerised by his own image

Example: text p. 186

- Dorian remains young and beautiful / his portrait takes on the fateful marks of time: becomes ugly, wrinkled and loathsome
- portrait represents Dorian's sins = sold his soul to the Devil in exchange for everlasting youth
- haunted by his sins: unbearable to be reminded of his youth, innocence = slashed the canvas
- on the portrait: a handsome young man / Dorian's dead body: distorted by age and knife wounds

3. A myth still relevant in our modern society

Example: text “Cosmetic surgery...” p. 183

- Gail Clough, a British woman, believes that, contrary to her mother at the same age, she looks beautiful and very attractive
- interested only in her appearance: 15 cosmetic surgery procedures, huge amounts of money spent on them → cosmetic surgery has become an addiction
- at the head of a plastic surgery holiday business in Dubai, probably makes a lot of money → reveals what a thriving business plastic surgery is
- like Dorian Gray, she can't stand the idea of growing old: “the female Peter Pan”

Example: cartoon p. 183

- scene takes place in Hollywood: people's faces have been replaced by a flat smiley face
- all very slim or skinny, fashionable, relaxed, self-confident
- denounces the face-lift culture in Hollywood: plastic surgery to look younger and more attractive → they all look alike!
- under the show business industry's pressure, standardised look, entirely dehumanised
- Hollywood: a shallow place where people are self-centred, narcissistic, without depth

4. Personal conclusion

UNIT 14: GUNS OR ROSES?

MANUEL → P. 244

Are soldiers heroes or victims of war?

LOCATIONS AND FORMS OF POWER – MYTHS AND HEROES

Proposition de corrigé

When we think about a war hero, we picture a fearless soldier who has risked or sacrificed his life for his country. But we usually forget to consider the flip side of the coin, namely who these fighters are and what happens to them during and after the battle. Then, we may wonder to what extent soldiers are both heroes and victims of war.

1. At first sight, soldiers are real heroes who have proved their bravery on the battlefield.

A. Serving your country whatever the consequences

When young men and women join the army it is because they are ready to give up their life to defend their country and its values (text “**The Soldier's Creed**”, p. 191)

During WWII, soldiers fought bravely and paid the high price for a just cause. (recording **Winston Churchill's speeches**, p. 191)

B. Being rewarded for bravery.

The bolder soldiers are rewarded for their bravery and may be called “war heroes”. They play an important part in national memory, each serving as a figure of national bravery, sacrifice and unity. When we remember the end of WWI on November 11th or WWII on May 8th, we pay tribute to these heroes. (painting Paul Nash, “**Spring in the Trenches**”, p. 202).

2. But there is an ambivalent relationship between heroism and victimhood.

A. The price may be too heavy.

War radically changes the lives of people who were affected by it. They were traumatised. In the extract from ... we see that the wounded soldier became a pacifist when he came back. He doesn't see himself as a hero to be admired but as a victim. Many soldiers became pacifists when coming back home. The main character of Dalton Trumbo's novel *Johnny Got His Gun* (text "**More than words**", p. 193) is a wounded soldier maimed for life and who points out the dangers of war. He also criticises propaganda, which encourages young people to go to war.

B. The fate of veterans

The recording of two Vietnam veterans raises the question of what happened to soldiers when they went back home. They were not able to get back to their normal life and only felt shame and pain. Their country denied them glory and never thanked them for their sacrifice. (recording, **Staten Island Veteran Center**, p. 195)

C. Soldiers, peace-fighters or murderers?

James Blunt's song *No Bravery* (text p. 197) criticises wars and soldiers. War is only chaos and fighters mere blood-thirsty murderers terrifying civilians. There is no heroism, no glory depicted.

3. Personal conclusion: Your personal opinion on a war hero

Useful quotation

Winston Churchill said about the brave soldiers who defended Great Britain against Nazi pilots raiding England: "Never in the face of human conflict has so much been owed by so many to so few."

UNIT 15: LAND OF OZ

MANUEL → P. 245

How has the arrival of the British settlers transformed the lives of indigenous Australians?

SPACES AND EXCHANGES

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AMÉLIORER SA PRONONCIATION

MANUEL → P. 248-249

2. L'accentuation des mots à suffixes

1. a.

– hope ● hopeful ● hopeless
 ● hopelessness
 – neighbour ● neighbourhood
 – back ● backwards

– teach ● teacher
 – dictate ● dictator
 – hesitate ● hesitatingly
 – happy ● happily

Remarque : les suffixes lexicaux (servant à former un mot de la même famille) comme *-ful*, *-less*, *-ness*, *-hood*, *-wards*, *-er*, *-or* ou *-ly* ne modifient pas l'accentuation du mot.
Hesitatingly = *hesitate* + *-ing* (suffixe grammatical) + *-ly* (suffixe lexical)

2. a. En cas de suffixe contraignant, l'accent se place sur la syllabe qui précède le suffixe.

– ironic ● scientific ● romantic ● dramatic ● terrific
 – incredible ● invisible ● terrible ● responsible ● possible
 – gorgeous ● outrageous ● hideous
 – precious ● suspicious ● mysterious ● delicious ● religious
 – caption ● opinion ● attention ● creation ● generation
 – dignity ● charity ● opportunity ● nationality ● stupidity

Remarque : ici, le terme « suffixe » a été utilisé de façon large et désigne dans certains cas un élément qui est une simple terminaison. Ainsi, dans *gorgeous* et dans *caption*, *-eous* et *-ion* ne s'ajoutent pas à un « mot racine » et sont simplement des terminaisons. Toutefois, ce qui importe est que ces terminaisons sont contraignantes : elles imposent l'accentuation sur la syllabe qui précède (avec les deux exceptions *television* et *dandelion* dans le cas de *-ion*).

4. L'enchaînement des mots dans la langue parlée

a. – Come on! It's not so difficult after all. You can achieve your goal.
 – You should have waited for the bus.
 – I was reading at home. I could have come easily.
 – "I'm not sure he has finished the work." "I'm sure he has."

N. B. : la phrase ci-dessus ne comporte aucune liaison afin de vérifier la bonne compréhension des élèves.

– Switch it on.
 – "Where are your uncle and your aunt?" "They are living in Scotland at the moment."
 – This book is more interesting than I thought.
 – Many teenagers spend a lot of time in front of their computers.